

Rocking the Classics

English
Progressive Rock
and the
Counterculture



Edward Macan

Rocking The Classics English Progressive Rock And The Counterculture

Bill Martin



Rocking The Classics English Progressive Rock And The Counterculture:

Rocking the Classics Edward Macan, 1997 This is the first authoritative study of the music history and culture of progressive rock a genre remembered for its virtuoso guitar solos and massive stage shows Among the bands covered are Jethro Tull Genesis Yes and Pink Floyd *Rocking the Classics: English Progressive Rock and the Counterculture* Edward Macan, 1996-11-11 Few styles of popular music have generated as much controversy as progressive rock a musical genre best remembered today for its gargantuan stage shows its fascination with epic subject matter drawn from science fiction mythology and fantasy literature and above all for its attempts to combine classical music's sense of space and monumental scope with rock's raw power and energy Its dazzling virtuosity and spectacular live concerts made it hugely popular with fans during the 1970s who saw bands such as King Crimson Emerson Lake and Palmer Yes Genesis Pink Floyd and Jethro Tull bring a new level of depth and sophistication to rock On the other hand critics branded the elaborate concerts of these bands as self indulgent and materialistic They viewed progressive rock's classical rock fusion attempts as elitist a betrayal of rock's populist origins In *Rocking the Classics* the first comprehensive study of progressive rock history Edward Macan draws together cultural theory musicology and music criticism illuminating how progressive rock served as a vital expression of the counterculture of the late 1960s and 1970s Beginning with a description of the cultural conditions which gave birth to the progressive rock style he examines how the hippies' fondness for hallucinogens their contempt for Establishment approved pop music and their fascination with the music art and literature of high culture contributed to this exciting new genre Covering a decade of music Macan traces progressive rock's development from the mid to late sixties when psychedelic bands such as the Moody Blues Procol Harum the Nice and Pink Floyd laid the foundation of the progressive rock style and proceeds to the emergence of the mature progressive rock style marked by the 1969 release of King Crimson's album *In the Court of the Crimson King* This golden age reached its artistic and commercial zenith between 1970 and 1975 in the music of bands such as Jethro Tull Yes Genesis ELP Gentle Giant Van der Graaf Generator and Curved Air In turn Macan explores the conventions that govern progressive rock including the visual dimensions of album cover art and concerts lyrics and conceptual themes and the importance of combining music visual motif and verbal expression to convey a coherent artistic vision He examines the cultural history of progressive rock considering its roots in a bohemian English subculture and its meteoric rise in popularity among a legion of fans in North America and continental Europe Finally he addresses issues of critical reception arguing that the critics' largely negative reaction to progressive rock says far more about their own ambivalence to the legacy of the counterculture than it does about the music itself An exciting tour through an era of extravagant mind bending and culturally explosive music *Rocking the Classics* sheds new light on the largely misunderstood genre of progressive rock *Rocking the Classics : English Progressive Rock and the Counterculture* California Edward Macan Assistant Professor of Music College of the Redwoods, 1996-11-11 Few styles of popular music have generated as

much controversy as progressive rock a musical genre best remembered today for its gargantuan stage shows its fascination with epic subject matter drawn from science fiction mythology and fantasy literature and above all for its attempts to combine classical music's sense of space and monumental scope with rock's raw power and energy Its dazzling virtuosity and spectacular live concerts made it hugely popular with fans during the 1970s who saw bands such as King Crimson Emerson Lake and Palmer Yes Genesis Pink Floyd and Jethro Tull bring a new level of depth and sophistication to rock On the other hand critics branded the elaborate concerts of these bands as self indulgent and materialistic They viewed progressive rock's classical rock fusion attempts as elitist a betrayal of rock's populist origins In Rocking the Classics the first comprehensive study of progressive rock history Edward Macan draws together cultural theory musicology and music criticism illuminating how progressive rock served as a vital expression of the counterculture of the late 1960s and 1970s Beginning with a description of the cultural conditions which gave birth to the progressive rock style he examines how the hippies' fondness for hallucinogens their contempt for Establishment approved pop music and their fascination with the music art and literature of high culture contributed to this exciting new genre Covering a decade of music Macan traces progressive rock's development from the mid to late sixties when psychedelic bands such as the Moody Blues Procol Harum the Nice and Pink Floyd laid the foundation of the progressive rock style and proceeds to the emergence of the mature progressive rock style marked by the 1969 release of King Crimson's album *In the Court of the Crimson King* This golden age reached its artistic and commercial zenith between 1970 and 1975 in the music of bands such as Jethro Tull Yes Genesis ELP Gentle Giant Van der Graaf Generator and Curved Air In turn Macan explores the conventions that govern progressive rock including the visual dimensions of album cover art and concerts lyrics and conceptual themes and the importance of combining music visual motif and verbal expression to convey a coherent artistic vision He examines the cultural history of progressive rock considering its roots in a bohemian English subculture and its meteoric rise in popularity among a legion of fans in North America and continental Europe Finally he addresses issues of critical reception arguing that the critics' largely negative reaction to progressive rock says far more about their own ambivalence to the legacy of the counterculture than it does about the music itself An exciting tour through an era of extravagant mind bending and culturally explosive music Rocking the Classics sheds new light on the largely misunderstood genre of progressive rock Rocking the Classics Edward Macan, 1997 This is the first authoritative study of the music history and culture of progressive rock a genre remembered for its virtuoso guitar solos and massive stage shows Among the bands covered are Jethro Tull Genesis Yes and Pink Floyd Rockin' the Classics and Classicizin' the Rock: Janell R. Duxbury, 2001-02-05 Rock music of all varieties has been influenced by classical music and vice versa both in the form of direct quotes and in the form of borrowings of style composition and instrumentation The average listener may be unaware of the many links between rock music and the classics One might remember a few examples such as Walter Murphy's chart topping *A Fifth of Beethoven* or Eric Carmen's *All by Myself* but pass them off as

