

# **Deconstructing the Rock Anthem: Textual Form, Participation and Collectivity**

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# **ABSTRACT**

## **Deconstructing the Rock Anthem: Textual Form, Participation and Collectivity by Ruth Dockwray**

This thesis focuses on the main attributes of rock anthems. It asks the questions, 'What makes a rock anthem?' and 'How may we define a rock anthem?'. Through textual analysis and paralinguistic analysis, the thesis discusses aspects of multi-modal participation, such as singing, clapping, swaying and waving that have become identifiable features of rock anthems.

The musical analysis highlights common musical and lyrical attributes that prove to be conducive in creating vocal participation from audiences. The pedagogical nature of rock anthems is highlighted, through musical analysis and also through an analysis of music video. The world-wide knowledge of the accompanying rock anthem gestures is discussed with reference to the influence of video as a form of mediation in teaching audiences how and when to participate.

The gestural participation that is generated in rock anthem performances is discussed in terms of its communicative role and the production of collectivity. The thesis also further explores the idea of band/audience interaction in a live context to create one performer and the notion of the rock community, with particular reference to the 1985 'Live Aid' concert.

The musical and social role of rock anthems is considered in new types of anthems. The discussion of other anthems such as football and dance anthems highlights the continuity-change that has taken place, emphasising the community building feature of anthems. While new forms of anthems, as socio-musical practices have emerged, the anthem as a term is also considered. The mass mediation of 'anthem' through CD compilations and the impact media has had on the spread of the 'anthem' as a label is also discussed.

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## INTRODUCTION

Over one million people crammed into London for the Queen's Golden Jubilee celebratory concert, with an audience of 12,000 inside the grounds of Buckingham Palace.<sup>1</sup> As the time approached 7.30pm, the beginning of the concert was marked by the familiar chords to the British national anthem, only this time it was played by Brian May from the roof of Buckingham Palace.

Never before had this symbolic and iconic gesture of Brian May perched on top of the Palace performing 'God Save The Queen' been seen, particularly on such an important royal occasion. However, the choice of performer seemed both appropriate and ironic. It was appropriate because the national anthem is synonymous with British and royal events and on this occasion it was performed by a rock guitarist from a *band* called Queen, in honour of *the* Queen. It was ironic that May should have performed the national anthem as it is recognised as the final song of Queen concerts.

The association of the band Queen with the national anthem goes beyond their name. It is central to the 'live' and performance element of the band. The national anthem was adopted by the band Queen firstly, to mark the end of the concert continuing the anthem's tradition of signifying the end of a public performance and secondly, to emphasise the band's name and identity through the anthem's text. May's performance was a moment that exemplified the power of the anthem, symbolically and definitively.

It was not just the 'borrowed' anthem of 'God Save The Queen' that became synonymous with Queen's concerts. Another type of anthem became prevalent in their live performances and an essential element in Queen's back catalogue of songs: the rock anthem. Certain Queen songs have come to be described as anthemic and rock anthems, and Queen the band seemed to have been regarded as a group which, above all, wrote and performed rock anthems. Descriptions of some of Queen's rock anthems can be found in numerous biographical publications such as Gunn and Jenkins rock guides, encyclopaedias and music magazines.<sup>2</sup> There are numerous

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<sup>1</sup> HRH Queen Elizabeth II Golden Jubilee Concert, Buckingham Palace, London, 1 June 2002.

<sup>2</sup> Jacky Gunn and Jim Jenkins, *Queen: As it Began* (London: Sidgwick and Jackson, 1992), p. 107; Colin Larkin, *Virgin Encyclopaedia of Heavy Rock* (London: Virgin, 1997), p. 986; Jon Hotten, 'Killer Queen', in *Classic Rock*, July 2002, 70-77, (p. 72).



website articles and music reviews that add to the vast list of examples of the attribution of the honorific term, anthem, to certain songs by the band.

Perhaps the most important moment in the institutionalisation of the rock anthem was the performance Queen gave at the Live Aid concert in 1985. Bob Geldolf described Queen as being ‘absolutely *the* best band of the day’.<sup>3</sup> What Geldolf and the audience experienced from Queen was quite different to any other act that performed on the day. The audience reaction to the Queen set was vociferous enough to prompt questions about how different these songs were and what made these songs achieve such a crowd reaction.

The use of the term ‘rock anthem’ has become significant, particularly in the last 25 years, and yet it has not been recognised either as a new sub-genre or style of rock or as a development of the anthem form considered in its more traditional contexts. Rock music in general is subject to many subcategories and labels, for instance punk rock, progressive rock and heavy rock.<sup>4</sup> In each example, the qualification is before *rock*, unlike the case of the rock anthem where *rock* precedes ‘anthem’. This alone suggests that the rock anthem is not a new style of rock. However, does this mean that the rock anthem is not a subcategory of rock and that it belongs to the anthem? Furthermore, why use the term ‘anthem’ if it is indeed one of the many subcategories of the rock genre?

In this thesis I will consider the core question of what makes a rock anthem and address how we may define a rock anthem. I will apply Grove’s definition of a national anthem as being ‘the equivalent in music of a country’s motto, crest or flag’ to other ‘anthem’ types, to explore the association of ‘anthem’ with groups and identity.<sup>5</sup> This notion will also form a central theme in determining rock anthems. The main concept of group participation is also an important element in the consideration of the relationship between the earliest and the most recent types of anthems. In order to show the significance of rock anthems, it is important to understand and recognise the previous use of anthems. One of the problems encountered in this thesis is the distinct lack of both historical literature about national anthems and analysis of national anthems in their contemporary context.

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<sup>3</sup> *Live Aid* (Warner Music Vision, 2564 61895-2, 2004).

<sup>4</sup> For more examples see Allan F. Moore, *Rock: The Primary Text: Developing a Musicology of Rock*, 2nd edn (Aldershot: Ashgate, 2001), p. 66.

<sup>5</sup> Malcolm Boyd, ‘National Anthems’, in *The New Grove Dictionary of Music and Musicians*, 2nd edn, 29 vols, ed. by Stanley Sadie and John Tyrell (London: Macmillan, 2001), XVII, pp. 654-5 (p. 654).

Having a greater knowledge of what the national anthem means now compared to when it was adopted may be useful in understanding how national anthems may be integral to the emergence of rock anthems. Could it be that rock anthems are here to replace our national anthem and are just as acceptable and more congruous to modern aspirations?

There is not yet any literature that describes rock anthems, in terms of their form or context, or explains why certain songs are labelled as ‘anthems’. Nevertheless, the term is frequently used in everyday life, and, what is more, there has been some discussion of the concept itself. For example, one website article attempts to distinguish between songs that can be classed as ‘anthems’ and ‘classic’ songs, highlighting that songs regarded as ‘anthems’ are distinguishable from other types of songs.<sup>6</sup> Yet it remains the case that no substantial study has been made. Journalists, record companies and some academic scholars have *used* the term ‘rock anthem’, which has influenced the wider use of the term ‘anthem’. But by and large, writers and record companies seem not to have reflected on its provenance, nor enquired about its musical form and discursive character.

The phenomenon of the rock anthem does not end with rock. Significantly, variations on the rock anthem theme have emerged in recent years and these are discussed in the later part of the dissertation. This extended use of the term has actually attracted a limited amount of scholarly comment. Roy Shuker for example uses numerous varieties of the term ‘anthem’ throughout *Understanding Popular Music*.<sup>7</sup> These include ‘quality rock anthems’ (p.109), ‘the Bruce Springsteen rock anthem’ (p.136), ‘teen anthems’ (p.116) and ‘power-pop mod anthem’ (p.136), in addition to ‘anthemic refrain’ (p.162), ‘celebratory anthem-like chorus’ (p.163) and ‘the anthemic ‘My Generation’’(p.118). The intentions or intended meanings in using anthem (and its variants) to further supplement descriptions of songs, as seen in the previous examples, will be examined throughout this thesis. ‘Anthem’ may be a word we know and use, but not necessarily understand.

Allan Moore has at least attempted to distinguish the ‘anthem’ as a genre relevant to the rock style.<sup>8</sup> In using the term genre to distinguish these types of songs from other rock styles, Moore seems to imply that the ‘anthem’ is a genre (in the

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<sup>6</sup> Mitch Myers, ‘Classic Distinctions’ in [http://weeklywire.com/ww/10-09-99/chicago\\_raw.html](http://weeklywire.com/ww/10-09-99/chicago_raw.html) accessed 13 January 2003.

<sup>7</sup> Roy Shuker, *Understanding Popular Music* (Routledge: London, 1994).

<sup>8</sup> Moore, *Rock: The Primary Text*, p. 3.

musicological sense) that ‘cut across styles’ and that some genres ‘intersect both rock and other styles of popular music’.<sup>9</sup> This suggests to me that the ‘anthem’ is not just exclusive to rock but seems to go beyond the notion of exclusivity, existing as part of other musical genres, styles and contexts. There have been numerous attempts at defining genre and style and both Stefani and Fabbri for example, have contradictory ideas about what constitutes music style.<sup>10</sup> For the purpose of this study, I will consider genre as being dependent on ‘context, function and community validation and not simply on formal and technical regulation’.<sup>11</sup> I will also regard style as referring to the ‘manner in which a work of art is executed’, which therefore means that rock will be referred to as a genre in which there are various styles (such as punk rock and progressive rock), dance music also as a genre in which there are styles (such as house and techno), and the ‘anthem’ as a genre.<sup>12</sup>

Seemingly, along with or perhaps due to the prevalence of compilation albums, the term ‘anthem’ has become ubiquitous and has thus resulted in the creation of new forms of anthems. How do terms such as ‘gay anthems’, ‘dance anthems’ and ‘football anthems’ fit in with the notion of rock anthems and the national anthem? If Moore’s notion that the ‘anthem’ is a genre with specific characteristics proves persuasive, then it may be because Moore’s conception helps to explain the relationship and connection with dance, gay and rock anthems. It may be that some terms used such as ‘gay anthems’ are referring to a specific genre of music and that the use of ‘anthem’ in other contexts, for example ‘dance anthems’, has taken on a new meaning, other than referring to styles or sub-genres of dance music. These terms will be further examined in order to establish the various implications in using the term which despite never having been defined, seem to be understood by the reader. I will attempt to unravel the meaning of ‘anthem’ in these various contexts, their uses with regards to their social significance and highlight the implied and understood meaning of ‘anthem’.

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<sup>9</sup> Moore, *Rock: The Primary Text*, p. 3.

<sup>10</sup> Gino Stefani, ‘A Theory of Musical Competence’, in *Semiotica*, 66 (1987), 7-22; Franco Fabbri, ‘What kind of Music?’, in *Popular Music*, 2 (1982) 131-43.

<sup>11</sup> Jim Samson, ‘Genre’, in Grove Music Online ed. by L. Macy (accessed 10 May 2005), <http://www.grovemusic.com>.

<sup>12</sup> Robert Pascall, ‘Form’, in Grove Music Online ed. by L. Macy (accessed 10 May 2005), <http://www.grovemusic.com>.

Much has been written about the sociological implications of rock music (Moore, Frith and Wicke), in particular rock audiences and the creation of rock communities.<sup>13</sup> The rock anthem contributes significantly in the production of rock communities, exemplifying the social impact rock anthems have on rock audiences. With this in mind, certain sociological processes will be examined to understand the impact of rock anthems on crowds and their cultural significance. Fonarow's study of the alignment of audiences is central in the consideration of the observations made of rock anthem audiences and the comparison with other types of audiences.<sup>14</sup> In highlighting qualities (musical, lyrical and sociological) that are present in rock anthems, we may be able to distinguish these anthems from other rock songs. Furthermore, it may contribute to a greater understanding of the term 'anthemic'.

The main issue dealt with in this thesis is the determining of the qualities (both musical and cultural) that define rock anthems, rather than pinpointing the exact moment that the term 'rock anthem' was first used and by whom. It can be fair to assume that the stadium rock concerts of the late 70s and 80s are a contributing factor in the recognition and production of anthemic rock songs. The sheer size of the venue and the physical distance between the audience and performers required a form of music that could 'fill' the stadium. The music being produced was not just 'louder', but was such that it rejuvenated and reintroduced the role of the audience as performers. It is also worth mentioning at this point that the thesis is not an attempt at providing a definitive list of rock anthems. Although I am aware that there are many other rock anthems within the rock canon, which are not mentioned in this thesis, my intention is to determine the main characteristics that can be applied to songs in order to determine their status as rock anthems.

### *Methodology*

I have used several methods throughout the thesis including the use of literature from several disciplines including sociology and psychology (musical and social), textual analysis and contextual methods.

Textual analysis for the purpose of this study refers to the analysis of musical and lyrical components of songs, rather than the usual reference to written texts in

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<sup>13</sup> Moore, *Rock: The Primary Text*; Simon Frith, *The Sociology of Rock* (London: Constable, 1978); Peter Wicke, 'Rock Music: A Musical-Aesthetic Study', in *Popular Music*, 2 (1982), 219-42.

<sup>14</sup> Wendy Fonarow, 'The Spatial Organisation of the Indie Music Gig [1995]', in *The Subcultures Reader*, ed. by Kay Gelder and Sarah Thornton (London: Routledge, 1997), pp. 360-69.

ordinary language, most often those classed as 'literature'. Although some references to the music will be made in terms of semiology, the main analysis will be concerned with the treatment and use of the musical components; rhythm, pitch and harmony. Other forms of musical analysis such as Schenker's 'phenomenological' and Meyer's 'psychological' approach to analysis have been taken into account, but no one distinct method will be adopted in this study.<sup>15</sup> Meyer's general psychological approach to music will be considered in Chapter 3 in reference to audience reaction.

Musicology in popular music is problematic as Middleton and Tagg both point out.<sup>16</sup> Not all musical parameters are dealt with in one particular method of analysis and it is necessary to combine methods in order to further the understanding of a piece of music. As Tagg points out,

no analysis of musical discourse can be considered complete without consideration of social, psychological, visual, gestural, ritual, historical, economical and linguistic aspects relevant to the genre, function, style, (re)-performance situation and listening attitude connected with the sound event being studied.<sup>17</sup>

My preoccupation is with 'extracting' the main fundamental characteristics that constitute rock anthems. Therefore I will primarily adopt the 'traditional' method of musical analysis. Other musical parameters that involve the consideration of the audience's reaction will be dealt with using a combination of musical analysis, sociological and psychological methods. The majority of the parameters pointed out by Tagg will be considered at some point throughout the thesis, in the appropriate chapters.

