

Different Notes, Different Folks

A Guide to the Many Faces of Music Today

Call it rock. Call it pop. Or call it just plain music. Whatever your pleasure, singer Don McLean shocked us all by declaring it dead in his 1971 hit "American Pie." Three million mourners rushed to buy the record that told about "the day the music died." And why not. If McLean was right, "American Pie" would be our last lively purchase. Would we spend the Seventies snuggling up with golden oldies to keep warm?

Fortunately, Don McLean was dead wrong. Instead of playing corpse, our music came alive with new passion in the Seventies. The angry teenage music of the Fifties grew up with a stunning sophistication. The acid rock of the Sixties turned into a celebration of electronic wizardry and new technology. The adventurous pop of the Seventies opened itself to influences from all forms of music, from bluegrass to classical. A free-wheelin' creativity inspired different notes for different folks, no matter what your wavelength. When these new sounds came rolling out of the rock arena, their variety was staggering.

The music of the Seventies is loud (Led Zeppelin, Deep Purple, Grand Funk Railroad) and soft (Melissa Manchester, Neil Diamond, Barry Manilow). It can make you dance (Bee Gees) or go into a trance (Pink Floyd). There are urban sounds (Odyssey's "Native New Yorker") and rural sounds (Jesse Winchester's "Mississippi, You're On My Mind"). Campy nostalgia (Bette Midler, Dr. Buzzard) and glittery shock rock (Kiss, Alice Cooper).

The Seventies is a harmonious time, with Eng-



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lish harmony (Queen), black harmony (Pointer Sisters), country harmony (Starland Vocal Band) and Swedish harmony (Abba).

The Seventies goes underground with energetic punk music from the Sex Pistols, Talking Heads, the Ramones, and into outer space with the themes from *Star Wars* and *Close Encounters*.

Jamaican reggae is big in the Seventies, in pure form with Bob Marley and the Wailers, and with an Anglo-flavor, like Paul Simon's "Mother and Child Reunion."

We listen to silly music ("Disco Duck," "Junk Food Junkie"), weird music (Tangerine Dream, Kraftwerk) and classical music (Walter Murphy's "A Fifth of

Beethoven," Deodato's "2001—Also Sprach Zarathustra"). There's symphonic rock (Emerson Lake & Palmer), lounge rock (Billy Joel) and ragtime pop (Marvin Hamlisch).

The Seventies is a time for comebacks (Neil Sedaka, Frankie Valli, Paul Anka) and the spinoffs (Nat King Cole's daughter, Pat Boone's daughter and David Cassidy's younger brother). There are albums that say music was alive (Stevie Wonder's *Songs in the Key of Life*) and songs that say music is dead (Don McLean's "American Pie").

The Seventies proves that music indeed can be the "food of life." During the economic disaster of 1974, we bought more than two billion dollars worth of records, tapes and concert tickets. In a decade when a President failed to "bring us together," good ol' music succeeds with something for everyone, as you'll see in the following five pages.