interesting anomalies However the influence of the classics on rock music is pervasive and grows from a long line of precedents This second supplement to Janell R Duxbury s original 1985 discography *Rockin the Classics and Classicizin the Rock* brings the earlier work and first supplement up to date with hundreds of new entries documenting recently released or newly discovered examples of the interconnection between these musical genres Duxbury details nearly 700 new examples of recorded rock instrumentals and songs that borrow musical themes from the classics Variations range from contemporary renditions of complete classical works to brief classical quotes or phrases subtly incorporated into rock compositions Duxbury also gives additional examples of recorded orchestral versions of songs originally composed and or written by rock artists In these examples the musical style varies from strict classical interpretations to pop style orchestral renditions The second supplement then expands Duxbury s original compilation of sound recordings and live performances of rock groups performing with established orchestras and choruses selected samples of recorded rock music that simulate baroque or classical sound structure examples of the manifest influence of rock on classical music and instances of rock artists and classical artists switching roles Lastly this discography updates the 1985 version and the first supplement with new information expanded details and minor corrections to the earlier works An extended list of selected non rock background examples is included in several new appendixes The Preface is updated A general index includes the names of classical composers rock artists and groups orchestras choruses orchestra conductors sound recording producers and song or instrumental titles With its incomparable scope and content this supplement together with Duxbury s previous discography and its first supplement will be appreciated by students researchers record collectors trivia buffs music industry employees and fans of rock music and the classics

Listening to the Future Bill Martin, 1998 In the early 1970s progressive rock bands like King Crimson Yes Jethro Tull and Emerson Lake and Palmer produced visionary adventurous works often of epic length Since that time critics and historians of rock music have marginalized the progressive rock era However it is a musical and political mistake to ignore this period of tremendous creativity a period which continues to influence new rock music Martin shows that there has always been a progressive trend in rock music and develops a terminology for understanding how a popular avant garde arose out of the sonic and social materials of rock *Listening to the Future* surveys the progressive bands from the most celebrated like Genesis and ELP to lesser known but significant groups such as Henry Cow Magma and PFM and looks at the enduring legacy of progressive rock covering both the neoprogressive trend and recent works by Yes Jethro Tull and King Crimson

The Routledge Handbook of Progressive Rock, Metal, and the Literary Imagination Chris Anderton, Lori Burns, 2025-02-26 This Handbook illustrates the many ways that progressive rock and metal music forge striking engagements with literary texts and themes The authors and their objects of analytic inquiry offer global and diverse perspectives on these genres and their literary connections from ancient times to the modern world from children s literature to epic poetry from mythology to science fiction and from esoteric fantasy to harsh political criticism The musical treatments

of these literary materials span the continents from South and North America through Europe and Asia The collection presents critical perspectives on the enduring and complex relationships between words and music as these are expressed in progressive rock and metal The book is aimed primarily at an academic market valuable for second through final year students on undergraduate courses devoted to both popular music and to literary studies and to postgraduate programs and researchers in a range of fields including popular music studies musicology creative music performance and composition songwriting literary studies narrative studies folklore studies science fiction studies cultural studies liberal studies and sociology and for media and history courses that have an interest in the intersection of narratives music and society