Several methods for investigating the social context of anthems have also been applied. I have used the primary method of being a participant observer in order to approach the question of how the term 'anthem' is used by participants in music cultures. My role as a participant observer allowed a deeper insight into the

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<sup>15</sup> Leonard B. Meyer, *Emotion and Meaning In Music*, (London: University of Chicago Press, 1965); Heinrich Schenker, *Five Graphic Music Analyses*, (New York: Dover, 1969); Heinrich Schenker, *Free Composition*, trans and ed. by Ernst Oster, Longman Music Series: New Music Theories and Fantasies, III (New York: Longman, 1979).

<sup>16</sup> Richard Middleton, *Studying Popular Music*, (Milton Keynes: Open University Press, 1990); Philip Tagg, 'Analysing Popular Music: Theory, Method and Practice', *Popular Music*, 2 (1982), 37-67.

<sup>17</sup> Tagg, 'Analysing Popular Music', 37-67 (p. 40).

deductions made about rock anthems and this took place during several events. The first was at the performance of several 'Queen tribute' bands, where observations were made concerning how the audience responds and interacts during performances of rock anthems.<sup>18</sup> This was used in conjunction with several recorded live concerts which provided additional sources to substantiate my findings from my primary data. The second event involved my participation at a Liverpool football club match at Anfield.<sup>19</sup> During the match, the main focus of observation was the crowd's involvement and participation through the singing of 'football anthems'.

Another method involved posting a questionnaire to rock fans. My thesis was not based around the questionnaire although its formulation provided a set of results, which indicated songs that could be discussed and that would be subject to textual analysis. As previously mentioned, Moore in his introductory endnotes, provided a few examples of songs he regarded to be rock anthems. I was interested to understand what was the basis for choosing these songs and how do people (including Moore) come to the conclusion that a song is an 'anthem'. In order to draft the questionnaire I chose 20 songs, which included songs that had been previously described as rock anthems ('We Will Rock You', 'Born in the USA', 'The Final Countdown' and 'We are the Champions') and a random selection of successful songs that had been performed by well-known artists (for example Michael Jackson, Beach Boys).<sup>20</sup> The songs that were randomly chosen were songs that I considered popular and could be easily recalled by their title alone, as the respondents were more likely to have an opinion on songs they are likely to know and recall than obscure or less popular songs.

The main aim of the questionnaire was to gather a few examples of songs that were considered to be rock anthems. However, there were problems in employing this method, in particular the problematic consideration of wording the question. Initially, asking which songs were rock anthems would have singled out specifically songs of the rock style or songs which people considered part of the rock aesthetic at a certain time, which is clearly a subjective judgement. Equally in asking which songs were anthems would have suggested which songs are anthemic, rather than

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<sup>18</sup> Tribute Bands, observed at Queen Fan Cub Convention, Prestatyn, 9-11 May 2003.

<sup>19</sup> Liverpool v Middlesbrough, Carling Cup 4th Round Match, Anfield, 10 November 2004.

<sup>20</sup> Described as rock anthems from their inclusion in anthem compilation albums (see Appendix 2) and anthemic descriptions in various articles and books, including *Q Encyclopedia of Rock Stars*, p. 695 and p. 814.

distinguishing the rock anthems. Consequently, the question that was finally chosen asked 'which of the following songs are rock/pop anthems?' In choosing this phraseology for the question, it was intended that the emphasis was on rock anthems and less on defining the genre of the song. Another disadvantage in using the internet/email format is that excerpts of the song were unavailable for listening, allowing opinions to be made on the assumption that the respondent can recall the song. To allow for this an option of 'don't know' was available, which could be interpreted as not knowing the song or not having formed an opinion as to whether the song is a rock anthem or not. The respondents were able to show their opinion of whether a song is a rock anthem by varying degrees of agreement. In addition to the option of 'don't know', there was 'strongly agree', 'agree', 'disagree' and 'strongly disagree'.

The demographic group that was to receive the questionnaire needed significant consideration. As it was my intention to focus on rock anthems, it seemed appropriate to post the questionnaire to rock fans. The fans would be knowledgeable about rock music which would be beneficial and more conducive in collating a useful list of songs that are generally considered as rock anthems. My choice of using Queen fans provided me with a selective group of rock fans, which covered a range of age groups, country of origin and that were easily accessible via the internet, email and available to interview. One might argue that by using Queen fans as a primary ethnographic resource, the results produced may be subjective and biased.

The main reason for choosing Queen fans was due to their capability of reflecting upon and discussing songs and live performances. The various books, articles and numerous interviews by Queen fans demonstrate their ability to clearly articulate their opinions and their knowledge of rock music in general. As various articles and questionnaires cite more than one Queen song as a 'rock anthem', Queen fans have the ability to offer an insight as to why certain songs may be described as such. Moreover, they are more likely to argue and prove otherwise as to whether or not Queen songs such as 'We are the Champions' and 'We Will Rock You' are 'rock anthems'.

The invitation to participate with the questionnaire was posted on the 'Official International Queen Fan Club' website (<http://queenworld.com>) on 3 July 2002. One hundred Queen Fans replied to the questionnaire with the results being

received via email.<sup>21</sup> The results for this questionnaire highlighted two songs that were most considered to be rock anthems. These were Queen's 'We Will Rock You' and 'We are the Champions'.<sup>22</sup> These results were compared with a questionnaire that was formulated in connection with the release of the film *School of Rock* in which UCI cinemas questioned 1005 cinema participants to find the top twenty rock anthems.<sup>23</sup> The results of this questionnaire offered a general consensus (rather than the opinion of Queen fans) as to which songs are rock anthems, with the top three songs emerging as Queen's 'We Will Rock You', Queen's 'Bohemian Rhapsody', and Nirvana's 'Smells Like Teen Spirit'.<sup>24</sup>

Both questionnaires provided a set of quantitative data and also help to distinguish the varying degrees to which a song is described as an 'anthem'. In order to compare and draw further conclusions from the results of the initial questionnaires, a second questionnaire was carried out in the form of a structured short interview. I interviewed 20 rock fans at random, which provided qualitative data that would be subject to discourse analysis.<sup>25</sup> The structure of the questionnaire was as follows. The first question asked was 'what is a rock anthem?' followed by an opportunity for the interviewees to name a few examples and finally, they were asked where 'anthems' are most used and heard (for full results see Appendix 1). I draw upon the findings from the short interviews and questionnaires I carried out throughout the thesis, in particular with regards to general assumptions and implications made about rock anthems. The testimony of the respondents substantiates many of my hypotheses and offers further insight as to the implications of the term 'anthem' and its growing usage.

In both cases, the questionnaires listed Queen as having the top rock anthem and it may be the case that Queen have written a substantial number of rock anthems. It must be stressed, however, that although Queen have written *some* anthemic songs, not all anthemic songs are by Queen.

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<sup>21</sup> There are a few discrepancies with using the internet although it is a quick and efficient way of collating information. There were 100 replies with a further 3 of which were returned as blank emails.

<sup>22</sup> Queen, 'We are the Champions'/'We Will Rock You', B-side (EMI 2375, 1977).

<sup>23</sup> *School of Rock* (Richard Linklater, Paramount, 2003), UCI cinemas surveyed 1005 participants at cinemas in Manchester, Greenwich, Cardiff and Norwich on 30 and 31 January 2004.

<sup>24</sup> Queen, 'Bohemian Rhapsody' (EMI 2375, 1975); Nirvana, 'Smells Like Teen Spirit' (DGC, DGCS5, 1991).

<sup>25</sup> Rock fans were interviewed during the International Queen Fan Club Convention, Prestatyn, 10 May 2003. The same demographic of fans were chosen in order to gain further insight into the results from the questionnaire posted on the internet.



## *Structure*

The thesis comprises four chapters. Chapter 1 is diachronic in approach and deals mainly with the key historical developments of the ‘anthem’, from its early roots as sacred choral music to the emergence of the national anthem. The object of this chapter is to provide a historical overview of sacred and national anthems that emerged pre-rock anthems. By contextualising the anthem in a broad historical sense, changes in performance contexts as well as the importance of musical forms such as hymns on post-national anthems are highlighted. Discussion of the historical literature will be the main method employed.

Chapters 2 and 3 are synchronic in approach. Chapter 2 ‘deconstructs’ the rock anthem using textual analysis. By using musical analysis, it aims to determine key characteristics of rock anthems and provide a framework for distinguishing songs that may be anthems or anthemic. Using linguistic methods, an analysis of the lyrics will form the second part of this chapter, highlighting various uses of language which may also be characteristic of rock anthems. The results from the questionnaire and interviews determined a selection of songs to be analysed, with the top rock anthems being subject to textual analysis in order to find common characteristics.

Chapter 3 further investigates audience interaction with anthems, as outlined in Chapter 1 and examines several characteristics of this interaction, such as gestural and vocal participation. The social and psychological processes involved in the creation of a collective identity will also be examined, including further investigations into the notion of the formation of the rock community, through the use of rock anthems. Music videos that accompany rock anthems are also analysed in order to show how various camera and editing techniques are significant in making the participatory gestures known on a worldwide scale. These instructional videos teach the viewers how and when to participate in rock anthems in a live context, whilst emphasising the important role of the audience interaction.

Chapter 4 is a contextual analysis of other forms of anthems and shows the development of the ‘anthem’ up to the most recent use of the term. Some of the various characteristics that are common to rock anthems will be highlighted in the other anthem forms, showing the overall development of the ‘anthem’ and the connection between the various forms of the ‘anthem’. ‘Anthem’ types including football, dance and gay anthems are subject to textual analysis in order to show the

inter-relation of musical form and social function such as group formation and affirmation.

Although the emphasis is on rock anthems and its place in the developmental progression of the anthem, the thesis will endeavour to provide an overall understanding of the most recent meaning of the term 'anthem' and how it is used today. In doing so, it will hopefully provide an updated review of the anthem, in anticipation of forthcoming forms and uses.

# CHAPTER 1

## Early Anthem Forms

The main aim of this chapter is to give a historical account of ‘anthem’ types that emerged prior to rock anthems in order to provide the necessary background for understanding the overall development of the ‘anthem’. This chapter will outline the emergence of the term ‘anthem’ and its subsequent forms up to and including national anthems. The definitions, musical forms and function of certain types of ‘anthem’ will be examined, with the aim of determining common and main characteristics, which may then be applied to rock anthems and beyond. It should be emphasised that the historical approach employed in the chapter constructs an overview of the successive emergence and co-existence of pre-rock ‘anthem’ types and should not imply that these ‘anthems’ no longer exist. Indeed, these ‘anthem’ types continue to be performed alongside rock and post-rock anthems. A key question, which this analysis will help to address, is to what extent is the rock anthem continuous with earlier forms, or conversely, how far does it represent a break with the historical anthem?

Each form or type of ‘anthem’ seems to be identified with a qualification. Restoration anthems, orchestral anthems and national anthems for example, are each markedly different in form and function and this trend of qualifying forms of ‘anthems’ continues with the post-rock anthem. This imperative of qualifying ‘anthems’ to further distinguish each form will be seen in later examples such as ‘dance anthems’ and other examples of recent uses of the term ‘anthem’.

Although the earliest form of ‘anthem’ derives from sacred music, it has evolved to include secular musical forms as well – a significant development for the ‘anthem’. Accordingly, the first part of this chapter will outline the refinement of the term ‘anthem’ and its derivations, along with early sacred anthem forms.

### **Sacred anthem forms**

#### *From antiphon to anthem*

The origin of the term ‘anthem’ is difficult to pinpoint precisely due to scarce accurate primary sources (or historical traces). As a consequence there are many different documented versions of its possible derivation. *Grove’s* definition of an

‘anthem’ is ‘a choral setting of a religious or moral text in English, generally designed for liturgical performance’.<sup>26</sup> This definition is based on the term ‘anthem’ that derives from the later definition of the term antiphon, which is ‘a liturgical chant with a prose text, sung in association with a psalm’.<sup>27</sup> The antiphon is a derivative of the Greek word *antiphōna*, which itself is a derivative of the classical Greek word *antiphōnos*, meaning ‘resonating with’.<sup>28</sup> *Antiphōna* translates as ‘response’, with *anti* in the word meaning in return and *phōnē* meaning sound. *Antiphōnia*, a further derivative indicates the singing of the successive verses of a psalm by alternating chorus, again referring to the ‘response’ meaning of the word. This style of singing also known as antiphony or antiphonal singing should not be confused with the etymon antiphon particularly in early texts, which refer to a polyphonic musical composition comprising of two choruses.<sup>29</sup> Antiphons do not necessarily connote an alternating structure. Additionally, antiphonal performances do not imply the use of antiphons.

Antiphons are Latin Christian chants, structured as verses or sections with texts that are usually sourced in scripture. These chants are often sung as a response before and after a psalm or canticle during Roman Catholic services. Antiphons, however, existed independently of their associations with psalms and were often sung to settings other than the more common form of plainsong.<sup>30</sup> This progressed to broader associations resulting in the final definition of ‘an independent piece of choral music’ by the beginning of the seventeenth century.<sup>31</sup> As later discussions will show, it is the independence of the choral music and the fact that it forms a non-essential part of the service that has become the basis on which the term ‘anthem’ is used and defined.

Other sources of the term anthem are given by Foster whose suggestion of anthem deriving from ‘anthemion’, from the Greek word meaning flower, seems to refer to the ‘ornamental design of alternating motifs’, possibly relating to the

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<sup>26</sup> John Harper, ‘Anthem’, in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrell 2nd edn, 29 vols (London: Macmillan, 2001), I, pp. 719-26 (p. 791).

<sup>27</sup> Michel Huglo and Joan Halmo, ‘Antiphon’, in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, 2nd edn, 29 vols (London: Macmillan, 2001), I, pp. 735-48 (p.735).

<sup>28</sup> Huglo and Halmo, ‘Antiphon’, I, pp. 735-48 (p. 736).

<sup>29</sup> Antiphonal style of singing may be also referred to as polychoral.

<sup>30</sup> Plainsong is the ancient chant of the Christian church. It is in a monophonic form, with a rhythmically free, plain melody carrying the various western liturgies.

<sup>31</sup> Percy A. Scholes, *The Oxford Companion to Music* (London: Oxford University Press, 1938), p. 39.

structure of the anthem.<sup>32</sup> Generally speaking, most definitions describe the sacred anthem as being equivalent to the Latin Motet with the text sung in English. This change from Latin to English will be outlined in the next section along with examples of the earliest forms of anthems.

