

Chapter 3

Early Rock 'n' Roll Musicians

1. The first generation
 - a. Did not necessarily see themselves primarily as rock 'n' roll musicians
 - b. Eyed young white audiences with enthusiasm and skepticism
 - c. Many viewed older African American audiences as their core audience
2. Chuck Berry
 - a. Integrated country and R&B influences
 - b. Celebrated American teenage culture
 - c. Songs like "Johnny B. Goode" contributed to rock 'n' roll mythology
 - d. Among his generation, had the greatest influence on pop music
3. "Maybellene"
 - a. "New" sound of the recording largely a function of the fast tempo
 - b. Clever lyrics present a lovers' quarrel as a car chase
 - c. Implies class distinction with the working-class Ford and the aristocratic Cadillac
 - d. Form is based on the twelve-bar blues
4. The electric guitar and rock 'n' roll
 - a. Early rock 'n' roll elevated the electric guitar to a position of centrality
 - b. Solid-body electric guitar developed after World War II
 - c. First used in rhythm & blues, blues, and country music
 - d. Associated with marginalized regions and peoples
 - e. Symbolized the energetic diversity entering American mainstream
 - f. Suitability for use as a phallic symbol
5. Little Richard
 - a. Had his first major hit with "Tutti-Fruitti" in 1956
 - b. Incorporated high falsetto singing
 - c. Embodied extroverted, outrageous spirit of rock 'n' roll
 - d. Appeared in three feature films during 1956-1957
 - e. Fostered an ambiguous sexual identity
6. "Long Tall Sally"
 - a. Built on the twelve-bar blues
 - b. Adapted to reflect verse-chorus structure format
7. Boogie-woogie piano music
 - a. Influenced rhythmic conception of early rock 'n' roll
 - b. Originated in east Texas and spread
 - c. Used repeated pattern in the left hand and improvisation in the right hand
8. Fats Domino
 - a. Singer, songwriter, and pianist

- b. Established R&B presence before scoring his first pop breakthrough, "Ain't It a Shame?" in 1955
 - c. Pop tastes changed to embrace Domino's music rather than the other way around
 - d. Second-biggest-selling artist of the 1950s
- 9. The next generation
 - a. These artists saw themselves a primarily rock 'n' roll musician
 - b. They had a background in rhythm & blues and/or country
- 10. Elvis Presley
 - a. Began his career with Sun Records
 - b. Moved to RCA Victor in late 1955
 - c. TV and film appearances managed by Colonel Thomas Parker
 - d. Pop-friendly sound produced by Chet Atkins
 - e. Gyrating hips seen as vulgar by some but admired by young people
 - f. Became the biggest-selling solo artist of any period until the early twenty-first century
 - g. Popularity established rock 'n' roll as a mass-market phenomenon
- 11. "Don't Be Cruel"
 - a. Based on the twelve-bar blues
 - b. Vocals include striking regional accent and "hiccupping" effect
 - c. Incorporated a strong backbeat (from R&B music)
 - d. Uses electronic reverb to replicate "slapback" echoing sound
 - e. Jordanaires' "oohs" and "ahhs" in the background provide pop sweetening
- 12. Jerry Lee Lewis
 - a. Pianist in the same boogie-woogie tradition as Fats Domino and Little Richard
 - b. Known for his personality and performance style as much as his music
 - c. Nickname ("The Killer") and songs reinforced his image as a wild man
 - d. Fits into Louisiana piano-based R&B tradition despite not being African American
- 13. Buddy Holly
 - a. Clean-cut image contrasted with that of Presley and Lewis
 - b. Began his career as a country musician and later moved to rock 'n' roll
 - c. Use of two guitars (lead and rhythm) proved influential
 - d. Pioneered the use of double-tracking
- 14. Ritchie Valens
 - a. Recording career lasted only eight months before he died in a plane crash at the age of seventeen
 - b. Helped create a distinctive Los Angeles rock 'n' roll sound
 - c. "Donna" and "La Bamba" were the last of Valens's records to be released in his lifetime
- 15. "La Bamba"
 - a. Adaptation of a Mexican folk song
 - b. The song comes from Veracruz, a historic center of Afro Mexican culture

- c. Valens's recording is more simple and spare than traditional interpretations
 - d. Valens's recording notable for unique timbres, including the "fuzzy" sound of the Gibson Super 400 hollow-bodied guitar
16. Wanda Jackson
- a. Multitalented singer, instrumentalist, and songwriter
 - b. Toured with honky-tonk singer Hank Thompson as a teenager
 - c. Recorded fierce rock songs like "Fujiyama Mama" and "Mean Mean Man"
 - d. One of the most powerful and convincing rockabilly musicians of her time
17. Janis Martin
- a. Promoted as "the female Elvis" at the age of sixteen
 - b. Teen-friendly records were energetic and thoroughly professional
 - c. Unable to make a big impact
18. Lorrie (Lawrencine) Collins
- a. Performed with her younger brother as the "Collins Kids"
 - b. Known for the intense sound of her voice
 - c. Did not have mainstream success
19. Connie Francis
- a. Best understood as a pop singer who appealed to younger audiences
 - b. Her string of hit records began in 1958
 - c. Occasionally recorded rock songs like "Stupid Cupid"
20. Brenda Lee
- a. Performed engaging rock 'n' roll songs like "Sweet Nothin's"
 - b. Recorded a large proportion of slow, sentimental songs
 - c. Known as "Little Miss Dynamite"
21. Songwriters and producers of early rock 'n' roll
- a. 1960s brought renewed emphasis on songwriters as an independent craft
 - b. Importance of producers grew in the late 1950s and 1960s
 - i. Producer became responsible for the *sound* of the record
 - c. Songwriter and producer were sometime the same person
22. Jerry Leiber and Mike Stoller
- a. Most innovative songwriting/producing team on the early rock 'n' roll years
 - b. Wrote and produced many hits for Elvis Presley
 - c. Constructed brilliantly funny "playlets" for the Coasters about teenage life
23. Charlie Brown
- a. Creates a portrait of the "class clown"
 - b. Uses then-current slang like "cool" and "daddy-o"
 - c. Intense vocal style used for comic effect
 - d. Use of call-and-response technique between saxophone and vocals
 - e. Integrated twelve-bar blues into a larger AABA form

- f. Used a studio effect (playing a tape at 2x speed) to get the artificially high vocals in the bridge