Beyond and Before, Updated and Expanded Edition Paul Hegarty, Martin Halliwell, 2021-12-02 The original edition of Beyond and Before extends an understanding of progressive rock by providing a fuller definition of what progressive rock is was and can be Called by Record Collector the most accomplished critical overview yet of progressive rock and one of their 2011 books of the year Beyond and Before moves away from the limited consensus that prog rock is exclusively English in origin and that it was destroyed by the advent of punk in 1976 Instead by tracing its multiple origins and complex transitions it argues for the integration of jazz and folk into progressive rock and the extension of prog in Kate Bush Radiohead Porcupine Tree and many more This 10 year anniversary revised edition continues to further unpack definitions of progressive rock and includes a brand new chapter focusing on post conceptual trends in the 2010s through to the contemporary moment The new edition discusses the complex creativity of progressive metal and folk in greater depth as well as new fusions of genre that move across global cultures and that rework the extended form and mission of progressive rock including in recent pop concept albums All chapters are revised to keep the process of rethinking progressive rock alive and vibrant as a hybrid open form

Progressive Rock, Religion, and Theology Frank Felice, James F. McGrath, 2024-10-11 Progressive Rock Religion and Theology examines progressive rock music s engagement with theology and religion which spans an array of artists and songs from its early days to the present Co written by a musician and a professor of religious studies this book looks closely not only at lyrics but at the music itself and how the two together serve to foster the exploration of religious and spiritual themes from a wide array of angles Each chapter covers a key song by ELP Yes Genesis Jethro Tull Kansas Rush and Neal Morse as well as tracing the themes from those songs into other works by the same artist and the music of others Readers will get to know music that is familiar to them through an academic lens and will discover that its engagement with theological ideas if not typically informed by study of academic theologians is nonetheless at times both intellectually rigorous and profoundly insightful

Experiencing Progressive Rock Robert G. H. Burns, 2018-05-14 In Experiencing Progressive Rock A Listener s Companion Robert G H Burns brings together the many strands that define the prog rock movement of the late 1960s and early 1970s to chart the evolution of this remarkable rock tradition over the decades Originating in the 1960s with acts like Yes Pink Floyd King Crimson The Who Jethro Tull Genesis

and The Moody Blues progressive rock emerged as a response to the counterculture on both sides of the Atlantic Prog rock drew heavily on European classical music as well as the sophisticated improvisations of American jazz to create unique fusions that defied record label and radio station categorizations Reemerging after the 1980s a new generation of musicians took the original influences of progressive rock and reinvented new formats within the existing style The trend of combining influences continues to the present day earning new audiences among the musically curious Burns draws on his own experiences and original interviews with members of prog rock acts such as Colosseum Renaissance Steve Hackett's Genesis Revisited past and current members of King Crimson Steven Wilson and Brand X as well as several others to provide an exciting behind the scenes look at this unique and ever changing musical expression **Gems of Exquisite Beauty** Peter Mercer-Taylor,2020-09-23 In the decades leading up to the Civil War most Americans probably encountered European classical music primarily through hymn tunes Hymnody was the most popular and commercially successful genre of the antebellum period in the United States and the unquenchable thirst for new tunes to sing led to a phenomenon largely forgotten today in their search for fresh material editors lifted hundreds of tunes from the works of major classical composers to use as settings of psalms and hymns The few that remain popular today millions have sung Joyful Joyful We Adore Thee to Beethoven and Hark The Herald Angels Sing to Mendelssohn are vestiges of one of the most distinctive trends in antebellum music making *Gems of Exquisite Beauty* is the first in depth study of the historical rise and fall of this adaptation practice its artistic achievements and its place in nineteenth century American musical life It traces the contributions of pioneering figures like Arthur Clifton and the impact of bestsellers like the Handel and Haydn Society Collection which helped turn Lowell Mason into America's most influential musician By telling the tales of these hymns and those who brought them into the world author Peter Mercer Taylor reveals a central part of the history of how the American public first came to meet and creatively engage with Europe's rich musical practices Reflections on American Music College Music Society,2000 Wright A closed fist from Spirals for violin viola and cello Judith Lang Zaimont **The Music Documentary** Benjamin Halligan,Robert Edgar,Kirsty Fairclough-Isaacs,2013-06-26 The Music Documentary offers a wide range of approaches across key moments in the history of popular music in order to define and interrogate this prominent genre of film making The writers in this volume argue persuasively that the music documentary must be considered as an essential cultural artefact in documenting stars and icons and musicians and their times particularly for those figures whose fame was achieved posthumously In this collection of fifteen essays the reader will find comprehensive discussions of the history of music documentaries insights in their production and promotion close studies of documentaries relating to favourite bands or performers and approaches to questions of music documentary and form from the celluloid to the digital age *Popular Music, Cultural Memory, and Heritage* Andy Bennett,Susanne Janssen,2019-07-09 Popular music is increasingly being represented and celebrated as an aspect of contemporary cultural history and heritage In many places across the world

popular music heritage sites including museums archives commemorative plaques adorning buildings and what could be referred to as DIY music heritage initiatives constitute some of the key ways in which popular music artists scenes and events are being remembered Bringing together a selection of wide ranging contributions the purpose of this book is to present a number of case studies from Europe and Australia that demonstrate the variety of ways in which popular music is being cast as cultural heritage and as a medium that invokes the collective memory of successive generations whose identity and sense of cultural belonging have often been indelibly inscribed by the musical soundscapes of their teen and early adult years This book was originally published as a special issue of Popular Music and Society