### *Verse and full anthems*

The 'anthem', or rather the term 'anthem', exists as a result of the changes brought about by the Reformation in England between 1534 and 1559. The Reformation forced the dissolution of the monasteries and removed all traces of the use of Latin as the language used in devotional activity, insisting that only English be used, especially in all Anglican services. With the removal of Latin, this meant that many of the old Latin motets, (a motet being 'a sacred polyphonic composition with Latin text') were now unsuitable and had to be translated into English.<sup>33</sup> These new versions, created from the translation of the Latin motets produced the earliest versions of an 'anthem'. The close relationship between the motet and the 'anthem' is further strengthened by the fact that neither the motet, nor the 'anthem', form part of the liturgy, but may be 'added (or substituted) at an appropriate place in the service on an appropriate day'.<sup>34</sup>

During this 'motet period', which roughly lasted between 1549 and 1565, in addition to the translations, composers would write new 'anthems' using the old form of the Latin motet with English texts. Many of these early 'anthems' whose composers included Thomas Tallis (c1505-72), Christopher Tye (c1505-85) and William Byrd (1543-1623), adopted a standard form comprising four parts written with note against note counterpoint and imitation. These 'anthems' were largely performed unaccompanied. However, during this time, works described as unaccompanied often included an organ or viol accompaniment, which doubled the vocal parts.

The development of this early form of the 'anthem' was centred on the early anthem's distinctive feature of being unaccompanied, which led to the formation of

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<sup>32</sup> Myles Birket Foster, *Anthems and Anthem Composers* (London: Novello and Company, 1901), p. 14.

<sup>33</sup> Ernest H. Sanders and Peter M. Lefferts, 'Motet', in *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition, ed. by Stanley Sadie, 29 vols (London: Macmillan, 2001), XVII, pp. 190-226 (p. 190).

<sup>34</sup> Jerome Roche, 'Motet', in *The New Oxford Companion to Music* ed. by Denis Arnold (Oxford: University Press, 1983), II, pp. 190-226 (p. 1205).

two further forms: the *verse* and *full* anthem. The verse anthem, of which the ‘basic principle may indeed have emerged in about 1550’, comprises solo voice passages and organ accompaniment alternating with the full choir passages.<sup>35</sup> The structure of verse anthems is as follows: organ introduction, followed by solo voice verse (accompanied by fully independent instruments), followed by the chorus (the instruments doubling the voices). Full anthems omit passages for solos voice and are composed for the full choir. In this form they are often written in 6 or 8 parts. However, with composers ‘writing rather more verse anthems than full anthems’, further developments of the verse anthem became evident, namely consort anthems.<sup>36</sup>

The early verse and full anthems tended to be simple, homophonic choral pieces with syllabic word setting of the texts, which derived from psalms, prayers and passages from the Bible. Consort anthems along with later developments of verse and full anthems emerged as more elaborate forms of the ‘anthem’, with many being sung by highly skilled cathedral choirs. More significantly perhaps, is the context in which the choir performed the anthems. The architecture of medieval churches and cathedrals is such that the ecclesiasts, choir and congregation are markedly segregated. The rood screen is an important feature of late medieval architecture that was used to separate the chancel, where the choir sang, from the nave, where the laity gathered.

The screen was not just a physical barrier but a symbolic or liturgical barrier. The demarcation and concealment of the choir from the congregation emphasised the exclusivity of the choral performance and the non-participatory nature of ‘anthems’. By the late sixteenth century, no rood screens existed as a consequence of the Injunctions of Edward VI. The removal of the screens meant that there was no longer a physical barrier between the chancel and nave. The high altar and chancel were opened up to the congregation and no longer was concealment integral to the mass. A symbolic barrier, however, remained between the congregation and choir with regards to the anthem’s exclusively choral status.

Consort anthems, in particular are a development of both metrical psalms and Elizabethan consort songs, with its roots from both musical styles. The consort anthems contained parts for solo voice, choir and a group of instruments, each group

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<sup>35</sup> Harper, ‘Anthem’, I, pp. 719-26 (p. 720).

<sup>36</sup> Ibid.

varying depending on the place of performance. The anthems performed at the Chapel Royal used a consort of viols, which were replaced by the organ when performed in cathedrals, while wind consorts could be found in performances in Whitehall Chapel. The performance of one of Byrd's consort anthem, the Easter anthem 'Christ Rising Again' comprises two solo boys, five-part choir and viols. Later consort anthems developed into devotional chamber music performed with viols. This was mainly due to their texts, which derived from secular manuscripts, rather than the traditional sacred texts such as psalms.

Further elaborations of the anthem came from many composers who were influenced by the Italian Madrigal. Certain anthems displayed certain madrigal characteristics such as varied rhythmic elements and range of harmonies, in addition to an integrated or 'through-form' musical structure from the employment of 'motivic recapitulation and redevelopment'.<sup>37</sup> The melismatic treatment of the text and ornamental style of many of these anthems (or what could also be referred to as 'sacred madrigals'), made them difficult to sing.

In summary, the complexity of the compositions reaffirmed the 'anthem' as solely choral (not for the congregation) and for trained singers and choristers only. At this stage, then, the 'anthem' was markedly non-participatory and excluded the laity. This was facilitated by features such as the rood screen.

### *Restoration anthems*

In an attempt to describe and distinguish the various stages of the 'anthem', many scholars have chosen to combine different approaches in order to categorise anthems. The development of the 'anthem' has been described in terms of form and accompaniment (for example Foster's use of verse anthem and Scholes' use of contrapuntal unaccompanied anthems), according to the main musical stylistic periods (baroque anthem) and named according to the most prolific anthem composer of each musical period (for example Scholes' use of the Handelian anthem).<sup>38</sup> In considering the various methods used in categorising anthems, the next stage of the anthem's development will be referred to as the Restoration period and will cover the various styles of anthems composed between 1660 and 1750.

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<sup>37</sup> Harper, 'Anthem', I, pp. 719-26 (p. 721).

<sup>38</sup> Foster, *Anthems and Anthem Composers*, p. 53; Scholes, *The Oxford Companion to Music*, pp. 38-9.

The Restoration refers to the restoration of the English monarchy in 1660 after the English Civil War and subsequent period following the accession of Charles II. Two years after the beginning of the Restoration, the 'anthem' was entered into the 1662 *Book of Common Prayer*. The 49<sup>th</sup> injunction of 1559 allowed 'a hymn or such-like song in the prayer book to be sung'. Injunctions in 1660 allowed the inclusion of hymns and metrical psalms after the third collect, when eventually in 1662, the anthem rubric was placed, *In quires and Places where they sing here followeth the Anthem*. Temperley points out that the rubric now makes a distinction between the anthem's association with cathedrals and the metrical psalm's association with parochial churches, although it is clear that only non or extra liturgical music is to be sung after the third collect.<sup>39</sup>

The anthems that were composed during this time were written to include a wider variety of accompanying instruments and many were influenced by Italian and French secular musical styles. Structurally, there was little difference between the madrigal and the 'anthem', therefore the text was relied upon in order to denote the form and distinguish the secular from the sacred. 'Anthems', seemingly, were not strict in form. The various styles and variations of the anthem were a result of the composer's influences and more importantly perhaps, the Monarch as head of the Church of England. The power bestowed upon the monarch meant that a great deal of influence was put on sacred music, particularly by the contemporary secular works.

Important composers of this period included Henry Cooke (c1615-72), John Blow (1649-1708) and Henry Purcell (1659-95). All composers wrote an increased number of accompanied anthems compared to previous anthem composers and Cooke in particular is significant in having founded and developed the 'symphony anthem'. The symphony anthem, or as it is described in Grove, the 'orchestral anthem', took its influence from French secular music and in particular French composers such as Jean-Baptiste Lully (1632-87).<sup>40</sup> The symphony or orchestral anthem is so called due to the range of instruments employed and its form. In terms of instruments, Locke's score for the anthem 'Be Thou exalted' indicated the use of 'three four-part choirs with soloists, five-part string band, a consort of viols and two

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<sup>39</sup> Nicholas Temperley, *The Music of the English Parish Church* (Cambridge: Cambridge University Press, 1979), p. 49.

<sup>40</sup> Harper, 'Anthem', I, pp. 719-26 (p. 722).



theorbos'.<sup>41</sup> The baroque style and form is evident with the main compositional structure employing the use of *ritornelli* for orchestra performed between the anthem's verses, creating a distinctive contrast between the soloists and the *tutti*. These cantata-like anthems were considered 'suitable for occasions of public rejoicing' and many new anthems were being written and performed for the King's presence at Sunday and festal services.<sup>42</sup>

Purcell's contribution to the anthem seems to be due to his combination and development of previous anthem styles. The early polyphonic style of anthem is highlighted in 'Hear My Prayer, O God' along with the rich harmonies of the verse anthem 'Let mine eyes run down with tears'. His full anthem (without soloists) 'Thou knowest, Lord, the secrets of our heart', for chorus in four parts was written for the funeral of Queen Mary in 1695. Purcell was, however, one of a number of anthem composers who found it necessary to write full and verse anthems with only organ accompaniment. Many anthems were performed unaccompanied or with organ accompaniment after the Revolution in 1688, partly due to William III's dislike of orchestral instruments and the performance of elaborate church music.

So many of the anthems were styled upon and influenced by the popular secular music of its day and the popularity of secular music was evident during the 18<sup>th</sup> century, as 'the opera and the concert hall were of greater interest to the musical public'.<sup>43</sup> The influence of secular music on anthems is particularly significant in later anthem forms. Although anthems are in essence sacred, this secular music influence is certainly a contributing factor to the secularisation of anthems such as national anthems.

Anthems during the Restoration varied from smaller orchestral anthems written for the Chapel Royal to grandiose anthems for state occasions. George Frideric Handel (1685-1759) was one such composer who contributed to the anthem repertoire with numerous anthems for festival and special occasions. Handel's dignified anthems were considered important by the monarchy during that time and also became popular with the British public which gave the majority of his work a patriotic dimension. Handel's anthems included the twelve 'Chandos' anthems composed between 1718 and 1720 for the Duke of Chandos and other occasional

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<sup>41</sup> Harper, 'Anthem', I, pp. 719-26 (p. 722).

<sup>42</sup> Denis Arnold, 'Anthem', in *The New Oxford Companion To Music*, ed. by Denis Arnold, 2 vols (Oxford: Oxford University Press, 1983), pp. 88-89 (p. 89).

<sup>43</sup> Harper, 'Anthem', I, pp. 719-26 (p. 723).

anthems such as the four coronation anthems, one of which is the grand orchestral anthem 'Zadok the Priest'.<sup>44</sup> Written in three sections, 'Zadok the Priest' opens with a violin ritornello with woodwind accompaniment, until the vocal entry where the chorus moves homophonically in seven parts, allowing the text to be clearly heard over a trumpet and drum accompaniment. This anthem in particular has been sung and 'repeated at all subsequent English coronations' since 1727 highlighting its suitability for grand public occasions.<sup>45</sup>

Handel seems to represent the last of the composers to produce grand orchestral anthems for specific occasions. The second half of the 18<sup>th</sup> century produced very little in the way of new or developed anthems and was according to Grove, 'the period of adaptations and arrangements.'<sup>46</sup> The next prominent anthem composer is Samuel Wesley (1766-1837) who along with some of his contemporaries, who included Thomas Attwood (1765-1838), wrote some musically interesting anthems. Wesley's anthems were also clearly influenced by the music of J. S. Bach, which is reflected by his use of strong melodic lines.

This section has highlighted the developing function of the anthem in secular contexts and in particular the Royal connection, which will be further established in national anthems. The growing secular influence in anthems points the way to the long term development of the anthem as a secular, participatory song.

### *Nineteenth and twentieth century anthems*

Wesley's third son, Samuel Sebastian Wesley (1810-1876) made the biggest contribution to the anthem repertoire writing his collection of anthems during a time when the output of church music was low and infrequent. This period of recovery for the anthem owes a great deal to Wesley and his efforts to 'raise levels of musical competence in cathedral establishments'.<sup>47</sup> The nineteenth century anthems showed strong influences of the contemporary oratorio.

The improvement in the way organs were manufactured was central to the increasing 'elaborate and independent use of the organ' as an accompaniment to

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<sup>44</sup> Coronation of King George II and Queen Caroline on 11 October 1727.

<sup>45</sup> Anthony Hicks, 'George Frideric Handel', in *Grove Music Online* ed. by L. Macy (accessed 5 February 2005), [www.grovemusic.com](http://www.grovemusic.com).

<sup>46</sup> *Ibid.*

<sup>47</sup> *Ibid.*

anthems.<sup>48</sup> Pedals and stop-change mechanisms were introduced and from this point, the organ was no longer used to give the effect of doubling voices as in early anthems, but rather to add musical interest in order to enhance the illustrative setting and sentiment of the text. The sentimentality of the anthems is highlighted by composers such as John Stainer (1840-1901) and Arthur Seymour Sullivan (1842-1900) whose treatment of the sacred text is embellished and tuneful.

By the early twentieth century, two composers, Joseph Parry (1841-1903) and Charles Stanford (1852-1924), had made a significant contribution to English church music. Both Parry's and Stanford's anthems reflected previous anthem forms and styles in particular those by the Wesleys, in addition to showing influences of contemporary foreign musical styles. Since the 1920s, the music for the Anglican rites has been minimal with few major composers writing the occasional anthem. The most recent anthem composer worth mentioning is John Tavener (b. 1944). His reworking of the anthem to produce richly textured, spiritual and intrinsically choral sounds is intended for performance in sacred places along with their liturgy, retaining the intended function of the anthem.

Anthems have always been subject to change in terms of instrumentation, form and stylistic qualities, but the recent inclusion of popular music idioms in American and English church music is a diverse addition to the anthem's development. Anthems were being written during the 1960s and 1970s with elements of folk, country and rock styles, although they were rarely recognised as suitable pieces for inclusion into the choral repertory. The use of popular and rock idioms in choral music has developed in American and English Christian worship, where it forms a major part in choral and congregational singing. 'Rock anthems' (the choral singing of ecclesiastic songs in a rock style) in this Christian context is a term rarely used and is very different to the 'rock anthems' on which this thesis is centred.

If we return to the main function of anthems, or rather the English church anthem, it remains, even today, a choral piece of music of religious and moral text performed as extra-liturgical music.<sup>49</sup> Church anthems still form part of cathedral services, such as evensong. New settings of anthems, which are often composed by the organist and/or choirmaster are performed and continue the tradition of being a

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<sup>48</sup> Foster, *Anthem and Anthem Composers*, p. 147.

<sup>49</sup> New settings of anthems are included in weekly broadcasts of 'Choral Evensong', BBC Radio 3, Wednesday at 4pm.

choral and non-participatory part of the liturgy. However, the key point for the present account is that its musical style has proved increasingly popular, and found its way into more or less secular public occasions, such as coronations. Crucially, since the anthems' emergence, it has adapted to developmental progression and largely survived in purpose if not form, through its varied use of instrumental accompaniment and sophisticated harmonies and texture. Although this lineage of the anthem has continued, a 'side-shoot' of the anthem has also developed, springing from the increasing popularity and secularisation of the anthem tradition which we have just discussed. This is the national anthem. The emergence and function of the national anthem will be considered in the next section.

### **National Anthems**

National anthems are defined in *Grove* as 'hymns, marches, songs or fanfares used as official patriotic symbols'.<sup>50</sup> These patriotic songs are employed as an expression of national identity and could also be referred to as a type of musical emblem; the musical equivalent of a country's flag. There are major differences between national anthems and early choral anthems which will be considered. However, the emergence of the national anthem as a relatively autonomous form is the main focus of the following discussion.

National anthems are created through the adoption of a piece of music that has been considered suitable for representing a country. The worldwide use of national anthems occurred at different times. However, the adoption of a country's anthem seems to correspond with times of national crisis, wars, but more importantly the emergence of nationalism in the early 19th century. Many composers of the earlier national anthems remain anonymous, but this probably reflects the new significance of national anthems as emblems of national consciousness, rather than products of a particular composer.

One of the earliest anthems to emerge is that of Great Britain. The present tune of 'God save the King' emerged in 1744 when it was printed in *Thesaurus Musicus*, and subsequently reprinted with the lyrics in 1745 in *Gentleman's Magazine*. The origin of the lyrics are largely unknown however, several sources

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<sup>50</sup> Malcolm Boyd, 'National Anthems', in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrell, 2nd edn, 29 vols (London: Macmillan, 2001), XVII, pp. 654-5 (p. 654).

point out that the phrase 'God save the King' occurs in the Old testament in the passages I Samuel X.24, 2 Samuel Xvi.16 and 2 Kings Xi. 12.<sup>51</sup> The phrase 'God save the King' with the reply 'long to reign over us' was also regarded as the navy's watchword from 1545 onwards and both phrases appeared in the song (which is later referred to as the national anthem of Great Britain).<sup>52</sup>

The singing of the song in London theatres around the time of the Jacobite rising led to its growing popularity. The Young Pretenders' invasion resulted in the band leader of Drury Lane's Theatre Royal, Thomas Augustine Arne (1710-78) arranging and performing 'God save the King' after the evening's performance.<sup>53</sup> 'God save the King' therefore became connected and associated with the defence of Protestantism against the Catholic threat of the Stuarts and Arne's arrangement was subsequently repeated, until the news of the defeat was made known in London. Subsequent performances of 'God save the King' led to the song eventually attaining its title as the British national anthem by the early 1800s and initiated a theatre custom of greeting the Monarch on her or his arrival at a public place with the song. The repeated performances of the anthem developed a tradition whereby the anthem was played in cinemas, concert halls and other places of public entertainment. Moreover, the tune 'God Save the King' is not exclusive to Britain as it became the national anthem for many countries during the nineteenth century and several independent German states, including Liechtenstein who still uses the tune for their national anthem with words by H. H. Jauch. 'God save the King', or rather 'God save the Queen', also serves as the royal anthem for most Commonwealth countries, such as Australia and Canada.

The American national anthem emerged out of similar events. The lyrics for 'Star Spangled Banner' were written by the American Francis Scott Key (1779-1843) in 1814 during the defence of Fort McHenry near Baltimore. Key had been detained on board a frigate in Baltimore harbour when he witnessed the American flag flying over Fort McHenry, as a symbol of having resisted the British bombardment. The sight of his country's flag had supposedly inspired Key to write the lyrics to what has become known as the American national anthem. The tune that accompanies Key's

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<sup>51</sup> Scholes, *The Oxford Companion*, p. 369.

<sup>52</sup> Ibid.

<sup>53</sup> Prince Charles Edward Stuart, the 'Young Pretender' to the British Throne defeated the army of King George II at Prestonpans, near Edinburgh in September 1745. <http://national-anthems.org/history.htm> accessed 23/04/05.

lyrics is 'Anacreon in Heaven', written by the English composer John Stafford Smith (1750-1836). 'To Anacreon in Heaven' was written for the London Anacreontic society as its 'theme' song, which also became popular in America amongst several anacreontic societies, who also used the song as the official theme.

Although the British and American national anthems are just two examples of how certain songs have emerged as patriotic songs and acquired the title of national anthem, almost all countries have followed suit and adopted tunes for patriotic use. The following section will highlight the requirement for and social role of national anthems.

### *Social role of national anthems*

As previously stated, national anthems are a form of musical emblem, providing a musical means for showing patriotism and to demonstrate public acknowledgement and respect for the Monarchy or the Head of State. Although these songs are referred to as national anthems, only the English-speaking countries use this term. Anthem is essentially an English term, as previously highlighted to describe choral music sung in English for services and remains distinctively English. The foreign equivalent to national anthem translates as national hymn, avoiding all associations with sacred choral music. In Germany it is *nationalhymne*, in French *hymne national*, which emphasises its hymn-like quality and essential participatory characteristic.

The use of national anthems, vary from one country to another. However, anthems are commonly used for public ceremonies. There is a long tradition of using music for public ceremonies and a link could be considered between the two forms of anthems, national and sacred within this context. Composers such as Handel were writing anthems specifically for events, such as weddings, coronations and funerals and developed a sense of national pride within his music, to which the public could relate. Although anthems such as the coronation anthems remain choral as opposed to the congregational form of national anthems, they both share musical qualities that connote pride, aspiration and are 'suitably dignified or stirring'.<sup>54</sup>

Many composers have written music that could be described as nationalistic and integral to the formation or strengthening of national identity. Howkins quotes

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<sup>54</sup> Boyd, 'National Anthems', XVII, pp. 654-5 (p. 655).

Ralph Vaughan Williams as having said that ‘the art of music, above all other arts, is the expression of the soul of the nation’ and stresses the point the ‘sounds of music could literally express the soul’.<sup>55</sup> Nationalism in music, or the description of music as national, stems from the musical origins and historical roots of the music, which is associated with that particular country. The use of folk music is often prevalent as it is regarded as a ‘national inheritance’ in addition to being ‘specifically the music of the common people’.<sup>56</sup> Other pieces of music such as ‘Jerusalem’ and ‘Rule Britannia’ have a sense of the English national idiom, however, it is not necessarily acquired through the use of folk music or early musical style, but rather ‘from the use and association of such tunes and songs’.<sup>57</sup>

‘Jerusalem’ is more commonly associated with the Women’s Institute who adopted the song in 1924. However, the first performance of ‘Jerusalem’ in 1916, which was for ‘an organisation called ‘Fight for Right’’ instantly associated the song with the spirit of the nation and part of a fighting for humanity movement.<sup>58</sup> The rise in ‘Jerusalem’s popularity since the ‘Fight for Right’ movement and its subsequent *Englishness* association, has given the song an additional dimension as a new or second national anthem, which has rivalled ‘God save the Queen’ as a more suitable national anthem.

Similarly, ‘God save the Queen’ attained its status as the British national anthem through its use and association, rather than being based on its musical or lyrical merit. As previously mentioned, ‘God save the Queen’ emerged in the 19th century during the increase of nationalism amongst many countries, which meant that the song provided a means of allowing individuals to show their allegiance to a country, display a sense of national pride and strengthening ‘a nation’s resolve’ in times of war.<sup>59</sup> Any emerging nation or national liberation movement fosters national unity and it is during these conditions that patriotic songs, national songs and national anthems are established or called upon. National anthems in this context are a producer of collective identity.

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<sup>55</sup> Alun Howkins, ‘Greensleeves and the Idea of National Music’, in *Patriotism: The making of British National Identity*, ed. by Raphael Samuel (Routledge, London, 1989), pp. 89-98 (p. 89).

<sup>56</sup> Ibid., pp. 89-98 (p. 95).

<sup>57</sup> Ibid.

<sup>58</sup> Ibid., pp. 89-98 (pp. 95-6).

<sup>59</sup> Boyd, ‘National Anthems’, XVII, pp. 654-5 (p. 654).

### *Anthems and collective identity*

National anthems demonstrate secular participation and collective identity, which is significant in terms of the development of anthems. National anthems have formed a bridge from early sacred anthems to the rock anthems, which could also be regarded as a form of secular participation and producer of collective identity. The unison singing of a national anthem is essential in unifying groups and increasing the power of a group. This shared vocal performance is a concept that Benedict Anderson refers to as 'unisonance' and is according to Dave Laing, 'the clearest and strongest example of the construction of national identity.'<sup>60</sup> In many cases, whether it is during times of war, or sporting events, people feel the need to belong to, and associate with a group. Singing along to the national anthem enables a sense of unity, whereby a singularity is created: a united group as one performer.

This moment of 'unisonance' may incorporate other means of identity construction such as the waving of flags. Flags are a strong form of national representation that visually defines the group members as part of the nation being represented. Additionally, the tradition of standing during the performance of a national anthem is an act of respect for the country the anthem is representing and creates a sense of pride in the people who are participating. Conventions such as standing and singing along to the national anthem have become an integral and ritualistic part in the construction and the affirmation of national identity.

The adoption of songs for use in national identity has been developed for use in other contexts. The requirement for 'anthems' to signify and identify groups and nations, is highlighted in the recent adoption of a tune, for the European Anthem. An instrumental section of the final movement of Beethoven's Ninth Symphony, based on Friedrich Schiller's ode, *An die Freude* or 'Ode to Joy' was adopted by the Council of Europe in 1972 and later by the European Union in 1985. The words of anthems usually address the members of the nation, therefore in this instance the absence of lyrics or rather nation-specific lyrics, allows the inclusion of people from many nations. The European anthem works in the same way as a national anthem in that it symbolises the union of many nations to form one European Union. The familiar melody seemingly connotes dignified and rousing emotions, which signifies

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<sup>60</sup> Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983); Dave Laing, 'Imagined Communities and Imagined Networks: National and Transnational Trends in European Popular Music', paper given Liverpool, 2003.



unity when performed at official occasions by the Council of Europe and European Union.<sup>61</sup>

More recently, the national anthem is synonymous with sporting events such as the Six Nations' rugby, Olympic and Commonwealth games. The ritualistic performance of the national anthem by the spectators and players marks the start of matches and reinforces group collectivity. Formula One grand prix races are another example where a tradition has developed that includes the playing of the winning driver's national anthem and the national anthem of the winning team on the podium.<sup>62</sup> In contemporary events such as sport and royal occasions, the national anthem has maintained its traditional function of inducing vocal participation and producing an observable group solidarity and collectiveness. Moreover, the act of standing while singing can also be currently observed as an additional means of participation.

The style of tunes used as national anthems vary, however, they can according to Grove be divided into five categories. These categories are based on musical characteristics and include hymns, marches, operatic anthems, folk anthems and fanfares. The next section will highlight the form and styles of a selection of national anthems.

### *Form of national anthems*

Hymns provide the basis for the majority of the national anthem melodies, in particular, 'God save the King'. The origin of the tune 'God save the King' remains unclear however, there have been many sources suggesting various original composers and influences, such as the French composer Jean Baptiste Lully (1632-1687), John Bull (1562-1628) and Purcell who used the 3/4 time signature and dotted crotchet/quaver rhythm in some of his instrumental pieces. The 3/4 time signature was popular during the Elizabethan period and the tune to 'God save the King' resembles the rhythmical style of the Italian 'galliard' (*galiardo*), as shown in example 1.1, a dance whereby the choreography reflects the quick rhythm.

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<sup>61</sup> [http://europa.eu.int/abc/symbols/anthem/index\\_en.htm](http://europa.eu.int/abc/symbols/anthem/index_en.htm) accessed 12 April 2005.

<sup>62</sup> FIA Formula One, Grand Prix races televised March – October 2004, ITV1.

*Example 1.1- Galliard rhythm*



A link with the present tune for ‘God save the King’ has been made with the plainsong antiphon for the seventh Sunday after Pentecost, which supposedly contains the modal notes and free-rhythm form of the tune.<sup>63</sup> Considered the earliest origin and beginnings of the tune, the text contains the Latin equivalent of parts of the Scriptural account of the coronation of Solomon (I Kings i. 38-40) which is thought to be highly significant. If this connection is to be considered, then this shows a development of the anthem etymon, antiphon to the later form of the anthem, the national anthem.

The issue of the origin of the text and music is not a major issue in this thesis. However, the musical treatment of the text is important and remains largely the reason why the tune has been successful as a national anthem, regardless of its lack of melodic interest. The tune is sung in 2-bar phrases occupying no more than 6 notes per phrase, with the exception of the last phrase. Each syllable of the text is placed on each note of the melody, which comprises of crotchets and quavers and moves mostly by step. All of these characteristics reflect the simple form and style of hymns, which encourage vocal participation from the congregation. The melody also allows for the text to be changed according to the reigning monarch, therefore ‘King’ may be substituted with ‘Queen’, as it is presently sung.

Similarly, ‘Star Spangled Banner’ avoids melismatic treatment of the text, with each syllable and word placed on the notes, again with rhythms comprising of crotchets and quavers. The American national anthem could be considered relatively difficult to sing, particularly with the use of arpeggios and intervallic leaps throughout the melody. Regardless of the different styles and forms of the national anthems, they are on the whole, designed to encourage vocal participation or at the very least, be rousing in order to encourage group solidarity.

What we can deduce therefore, is that national anthems seem to have developed from hymns, rather than sacred anthems in terms of form and performance style. It could therefore be argued that national anthems exemplify the developmental

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<sup>63</sup> Scholes, *The Oxford Companion to Music*, p. 366.

use of the *term* anthem rather than a development of the sacred form. In other words the continuity between the earlier anthem of the church and the contemporary ‘post-national’ anthem is more a discursive than a musicological one. It follows, then, that from a musicological standpoint we need to consider the historical development of hymns and congregational singing from which national anthems emerged. The next section will highlight the hymn-like qualities and social role of hymns that seem to be associated with secular anthems such as national anthems.

### *Hymns*

There are numerous definitions of hymn, many describing the various stages of the hymn’s development. Harper defines a hymn to be ‘Greek: a song of praise to God, liturgically a metrical, stanzaic text recited at an office’.<sup>64</sup> More recently, hymns have acquired the meaning of a ‘sacred lyric for use in worship’.<sup>65</sup> Monophonic and polyphonic Latin hymns are the early forms of hymns however it is the protestant hymns which have influenced modern and present day hymns that will be discussed.

The Reformation was an important time for sacred music, as it ‘introduced two completely new factors to the music of worship: the vernacular languages and the voices of the congregation’.<sup>66</sup> Not only did the anthem gain recognition and find its place in the *Book of Common Prayer*, songs of worship were to be performed by the congregation, which meant the introduction of the hymn form. Hymns took the form of texts such as psalms and biblical passages sung to popular tunes, which could then be repeated with each stanza. These religious lyrics set in metre had already been established, particularly in Germany in the Middle Ages of which ‘carols are the most familiar’.<sup>67</sup>

Metrical psalms were the songs of the congregation, particularly the congregations in English parish churches. However, a new form of hymn developed

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<sup>64</sup> John Harper, *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century* (Oxford University Press, Oxford, 1991), p. 302.