Audionarratology Jarmila Mildorf, Till Kinzel, 2016-04-25 Audionarratology is a new postclassical narratology that explores interfaces of sound voice music and narrative in different media and across disciplinary boundaries Drawing on sound studies and transmedial narratology audionarratology combines concepts from both while also offering fresh insights Sound studies investigate sound in its various manifestations from disciplinary angles as varied as anthropology history sociology acoustics articulatory phonetics musicology or sound psychology Still a specifically narrative focus is often missing Narratology has broadened its scope to look at narratives from transdisciplinary and transmedial perspectives However there is a bias towards visual or audio visual media such as comics and graphic novels film TV hyperfiction and pictorial art The aim of this book is to foreground the oral and aural sides of storytelling asking how sound voice and music support narrative structure or even assume narrative functions in their own right It brings together cutting edge research on forms of sound narration hitherto neglected in narratology radio plays audiobooks audio guides mobile phone theatre performance poetry concept albums digital stories computer games songs

Performing National Identity, 2008-01-01 National identity is not some naturally given or metaphysically sanctioned racial or territorial essence that only needs to be conceptualised or spelt out in discursive texts it emerges from takes shape in and is constantly defined and redefined in individual and collective performances It is in performances ranging from the scenarios of everyday interactions to cultural performances such as pageants festivals political manifestations or sports to the artistic performances of music dance theatre literature the visual and culinary arts and more recent media that cultural identity and a sense of nationhood are fashioned National identity is not an essence one is born with but something acquired in and through performances Particularly important here are intercultural performances and transactions and that not only in a colonial and postcolonial dimension where such performative aspects have already been considered but also in inner European transactions Englishness or Britishness and Italianit the subject of this anthology are staged both within each culture and more importantly in joint performances of difference across cultural borders Performing difference highlights differences that make a difference it draws a line between self and other boundary lines that are however constantly being redrawn and renegotiated and remain instable and shifting

Rock and Rhapsodies Nick Braae, 2021-07-09 Since 1973 Queen have captivated listeners through the intense sonic palette of voices and guitars the

sprawling and epic journeys of songs and charismatic splendour of their live performances *Rock and Rhapsodies* is the first book to undertake a musicological study of the band's output with a fundamental aim of discovering what exactly gave Queen's songs their magical and distinct musical identity Focusing on the material written recorded and released between 1973 and 1991 author Nick Braae provides readers with an in depth and nuanced analytical account of the group's individual musical style or idiolect and illuminates the multifaceted stylistic and historical contexts in which Queen's music was created Aspects of Queen's songs are also used as a springboard for exploring a range of further analytical and discursive issues the nature of a musical style the conceptual relationship between an artist style and genre form in popular songs and the character and identity of a singing voice Following an introduction and primer on Queen's idiolect *Rock and Rhapsodies* presents ten further chapters each of which offers a snapshot of a particular musical element from the voice a particular subset of repertoire Freddie Mercury's large scale 1970s songs or a particular era post 1991 thus painting a rich overall picture of both the band's history and their ongoing presence in popular culture Along the way there is an underlying focus on interrogating and substantiating the themes and ideas that emerge from the writing documentaries and other media on Queen using a variety of analytical tools and close readings of songs to demonstrate how aspects of critical reception align or not with musical details *Rock and Rhapsodies* will reward any reader who has been enchanted by the myriad and complex musical components that make up any Queen song

SPIN, 1996-11 From the concert stage to the dressing room from the recording studio to the digital realm *SPIN* surveys the modern musical landscape and the culture around it with authoritative reporting provocative interviews and a discerning critical ear With dynamic photography bold graphic design and informed irreverence the pages of *SPIN* pulsate with the energy of today's most innovative sounds Whether covering what's new or what's next *SPIN* is your monthly VIP pass to all that rocks

The Routledge History of Social Protest in Popular Music Jonathan C. Friedman, 2013-07-04 The major objective of this collection of 28 essays is to analyze the trends musical formats and rhetorical devices used in popular music to illuminate the human condition By comparing and contrasting musical offerings in a number of countries and in different contexts from the 19th century until today *The Routledge History of Social Protest in Popular Music* aims to be a probing introduction to the history of social protest music ideal for popular music studies and history and sociology of music courses

Yes Stuart Chambers, 2002

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