<sup>65</sup> Nicholas Temperley, ‘Hymn, IV: Protestant’, in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrell, 2nd edn, 29 vols (Macmillan, London, 2001), XII, pp. 28-35 (p. 28).

<sup>66</sup> Nicholas Temperley, *Hymn Tune Index: Introduction and Sources*, 3 Vols (Clarendon Press, Oxford, 1998), p. 6.

<sup>67</sup> Temperley, ‘Hymn’, XII, pp. 28-35 (p. 29).

in the eighteenth century which was comparable to the German chorale.<sup>68</sup> In Germany, during the early sixteenth century, the encouragement for congregational singing came in the form of Lutheran hymns and chorales. There was a successful attempt to achieve congregational participation as there was little or no need for trained choirs to sing hymns and chorales. The melodies of the hymns and chorales were adaptations of French folk songs and were simple to sing in unison due to their lack of harmonies and countermelodies. The encouragement of congregational singing is a major characteristic of hymns and in particular the protestant hymn, which 'differed from Catholic in being sung by the laity'.<sup>69</sup> The ritual and liturgy of the Roman Catholic Church services meant that congregational participation was discouraged and more focus was placed on the role of the ecclesiasts.

In contemporary church services and also many school assemblies, hymns are not just a main form of worship but are also integral to the teaching of theology. However, it is the inclusion and participation of the congregation that is perhaps the most identifiable and important element of hymns. The tradition of collective singing to reinforce religious solidarity continues today.

The singing of the laity is integral to national anthems or rather national hymns as it is referred to, particularly in Europe. The congregational participation seems to be the determining factor of an anthem and the feature that distinguishes the secular anthem from sacred anthems. We have already referred to the national anthem as a form of secular participation, taking its form and function from congregational songs, such as hymns. The close relationship that seems to exist between the hymn's form and the social role of national anthems is key in the formation of rock anthems and the later development of the anthem.

## **Conclusion**

Having outlined, albeit briefly, the developmental progression from early sacred anthems to the secular national anthem, we can consider the national anthem to be a 'side-shoot' of the 'anthem', with relatively little direct musical development from the sacred form. Seemingly, the relationship of hymns and national anthems is important and integral to the emergence of rock anthems. The use of 'anthem' to

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<sup>68</sup> A strophic congregational hymn containing two elements: a text and tune, although many chorales may be harmonised in four parts.

<sup>69</sup> Temperley, 'Hymn', XII, 28-35 (p. 29).

describe certain rock songs suggests that rock anthems are perhaps a development of the audience's participatory role, an important role that will be considered in more detail in the forthcoming chapters. The notion that certain hymn characteristics, which determine the song's suitability for communal singing, are present in rock anthems will also be examined through musical analysis in Chapter 2 and later in Chapter 4.

In highlighting the anthem's historical development, the main shift that has occurred is the secularisation of the 'anthem' and its shift from being exclusive music (choral) to inclusive (congregation/group). In terms of the social role of 'anthems' there has been a development towards the representation of collective identities (national anthems representing countries) in addition to retaining the anthem's use in occasional public events (coronation anthems and the national anthems in Royal events). The presence of national anthems in certain public occasions has become an expected tradition along with an established worldwide national anthem repertoire. The use of anthems in a public event is evident with rock anthems, which are themselves occasional public events, clearly showing further continuity between national and rock anthems.

Further development of the anthem has highlighted an important difference between sacred and national anthems: the emphasis on one performer. The inclusion of the audiences and congregations to participate to create one performer has become synonymous with national anthems and as we will see in forthcoming chapters, later forms of anthems. With sacred anthems there is duality of constituents that can be observed. In each case, two components can be highlighted for example, full anthems may use antiphony between two sets of choirs, in verse anthems there are solos and full choirs and in symphony anthems there is the choir and orchestra. In all of the aforementioned, the congregation and the performers or rather the specialist music makers, remain as two separate groups throughout, with no participation from the congregation during the performance. In the case of national anthems, the congregation or group of people present during the performance of a national anthem participate with the group of musicians providing the accompaniment to form one group of performers, or rather a singularity.

The drive towards singularity in secular anthems will be explored throughout this thesis along with the inducement and expectation to participate. Both of these have become essential characteristics of secular, 'post-national' anthems. Indeed, it

seems to be the performance context that defines the 'anthem' type, which is evidenced by the reception and level of gestural participation by the audience. The next chapter will develop this theme further through analysis of the musical and lyrical characteristics of rock anthems and by highlighting the possible relationship between the hymn form of national anthems and rock anthems.

## CHAPTER 2

### Towards a Musicological Characterisation of the Rock Anthem

This chapter is mainly concerned with musicological features of rock songs that may help to distinguish or identify them as a rock anthem. Clearly, this is a matter of emphasis. In thinking about the textual aspects of the anthem we still need to consider the social and cultural role of this genre, and the chapter will reflect this important consideration too. Indeed, precisely because the rock anthem is an interactive form we need to show the links between musical organisation on the one hand, and the nature of the social participation facilitated by it on the other.

Chapter 3 will discuss in more detail the specific types of gestures and bodily movement that are integral to social participation. However, we must firstly analyse the music in order to consider which elements are responsible in the creation of participation. It must be stressed that the analysis alone is not sufficient in determining the definition of a rock anthems and should be considered in relation with the material explored in Chapter 3. Moreover, the specific musical attributes highlighted in this chapter are not exclusive, but are indicative, of rock anthems. These features can indeed be found in many popular and rock songs. Nevertheless, they form a repertoire of elements that combine to produce one of the most significant and defining features of rock anthems: participation.

Allan Moore has highlighted several basic elements of rock songs that can be used to class a song as anthem; melody, rhythmic profile, accompaniment and textual (lyrical) content.<sup>70</sup> All these various parameters will provide a good start in determining the main textual and performative characteristics of rock anthems and developing our understanding of which songs have the potential to be considered anthems.

#### *Questionnaire results*

The rock songs used in this chapter as examples for musical analysis are taken from the questionnaire, the results of which will now be discussed. The main point of the questionnaire was to collate a number of songs that were widely agreed

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<sup>70</sup> Moore, *Rock: The Primary Text*, p. 33.

and strongly identified by respondents as being rock anthems.<sup>71</sup> The results, of which part are shown in table 2.1, highlighted several strongly identified rock anthems: ‘We are the Champions’, ‘We Will Rock You’ and ‘Bohemian Rhapsody’.<sup>72</sup>

Table 2.1 – Questionnaire top 5 rock anthems

Song	Number of Respondents				
	Strongly Agree	Agree	Don't know	Disagree	Strongly Disagree
We are the Champions	99	0	0	1	0
We Will Rock You	97	3	0	0	0
Bohemian Rhapsody	65	26	3	6	0
Stairway to Heaven	63	24	5	5	3
Born in the USA	51	36	4	7	2

‘We are the Champions’ was ‘strongly agreed’ to be a rock anthem by 99% of the respondents and ‘We Will Rock You’ was ‘strongly agreed’ by 97% and ‘agreed’ by the remaining 3% of the questionnaire respondents. ‘Bohemian Rhapsody’ was ‘strongly agreed’ to be a rock anthem by 65%, with 26% ‘agreeing’ to its anthem status, followed by ‘Born in the USA’, of which 51% ‘strongly agreed’ and a further 36% ‘agreeing’.<sup>73</sup> Graph 2.1 illustrates the results of the questionnaire, clearly showing a majority of agreement by the respondents to the aforementioned rock anthems. Furthermore, the graph also highlights certain songs that were widely agreed not to be rock anthems, such as ‘Unchained Melody’ and ‘All Together now’.<sup>74</sup> These ‘strongly disagreed’ songs from the questionnaire will be referred to during the analysis in this chapter in order to provide some means of comparison between rock anthems and non-rock anthems.

<sup>71</sup> Questionnaire posted on <http://queenworld.com> on 3 July 2002. See Appendix 1 for full table of results.

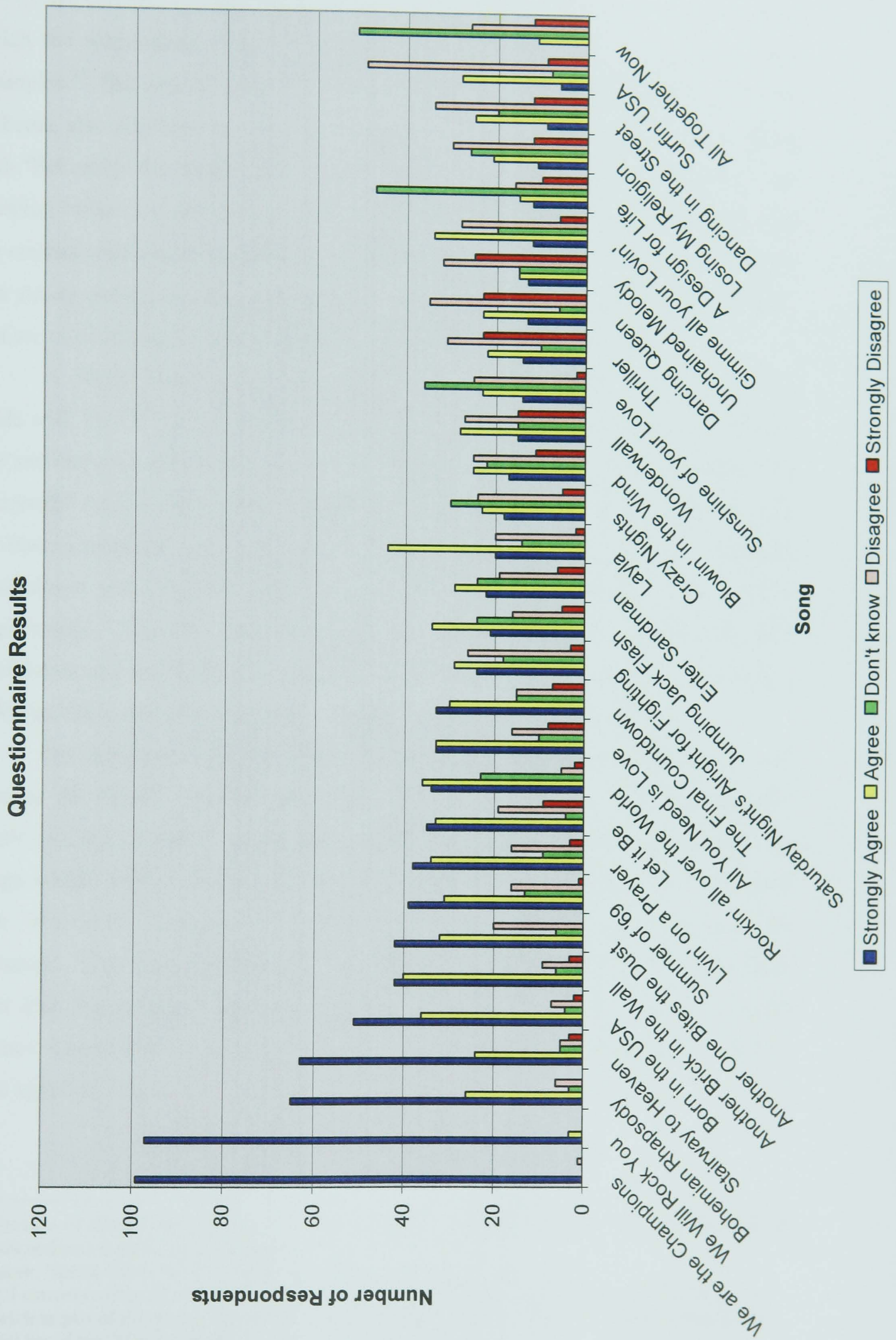
<sup>72</sup> Queen, ‘We are the Champions’ (EMI 2623, 1977); Queen, ‘Bohemian Rhapsody’ (EMI 2375, 1975).

<sup>73</sup> Bruce Springsteen, ‘Born in the USA’ (CBS, A 6342, 1985).

<sup>74</sup> The Righteous Brothers, ‘Unchained Melody’ (London, HL 9975, 1965) (re-issue, Verve/Polydor, PO101, 1990); The Farm, ‘All Together Now’ (Produce, MILK 103, 1990).



Graph 2.1 Questionnaire results



We can also compare the questionnaire results to the interviews carried out in which the respondents were asked ‘what is a rock anthem?’ and to give a few examples.<sup>75</sup> The general agreement from the interviewees of which songs are rock anthems, also highlighted ‘We are the Champions’ and ‘We Will Rock You’, along with ‘Bohemian Rhapsody’ and ‘Radio Ga Ga’.<sup>76</sup> The interviewees’ responses to the question ‘what is a rock anthem?’ are also referred to throughout this chapter, with the content analysis of discourse from these interviews shown in Appendix 1. There is a strong pattern emerging from these results, which reveal Queen to be the band that are contributing the most rock anthems to the anthem canon.

A further comparison of both the questionnaire and interview results can be made with the UCI poll, which collated a top 20 list of rock anthems.<sup>77</sup> The number one and two rock anthems in the UCI poll were ‘We Will Rock You’ and ‘Bohemian Rhapsody’ respectively; songs, which were also, recognised as rock anthems by both the interviewees and the questionnaire respondents. Other songs such as ‘The Final Countdown’ and ‘Livin’ on a Prayer’ were listed in the poll as number four and five respectively.<sup>78</sup> The UCI poll corroborates the results from the questionnaire and interviews, emphasising the general consensus of the top rock anthems and indeed endorses the dominance of the band Queen as producers of rock anthems.

For the purpose of identifying the textual attributes of rock anthems, I will refer to the agreed rock anthems, which were rated highly in the questionnaire, interviews and UCI poll. An accumulation of these results consists of the following songs which will be subject to analysis throughout this chapter: ‘We Will Rock You’, ‘We are the Champions’, ‘Bohemian Rhapsody’, ‘Born in the USA’, ‘Livin’ on a Prayer’, ‘The Final Countdown’ and ‘Smells Like Teen Spirit’. ‘We Will Rock You’ and ‘We are the Champions’ will be heavily examined throughout this chapter as they appeared in the questionnaire as the two songs most strongly identified as rock anthems. The first of the parameters, melody, will now be discussed.

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<sup>75</sup> Interview of 20 rock fans, Prestatyn, 10 May 2003. See Appendix 1 for interview transcripts and list of rock anthems from the interviewees.

<sup>76</sup> Queen, ‘Radio Ga Ga’ (EMI, QUEEN1, 1984).

<sup>77</sup> UCI cinemas surveyed 1005 participants at cinemas in Manchester, Greenwich, Cardiff and Norwich as part of the release of the film *School of Rock* on 30 and 31 January 2004. See Appendix 1 for full list of top 20 rock anthems.

<sup>78</sup> Europe, ‘The Final Countdown’ (Epic, A 7127, 1986); Bon Jovi, ‘Livin’ on a Prayer’ (Vertigo, VER 28, 1986).

## Melody

Melody, or popular melody, has its own parameters that have been acknowledged by Stefani and Marconi and subsequently defined by Tagg.<sup>79</sup> Some of these parameters include duration of sections, pulse, tempo, base and surface rate, periodicity and phrase length, tonal vocabulary and motivic parameters. By testing these parameters against the songs which are strongly identified as rock anthems in the questionnaire, we are able to highlight which features (with reference to melodic lines) are exclusive, or at least more prominent in anthems.

Popular melody is widely agreed by many scholars including Tagg and Stefani, to be easily recognisable and easy to vocally reproduce or recall, (as a consequence of which, it also has the ability to be appropriated by untrained music makers, a feature that will be discussed later on). One of the main features of a rock anthem that was striking to at least half of the respondents of the questionnaire, was that the anthem was 'instantly' and 'easily recognisable', 'memorable', 'sticks in your head' and 'everyone knows it'. According to Stefani, a melody that is 'singable' or capable of inducing people to singing along to it 'denotes first of all appropriation by perception, emotion and action'.<sup>80</sup> For this to be the case there must be identifiable features of the melody that make it all of the aforementioned.

Melodies, if they are to be memorable and allow people to reproduce them vocally must be above all simple. Simplicity of a melody allows the majority of people to participate if they choose to and to learn the song fairly quickly. This is partly due to the length of different aspects of the song, which include the length of each section (alternating verse and chorus) the overall duration of the song (short in duration lasting between 2 and 5 minutes) and other melodic factors such as length of melodic phrases.

My analysis of rock anthems in general and of the following musical examples in particular, will concentrate on the chorus as it is the chorus that is the primary determining feature of an 'anthem'. Conventionally, the chorus is where everybody can join in, whether or not the audience knows the remaining parts of the song. This is seen in popular songs such as folk songs, sea shanties and songs such as 'She'll be coming round the Mountain' for example, where the chorus invites people

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<sup>79</sup> Gino Stefani and Luca Marconi, cited in Philip Tagg, *Melody and Accompaniment Handout*, [www.tagg.org/texts.html](http://www.tagg.org/texts.html) accessed 19 November 2001, p. 2; Gino Stefani, 'Melody: A Popular Perspective', in *Popular Music*, 6, 1, (1987), 21-35.

<sup>80</sup> Stefani, *Melody: A Popular Perspective*, 21-35 (p. 23).

to join in and has built a strong association with ‘singing along’. The structure and organisation of a song determines when people can join in or are expected to listen, for example to the soloist.<sup>81</sup> Based on this association, the deciding factors of what makes a song an ‘anthem’ will be mainly concentrated on particular features in the chorus which enable participation.

### *Duration of melodic phrases*

The lengths of the melodic phrases in the verse and chorus of rock songs are usually short, lasting just a few bars and ‘often organised in short, four-bar, six-bar, or eight-bar sections’.<sup>82</sup> This principal observation of short melodic phrases also applies to rock anthems, with the average lasting between 2 and 4 bars. It is likely that a major reason is that any lengthy extended exhalation is avoided in this way. Most rock music is written in quadruple metre where there are four beats in each bar. Allan Moore explains rhythmic organisation of melodic phrases in terms of hierarchic groupings of metre, ‘just as groups of beats (normally four) are grouped to yield metre, groups of bars (normally in four) are grouped to yield hypermetre.’<sup>83</sup> The following examples of ‘We Will Rock You’ and ‘We are the Champions’ show the length of the melodic phrasing (in bars), in the chorus.

The chorus of ‘We Will Rock You’ consists of 2 2-bar phrases with the four bars grouped together to produce 1 hypermetric unit.

### *Example 2.1- ‘We Will Rock You’ phrasing*

The image shows a musical staff in 4/4 time with a key signature of one sharp (F#). The melody consists of quarter notes and half notes. The lyrics are 'we will we will rock you\_'. The first phrase is 'we will we will rock you\_' and the second phrase is 'we will we will rock you\_'. A bracket labeled ① spans the first two bars, and a bracket labeled ② spans the next two bars. A long double-headed arrow below the staff is labeled 'Hypermetric unit' and spans the entire four-bar sequence.

The chorus of ‘We are the Champions’ consist of six phrases. Phrases 1 and 2 comprise four bars, of which three full bars are sung. Phrases 3, 4, 5 and 6 are two

<sup>81</sup> For more on folk songs and collective singing see Alan Lomax, *Folk Song Style and Culture*, (New Brunswick, N.J.: Transaction, 1978).

<sup>82</sup> Michael Burnett, ‘Using Pop Music with Middle-School Classes’, in *Pop, Rock and Ethnic Music in School* ed. by Graham Vulliamy and Ed Lee (Cambridge: Cambridge University Press, 1982), 24-39 (p. 31).

<sup>83</sup> Moore, *Rock: The Primary Text*, p. 42.

bars in length, followed by a final, additional phrase over two bars which act as an anacrusis and pivotal note to return to the verse. The overall structure of the chorus can be described as consisting of 4 + 4 + 4 + 4 (+2), producing four hypermetric units. The following musical example shows the structure in terms of the length of phrasing (in bars).

Example 2.2- 'We are the Champions' phrasing

The musical score for 'We are the Champions' is presented in three staves. The first staff (measures 1-6) shows a melodic line starting with a circled 1 above a bracket spanning measures 1-6. The lyrics are 'we are the champ- ions\_ my friend\_ and we'll\_ keep on fight - ing\_ till the'. The second staff (measures 7-12) starts with a circled 2 above a bracket for measure 7, then a circled 3 for measures 8-11, and a circled 4 for measure 12. The lyrics are 'end\_ we are the champ- ions we are the champ- ions'. The third staff (measures 13-18) starts with a circled 5 for measures 13-16, a circled 6 for measures 17-18, and a circled 7 for the final two bars. The lyrics are 'no time for los - ers 'cause we are the champ- ions of the world'.

Both examples 2.1 and 2.2 demonstrate the simple phrasing being used here, and they indicate too the short exhalation involved in the singing of them. In the four-bar phrase of 'We are the Champions' it is worth pointing out that there are only three bars out of the 4 that the vocalist is required to sing. The overall phrase lasts four bars but the melodic line lasts for three, again simplifying it for the average person to learn and sing along with. The third hypermetric unit comprises of two, two-bar phrases in sequence. Other examples of relatively short melodic phrasing can be found in the choruses of 'Born in the USA', which comprises two, two-bar phrases and also 'The Final Countdown' in which the melodic line lasts for five crotchet beats in length, spanning a two-bar phrase.

### *Melodic Rhythm*


If a rock song is to be memorable and easily sung by anyone wishing to sing along, the melody being delivered must arguably range from a fairly slow to a medium rate. The melody must consist of note values of minims, crotchets and occasional quavers to produce a steady melodic rate that untutored people could reproduce vocally. A melody consisting of quavers, semi quavers or notes of shorter

value would require more breath and vocal control to clearly produce each note. Additionally, a melody consisting of semibreves or longer notes would require greater lung capacity and a greater duration of exhalation. Stefani indicates several features in his schema that contribute to ‘sing-able’ melodies, with one feature being ‘periodic duration of breathing’.<sup>84</sup> As popular song is intended for the untrained singer to join in with, particularly in live contexts, the less vocal control required, the more suitable the song for inducting group vocal participation.

The chorus of ‘Hard to Handle’ by Otis Redding, or the later cover by The Black Crowes would be considered as fairly difficult to sing particularly by a large group of people as both versions of the chorus contains semi quavers combined with several syncopated rhythms as would the later half of the chorus to Michael Jackson’s ‘Thriller’.<sup>85</sup> The word ‘thriller’ appears as two simple notes with an interval of a major 2<sup>nd</sup> in which everyone can join in. The chorus, however, is unfinished in terms of audience participation as the next two bars of the chorus are by comparison more difficult to sing. The notes are too quick and the words are not sung with clarity.

Ideally, if a song is to be considered as a rock anthem, the majority of the melodic line should consist of notes lasting one or two beats in duration to produce a steady, almost walking-pace rate. The majority of the top rock anthems as chosen by the respondents display an overall monadic rhythm placing each syllable with its own note, avoiding complex melismas. This monadic treatment of the lyrics and melody is a significant feature of most of the top rock anthems and displays musical features common with hymns. I have already mentioned the link between secular anthems and hymns in Chapter 1 and this feature of simple rhythmical treatment of the melodies is common in rock anthems. The examples below show the use of crotchets and quavers in two different hymns in order to produce a steady melody that the congregation can follow and sing in unison.

*Example 2.3 - ‘All Creatures of Our God and King’*



All crea-tures of our God and King; Lift up your voice and with us sing, O\_praise ye! All-e - lu-ia

<sup>84</sup> Stefani, ‘Melody: A Popular Perspective’, 21-35 (p. 25).

<sup>85</sup> Otis Redding, ‘Hard to Handle’ (Atlantic, 584 199, 1968); The Black Crowes, ‘Hard to Handle’ (Def American, DEFA 6, 1990); Michael Jackson, ‘Thriller’ (Epic, A 3643, 1983).

Example 2.4 - 'Abide With Me'

A - bide with me; fast falls the ev - en - tide;  
Swift to its close ebbs out life's lit - tle day;

Although rhythmically, the melodies are simple, the lack of rhythmical interest takes into consideration the limitations of an ordinary congregation, providing regular rhythms to sing the words to. The placing of each syllable of the text with each note allows the singers to follow the main crotchet beats in the bar to keep in time and sing in unison. The monadic rhythm of the melody emphasises the regular pulse of the tune provided by the crotchet beats in the bar, and as 'rhythmic periodicity is instinctive', keeps the singers rhythmically together.<sup>86</sup> There is a sense of predictability with the music that allows the participant to, in relatively quick terms, gain a sense of what will precede each note, group of notes and phrase. Rock anthems require simple melodic rhythm in order to allow the audience to vocally participate. The hymn-like treatment of the melody can also be highlighted in many of the top ten rock anthems. The simple monadic rhythm can be seen example 2.5 in the chorus of 'We Will Rock You' in which the rhythmical treatment of the melody consisting of mostly crotchets, allows the participants to sing together. The similar use of crotchets and quavers, with each syllable per note, can be seen in 'The Final Countdown' in example 2.6.

Example 2.5 - 'We Will Rock You' melodic rhythm

we will we will rock you\_

Example 2.6 - 'The Final Countdown' melodic rhythm

It's the fi - nal count-down

<sup>86</sup> Carl E. Seashore, *The Psychology of Music* (New York: Dover Publications, 1967), p. 143.

This ability to sense notes or forefeel rhythms seemingly increases and aids the audience's ability to sing along and 'results in a greatly lessened expenditure of energy, a more effective action, a feeling of satisfaction'.<sup>87</sup> Simple melodic rhythm is therefore more predictable, induces successful unison vocal participation and is therefore more conducive to communal songs such as hymns and secular anthems such as national and rock anthem.

In addition to simple melodic rhythms, another feature is the regularity of the phrasing and consequently the breathing. The melodic phrase of the chorus is arguably easier to sing, with regular and metrically articulated breathing producing an unbroken, fluid melodic line. If the breathing occurs with the phrasing of the melodic line and if the melody is of a reasonable length of duration (i.e. not too long or too short for example consisting of solely semi quavers), then the song is arguably easier to sing. John A. Sloboda makes the point that 'there is a tendency for much melodic music to be constructed in multiples of two-bar units'.<sup>88</sup> The ends of these phrases provide places to breathe, in addition to acting as 'cues which listeners can use to segment music into manageable and 'meaningful' short units'.<sup>89</sup>

All of the top ten rock anthems follow this guideline successfully inducing vocal participation. However, when a song does not adhere to this regularity of breathing and phrasing, it will undoubtedly have little chance of succeeding in terms of audience participation and in attaining the description of an 'anthem'. An example of a song that is difficult to sing along with as a consequence of irregular phrasing and breathing is Kate Bush's 'Wuthering Heights'.<sup>90</sup> The chorus comprises 2 4-bar phrases, each of varying lengths: 4/4, 3/4, 2/4, 3/4. The breath required to sing the first half of the chorus must last 1 ½ bars and then sustain the singing of several melismas on the words, 'cold' and 'window'. Similarly, 'Unchained Melody', which appeared in the bottom ten of the questionnaire and is clearly not considered to be an anthem, contains a chorus melody that requires a lot of breath control. The rate of the notes being sung is much slower (on average 2 notes per bar) and the length of the notes is considerably longer, with notes lasting nearly the whole length of the bar.

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<sup>87</sup> Seashore, *The Psychology of Music*, p. 143.

<sup>88</sup> John A. Sloboda, *The Musical Mind*, Oxford Psychology Series No. 5, 3rd edn (Oxford: Oxford University Press, 1999), p. 190.

<sup>89</sup> Ibid.

<sup>90</sup> Kate Bush, 'Wuthering Heights' (EMI, 2719, 1978).



Although the regularity of the phrasing is a factor of sing-along-ability, the movement from one note to the next is an important determining feature of the song's status as sing-along-able and indeed an anthem.

### *Intervallic change of pitch*

The movement from one note to another and the overall distance from the lowest note to the highest is significant in determining the difficulty of the melody. Theodor Adorno discusses *standardisation* as being the 'fundamental characteristic of popular music' and mentions one specific feature in popular music as being that the 'range is limited to one octave and one note'.<sup>91</sup> It is important to stress at this point that Adorno's meaning of standardisation as being an *extremely* negative quality in popular music, could be conceived as a positive feature of anthems and 'sing-along-able' songs and has political implications of uniting people together and forging emotional bonds in times of labour, political strife and/or war.

Rarely in popular music and rock anthems will there be a wide intervallic leap or overall pitch range that spans an octave or more. Gino Stefani equally highlights this point and states that,

'vocal melody, in order to achieve the most result with the least effort, does not run indifferently across the whole extension of the voice, but dwells preferably within a medium register and a limited range.'<sup>92</sup>

This applies to the rock anthems identified by the respondents where the overall pitch range is no more than an octave and a half. Within this range, there are self contained melodic phrases that remain within interval ranges of no more than a fifth or sixth. Cumulatively, these intervals are used to arrive at new phrases that enter the upper (or lower) limit of the overall pitch range. Songs are easier to sing if notes in the melodic line are situated by step or by leaps of small intervals, avoiding wide intervallic leaps of more than a 5th. If the change from one pitch to another remains stepwise, then the overall melody will be relatively simple to sing and has a greater chance of inducing vocal participation and appropriation. The feature of

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<sup>91</sup> Theodor W. Adorno, 'On Popular Music', in *On Record* ed. by Simon Frith and Andrew Goodwin (London: Routledge, 1990), pp. 301-14 (p. 302).

<sup>92</sup> Stefani, 'Melody: A Popular Perspective', 21-35 (p. 24).

limited pitch step is highlighted through music education and in the regular appearance of this feature in popular songs. The fact that rock songs are ‘designed to be easily memorable’ and are suitable for adaptation such as vocal teaching and instrumental transcription seems to be due to their ‘limited range of notes’.<sup>93</sup> Overall, we can conclude that the accessibility of rock songs induces more people to sing along, regardless of lack of musical ability and training.

If we examine ‘We Will Rock You’, we can see that its melody is simple as it consists of a descending scale and diatonic melody (see previous example 2.1). The simplicity of the song, due to characteristics such as limited pitch range, pitch sequence and rhythm are attributes of rock anthems. However, it is worth mentioning at this point the chant-like nature of the chorus of ‘We Will Rock You’. Chants are repetitive, short text-units, comprising one note or a small note range. During the performance of chants, emphasis is placed on the semi-shouting vocal production, whereby projection and volume is important. Rock anthems by comparison are longer in length, employ more text and have a distinctive melody comprising a limited note range. Chants are integral to the social participation observed in football matches. (Chapter 4 deals with chants and song appropriation in a football context in more detail.) While the chant-like nature of ‘We Will Rock You’ emphasises its suitability in terms of inducing audience vocal and gestural participation, for this study, ‘We Will Rock You’ will be referred to as a rock anthem. The melody in this example is more clearly defined and the overall song is longer in length than the majority of chants heard at football matches.

The success of ‘We Will Rock You’ at inducing vocal participation and the general attribution to it of anthemic status by respondents in the present study could be partly due to the way in which listeners hear and vocally recall melodies. According to Sloboda, ‘people do not remember simple melodies in terms of precise pitches and durations but in terms of patterns and relationships.’<sup>94</sup> Sequential structure is a factor which allows people to quickly learn and vocally recall melodies, particularly in songs such as ‘We Will Rock You’, where a short descending tonal scale (or rather in this song modal scale, with notes deriving from the mixolydian mode) is repeated to form the chorus. As the chorus of ‘We Will Rock You’

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<sup>93</sup> Michael Burnett, ‘Using Pop Music with Middle-School Classes’, in *Pop, Rock and Ethnic Music in School*, ed. by Graham Vulliamy and Ed Lee (Cambridge: Cambridge University Press, 1982) pp. 24-39 (p. 31); *Ibid.*, p. 32.

<sup>94</sup> Sloboda, *The Musical Mind*, p. 5.

comprises semitones and tones placed in an order that conforms to the conventions of diatonic harmony, to the untrained singer (and listener), the melody is easier to remember than one that deviates from familiar tonal vocabulary. Other rock anthems that employ descending scalar passages in the chorus include, Bon Jovi's 'Living on a Prayer' during the lyrics '*we're half way there*' and Europe's 'The Final Countdown' during the lyrics '*final countdown*'.

Melodies that are learned at an early age are often simple to remember and recall. Sloboda states that 'nearly everybody is capable of identifying well known melodies, or recalling them if given the title' and mentions examples of such songs being 'Yankee Doodle' and 'Frère Jacques'.<sup>95</sup> These examples in particular are structured using scalar passages, with the diatonic scale being a familiar sequence of notes. Utilising familiar scalar passages in rock songs seems to be a major factor in creating a recognisable tune, which is suited to group singing as the listener is instantly attracted to these patterns, which they are subsequently able to recall. Hymns are a good example of songs which employ the use of scalar passages and small intervals. If we refer back to examples 2.3 and 2.4, the first full bar of each example, uses a scale of three notes (one ascending, one descending), which allows the singers to join in by means of familiarity and recalling the diatonic scale.

'We are the Champions' is not as simple as 'We Will Rock You' and could be considered more melodically complex due the use of more intervallic steps, rather than scalar passages. The use of thirds is dominant in the chorus and used in conjunction with upper and lower auxiliary notes. We can start our analysis of 'We are the Champions' by examining the melodic treatment of the first three words of the first phrase.

WE - ARE - THE

In the first half of the phrase, there is an interval of a semitone between the 'F' note on which '*we*' and '*the*' are sung and the word '*are*' which is sung on an 'E'. The word '*are*' in this case is sung on a lower auxiliary note.

CHAM - PIONS - MY - FRIEND

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<sup>95</sup> Sloboda, *The Musical Mind*, p. 4.

The end of the phrase consists of three words, split into four syllables as shown above. There is an interval of a major third between the two syllables of champions with a descending minor third interval to 'my'. 'Friend' is split into two slurred syllables again using an interval of a minor third, where the first of the two notes (C) acts as an appoggiatura. The overall pattern of the melody spans a wide note range. However, each section of melody becomes simple to sing as it is broken into smaller sections reached by intervallic steps of major and minor thirds and perfect fourths.

*Example 2.7- 'We are the Champions' (second phrase) intervallic change of pitch*



Example 2.7 above shows the interval of a perfect fourth, C to F, which is used to reach the second phrase, which is an inverted, ascending phrase as opposed to the descending contour of the first phrase. Although the notes are in a higher section of the range, they are sing-able due to the intervals and steps that are used. Example 2.8 also shows the use of intervallic steps and intervallic leaps of minor thirds that outline the notes of the tonic chord in the chorus of 'Born in the USA'.

*Example 2.8 – 'Born in the USA' intervallic change of pitch*



The end of the phrase finishes with the descending scale, D#, C#, B whilst the rest of the phrase contains a minor third interval (F# to D#) and the largest interval of a perfect fourth (D# to G# for 'the U' lyrics). The G appears as an upper auxiliary note beginning the descending pattern, which ends the phrase. Although the phrase ends with the words 'I was', lyrically the statement seems unresolved without the repetition of the phrase 'born in the USA, I was' throughout the chorus. Musically, the melody seems complete and resolves as the melodic line finishes on the tonic note. In summary, 'Born in the USA' uses a combination of small intervals and

scalic passages to produce an easy to vocally produce melody. The direction of the melodic phrase descends towards the tonic note, which to the participant, as previously mentioned, is easier to sing.

To conclude, the use of passing notes, auxiliary notes and small intervallic leaps in melodic lines combine to create melodic sequences that become familiar and easy to recall. The relationship between notes in order to form patterns becomes more important in producing what the respondents describe as 'memorable' and 'sing-along-able'. Rock anthems employ similar musical characteristics to hymns, which make the songs easier to sing, therefore encouraging unison audience vocal participation. But we need now to turn to another feature of melody which is crucial in enabling the participation of audiences in the co-production of anthems. This is pitch contour. Again our analysis will focus in particular on the way in which the melodies of anthems are susceptible to vocal reproduction by those who have no formal training in music.

### *Pitch contour*

The direction of the melody is an important feature in determining the simplicity of the song in terms of vocal reproduction. By showing the overall pitch contour, it may be possible to give an indication as to whether a melody has a strong chance of being simple to sing and therefore the ability of being appropriated. To show the pitch contour of a song's chorus, a similar approach to the pitch patterns used by Long and ethnomusicologists such as Malm will be used in this section of analysis, as the bold and straight forward fashion of their pitch contour diagrams are perhaps more useful than employing Schenker's graphic reduction of a song.<sup>96</sup>

In order to produce a pitch contour diagram, the notes are connected to produce patterns, which provide a crude but effective diagram of the melody. The identification of these melodies as descending or ascending is made by focusing on the overall pattern and direction of each note in the melody. By showing the vocal pitch contour to be relatively simple in its overall shape, we can infer that it is

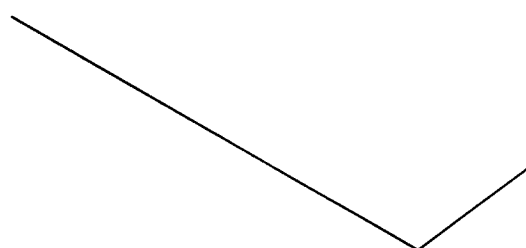
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<sup>96</sup> Peggy A. Long, 'Relationships between pitch memory in short melodies', *Journal of Research in Music Education*, 25, 4, (1977), 272-82; William P. Malm, *Music Cultures of the Pacific, the Near East, and Asia*, (Englewood Cliffs, NJ: Prentice-Hall, 1977), pp. 8-9.

relatively easy it is to sing and consequently more effective at inducing vocal participation.

If we firstly take the two songs that appeared at the top of the questionnaire results, 'We Will Rock You' and 'We are the Champions' and examine the pitch contours of each of the choruses, the resultant diagrams can be seen below in examples 2.9, 2.10a and 2.10b.

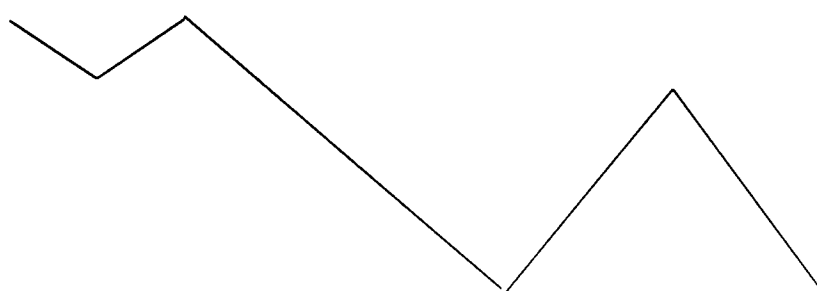
*Example 2.9- 'We Will Rock You' pitch contour*



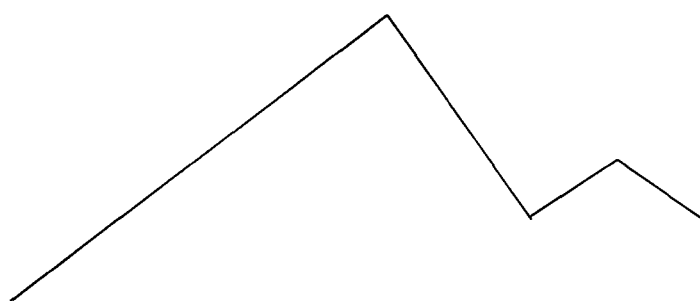
Example 2.9 shows the descending pitch contour of the chorus of 'We Will Rock You' that consists of a simple descending scale that end on the tonic note E.

'We are the Champions' also demonstrates an overall descending vocal pitch contour, however, it uses a combination of lower auxiliary notes and intervallic leaps of thirds, rather than a scale to form an overall descending contour. The pitch contours of the two phrases shown in examples 2.10a and 2.10b have distinct rising and falling patterns, which both contain upper and lower auxiliary notes, producing an oscillatory effect. The melody is made relatively easy to sing through the use of intervallic steps, descending and ascending patterns, moving by steps or small intervals, which avoid any complicated intervals (such as augmented or diminished intervals).

*Example 2.10a 'We are the Champions', first phrase pitch contour*



*Example 2.10b 'We are the Champions', second phrase pitch contour*



Example 2.10a refers to the first phrase of the chorus, which is predominantly descending, while example 2.10b shows an inverted 'v' shape that returns to the tonic note at the end of the second phrase. Although melodic lines may have areas of ascending pitch, it should be emphasised that the majority of rock anthems show an overall tendency to descend, particularly towards the end of phrases. Furthermore, it seems that over 50% of the chorus's melodic lines in the rock anthems identified by the questionnaire respondents are descending, which can be exemplified in other songs such as 'Livin' on a Prayer', 'The Final Countdown' and 'Born in the USA'. Examples of these are shown in 2.11-2.13.

*Example 2.11 - 'Livin' on a Prayer' pitch contour*



oh we're half way there\_

*Example 2.12 - 'The Final Countdown' pitch contour*



It's the fi - nal count-down

Example 2.13 - 'Born in the USA' pitch contour

The image shows a musical staff with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody for the lyrics "Born in the U S A I was" is written on the staff. Below the staff, the lyrics are written: "Born in the U S A I was". To the right of the staff is a pitch contour line that starts at a high level, descends to a lower level, rises to a peak, and then descends to a lower level than the start.

In each of the examples 2.9 and 2.11-2.13, there is a strong sense of heading towards the tonic note. This is easier to vocally achieve by the participant, probably because, as Deryck Cooke suggests, a descending melody requires less effort from the singer and a decrease in expenditure of vocal energy, resulting in 'relaxation'.<sup>97</sup> In contrast, an ascending melodic line, shown by an ascending pitch contour is more difficult to sing and this is an important reason why few rock anthems have an ascending overall pitch contour. According to Deryck Cooke, 'by the law of gravity, 'up' is an effort' and is more inclined to produce a relatively tense vocal sound from the untrained voice.<sup>98</sup> As the majority of the audience are untrained singers, an ascending melodic line would be relatively more difficult to sing, resulting in failed unison vocal participation.

If we apply the principle of the descending melodic line to other songs from the questionnaire, such as 'All You Need is Love' (ascending - descending 'V' shape), 'Jumpin' Jack Flash' (oscillatory) and 'All Right Now' (oscillatory), they all appear outside the top 10 rock anthems and do not have a strong overall descending pitch contour.<sup>99</sup> Although some melodic patterns can be categorised as ascending, the majority of the melodic contours show a descending final move, towards the tonic note. The ascending patterns move upwards and then return, making an inverted 'V' shape. The exception to this rule is 'Summer of '69' by Bryan Adams (ascending leap), which appears inside the top 10 and has a melody consisting of an ascending/descending leap.<sup>100</sup>

The descending nature of the vocal lines in rock anthems is one factor that contributes to inducing vocal participation. The descending characteristic can also be compared to other genres that require vocal participation, namely hymns and certain

<sup>97</sup> Deryck Cooke, *The Language of Music* (London: Oxford University Press, 1960), p. 102.

<sup>98</sup> Ibid.

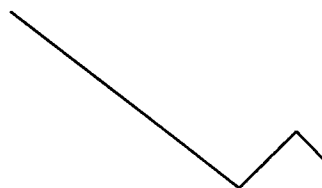
<sup>99</sup> The Beatles, 'All You Need Is Love' (Parlophone, R 5620, 1967); The Rolling Stones, 'Jumpin' Jack Flash' (Decca, F 12782, 1968); Free, 'All Right Now' (Island, WIP 6082, 1970).

<sup>100</sup> Bryan Adams, 'Summer of '69' (A&M, AM 285, 1985).

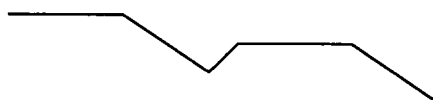


hymn-like national anthems. Taking the national anthems of Finland and Great Britain, they show major sections of the anthem's melodic line to be descending, as shown in examples 2.14 and 2.15.

*Example 2.14 - 'Maamme Laulu', National Anthem of Finland pitch contour*  
[Bars 1-4 of verse]



*Example 2.15 - 'God Save the Queen', National Anthem of Great Britain pitch contour* [Bars 7-10]

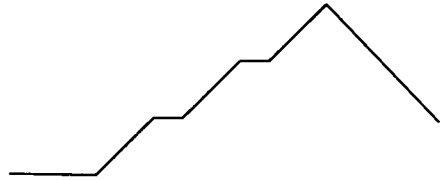


The examples of national anthems shown above are hymn-like in character, consisting of notes no shorter in length than quavers and descending vocal lines comprising mostly of scales. With this in mind, Germany's national anthem could also be included in this group. The more complex national anthems such as France's 'La Marseillaise' and Italy's 'Inno di Mameli' are comparatively not so well suited to group singing and vocal participation. These national anthems are rhythmically more demanding to sing with the inclusion of dotted quavers and semi-quaver patterns and demonstrate a mostly ascending melodic contour. The French and Italian anthems are not hymn-like in nature and exemplify the relatively difficulty in singing these songs, due to musical characteristics of the melody shown below.

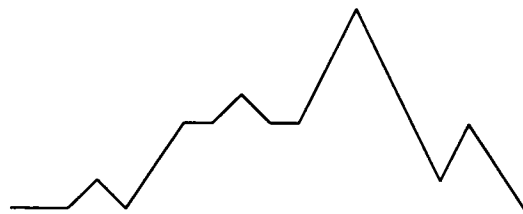
The opening to 'La Marseillaise' consists of an ascending arpeggio-like phrase spanning an octave. Similarly 'Inno di Mameli' opens with an ascending melodic line and equally ends with an ascending scale. An ascending pitch contour is

more difficult to sing and is more inclined to produce a tense sound. It would require more power and control from the singer and needs a change in the vocal timbre in order to reach the upper vocal range. These ascending contour patterns, producing an inverted 'v' shape can be seen below in examples 2.16 and 2.17.

*Example 2.16 'La Marseillaise', National Anthem of France pitch contour*



*Example 2.17 'Inno di Mameli', National Anthem of Italy pitch contour*



If we consider the relatively difficult musical characteristics of the ascending melodic lines in the Italian and French national anthems, they produce rough pitch contours and consequently, prove to be less conducive to group singing. Comparatively, the smoother pitch contours of the British and Finnish national anthems highlight the simple, hymn-like nature of rock anthem melodies that induce group vocal participation.

To conclude, this section has highlighted the key role that pitch contours play in the 'sing-along-ability' of anthems. It seems that smooth descending melodic pitch contours with simple rhythmical treatment of the melody are easier to sing than ascending uneven pitch contours and in combination, are more likely to induce vocal participation and ultimately unison singing. As the majority of rock anthems listed in the questionnaire seem to show more descending pitch contours than ascending within the chorus, it can be argued that this melodic characteristic contributes to its successful vocal reproduction by audience members in a live context.

## *Articulation*

The treatment of these descending melodic lines (or their articulation) is then a further important factor. Articulation plays a key role in determining the overall feel and perception of the song, and hence too of the likelihood of the melodies being sung by audiences in a live context. The articulation of the melody in rock anthems tends to reveal a specific stressing of the notes, in order to produce a strongly accented singing style. Although the overall feel of certain of phrases is *legato*, or rather the *legato* is introduced for certain words, a number of words are stressed and highlighted through accenting, these being generally on the first and third beats of the bar in simple time (beats 1 and 4 in complex time signatures such as 6/8). Such articulation provides an unbroken sense of the rhythm within the melodic phrase and the *legato* phrasing highlights the shape and overall feel of the phrasing: it is easier to sing with a smoother, fluid breathing.

In some songs, however, the articulation is somewhat *staccato* in its sound, such as the middle operatic section of Queen's 'Bohemian Rhapsody'. This technique of using a *staccato* articulation throughout the whole of the section helps in the mimicking and vocal reproduction of what is a recognisable semi-operatic section, one rendered in the manner of a recitative. The complete contrast in articulation between the *staccato* opera style and the *marcato* articulation in the other sections of the song, helps to distinguish the operatic style section from its overall rock style.

Articulation of melodies, however, must also be discussed with regard to the melodic and accompanying rhythms. The *marcato* treatment of the rock anthem melodies is functional for two reasons. Firstly, it stresses the important words of the lyrics being sung by the audience and secondly, further emphasises the main beats of the bar that maintain rhythmic unity by means of marking time. By highlighting the periodicity of the main crotchets beats in songs such as 'We Will Rock You', 'The Final Countdown', 'Born in the USA' and 'Livin' on a Prayer', the music creates a 'motoric attitude to the rhythm' which is easily reproduced by the audience.<sup>101</sup> The result of these emphasised main beats and rhythms by the audience, in terms of motoric behaviour and the subsequent collective behaviour that is induced will be discussed in more detail in Chapter 3.

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<sup>101</sup> Middleton, *Studying Popular Music*, p. 69.

In the example of 'We Will Rock You', the power conveyed is through the *marcato* treatment of each note in the descending pattern, rather than the complete detachment or *staccato* treatment of the notes. The *marcato* treatment of the lyrics produces a clear diction which highlights and accents specific words of this chorus, such as the pairing of the words 'we' and 'will', and 'rock' and 'you'. This also highlights the importance of the downbeat in the bars, which highlight the word 'we' as shown in example 2.18a, in combination with the importance of the backbeat, which emphasises the word 'will' as shown in example 2.18b. Although it is understood that the downbeat is emphasised in any given bar, in rock music, the backbeat additionally plays an important role. In this song, the words are highlighted by the varying degrees of accentuation and articulation.

*Example 2.18a – 'We Will Rock You' articulation*

1	2	3	4		(Downbeat emphasis)
We Will, We Will					

*Example 2.18b – 'We Will Rock You' Articulation*

1	2	3	4		(Backbeat emphasis)
We Will, We Will					

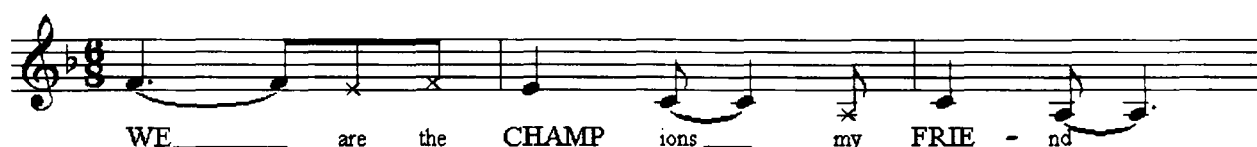
In 'We are the Champions', the phrasing is slightly longer, due to the time signature, occupying 6 quaver beats in the bar and the phrasing lasting 3 bars, the first two bars articulated in one exhalation. The *legato* articulation of the phrasing, also highlights the 6/8 time signature, producing the swing feel of two main beats (1 and 4) in the bar;

1 2 3 4 5 6

The first bar of the chorus begins with 'we', which lasts for 4 quaver beats, highlighting the importance of the word 'we' through its length. It is then followed by the words, 'are the' which are comparatively less important and fitted in the last two quaver beats of the bar. The overall sense of the bar is a *legato*, swinging in 2.

While melodies can be reduced through use of Schenkerian analysis, or organised according to root notes, the following example concentrates on the overall pitch contour pattern made and the placing of auxiliary notes in relation to the lyrics as well as the varying degrees of emphasis or articulation placed on notes within a bar.

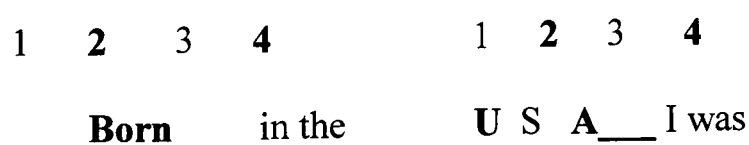
*Example 2.19 - 'We are the Champions' note emphasis*



The above example 2.19 is slightly different to 'We Will Rock You' as the time signature means that there is a swing effect of 2 main beats in the bar with the heavier beats being placed slightly differently on beats 1 and 4. The three bars of the chorus shown above illustrate the placing of the words in relation to the weighting of different notes within the bar. The important words, WE, CHAMPIONS and FRIENDS, are placed on the strong first beats of each bar, with the less important words falling on the auxiliary notes, on the weaker beats of the bar. The longer duration of the notes on lyrics such as 'we' in 'We are the Champions' and 'oh' in 'Livin' on a Prayer' give the notes staying power and emphasise the importance of the specific lyrics in the overall textual meaning of the song. Robert Walser comments on the aspect of note duration in heavy metal vocal sounds where sustained notes 'suggest intensity and power'.<sup>102</sup> This is an important aspect of rock anthems and plays a key part in their ability to induce audience participation.

'Born in the USA' also carries varying degrees of accentuation, and emphasised notes that highlight certain lyrics.

*Example 2.20 - 'Born in the USA' note emphasis*



<sup>102</sup> Robert Walser, *Running With the Devil: Power, Gender and Madness in Heavy Metal Music* (Hanover, N.H.: University Press of New England, 1993), p. 45.

The emboldened numbers in example 2.20 above show the accented beats of the bar highlighted by the off-beat or backbeat produced by the snare drum, aiding the emphasis of the word 'born', while the numbers highlighted in red show which words on that beat in the bar are accented by the singer. This also emphasises the important words and in this chorus, 'born' and 'U' of 'USA' (a quasi-word) are considered the most important. If people are to sing along, then certain words are made more appealing to sing out loud via accentuation, and the drum beats are also important in suggesting where gestures, such as clapping and punching out into the air may be made, once again emphasising the more important lyrics.

In conclusion, by taking all of the melodic factors highlighted through this section into consideration, rock anthems could be described as being pedagogical in the sense that they are capable of subconsciously informing the participants when and how to sing, or indeed gesturally participate. This notion, that anthems are 'teaching texts', is a crucial point raised in this chapter. In the next section we move on to develop this idea, but through a consideration of rhythm, harmony and other elements of accompaniment in rock anthems.

### **Accompaniment**

This section will focus on key aspects of accompaniment in rock anthems and the interaction of accompanying rhythms with melodic rhythm. We have already highlighted how certain melodies are more sing-along-able than others and now we will look at melodies that are written specifically for the purpose of supporting or stimulating bodily movement. The key point is that participation in anthems is as much to do with gesture as it is with vocal production. Stefani asks, 'what exact aspects of a melody do we dance or march to?'<sup>103</sup> We can consider this question in relation to rock anthems in order to find out which elements of a melody induce associative gestures.

#### *Rhythmical accompaniment*

In the case of the songs 'We Will Rock You' and 'Radio Ga Ga', the hand clapping sequence performed by both the band and the audience in a live context, is not instigated by the melody, but instead by the implied stresses and accompanying

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<sup>103</sup> Stefani, 'Melody: A Popular Perspective', 21-35 (p. 29).

rhythms.<sup>104</sup> Equally the participatory ‘punching the air’ and off-beat clapping by the audience as seen in live performances of ‘Born in the USA’ and ‘The Final Countdown’ both derive from accompanying rhythms.

The most important feature of these accompanying rhythms is the back beat or off beat, typically provided by the snare drum in rock anthems with a 4/4 or simple time signature. The back beat reverses the usual strong/weak beats of the bar from beats 1 and 3 to an emphasis on beats 2 and 4 instead. The placement of the emphasised beats has implications for how listeners recall the song and how they participate. The back beat provides a strong marker or rather rhythmic unit that forms part of what Middleton refers to as the ‘structural framework’.<sup>105</sup> Within this framework, repetitive melodic and rhythmic units are more easily distinguished and later vocally reproduced by the listener. The back beat in particular enables people to ‘anticipate things in time in order to control a listener’s attending’.<sup>106</sup> This anticipation is reliant on the fact that the ‘simplicity of patterns arises from interdependencies of melody and rhythm’, which is an important element of rock anthems. The melodies of rock anthems, as previously shown, have melodic and temporal beat emphasis, which is further strengthened by the back beat.

‘We Will Rock You’ has an established repetitive rhythm that supports and underlies the melodic line. In this drum pattern as shown in example 2.21a, the back beat emphasis within the rhythmic pattern provides a constant time and accent within the 4-beat bar and melodic phrase. This back beat emphasis also applies to the rock anthems ‘Livin’ on a Prayer’ and ‘Born in the USA’ where the back beat in the drum pattern, as shown in example 2.21b, coincides with the monadic melody. The one syllable per crotchet melodic line coincides with the back beat emphasis and the resultant distinctive accent provides what Jones refers to as a ‘joint accent structure’.<sup>107</sup> This ‘joint accent structure’ provides strong markers that allow the participants to sing along in unison.

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<sup>104</sup> ‘Radio Ga Ga’ was highly listed as a rock anthem by several respondents during the interview at Prestatyn, 10 May 2003.

<sup>105</sup> Middleton, *Studying Popular Music*, p. 281.

<sup>106</sup> Mari Reiss Jones, ‘Dynamics of Musical Patterns: How do Melody and Rhythm Fit together?’, in *Psychology and Music: The Understanding of Melody and Rhythm* ed. by Thomas J. Tighe and Jay W. Dowling (New Jersey: Lawrence Erlbaum, 1993), pp. 67-92 (p. 90).

<sup>107</sup> *Ibid.*, p. 78.

*Example 2.21a - 'We Will Rock You' drum rhythm*



*Example 2.21b - Rock Drum Rhythm*



The combination of the rhythm and melody in rock anthems are indicative of certain kinetic motions. The rhythmic pattern in the recording of 'We Will Rock You' is dominated by foot stamps and claps, which serve the primary function of keeping time. But in a live context, while the rhythmic pattern remains a strong identifiable feature of the song, it also takes on the additional function of aiding the power of the chorus by visual means. This is achieved by visually translating the foot stamps to two consecutive claps and the crotchet back beat clap to the stronger visual gesture of open arms reaching out with clenched fists. Similarly, 'Born in the USA' in a live context, visually accents the back beat with a punching gesture and in doing so, emphasises the word 'born' at the start of the chorus.

Various combinations of articulation and melodic line can be seen to induce specific body movements in listeners experiencing anthems of this type. 'We are the Champions' for example does not have the characteristic snare drum back beat, but induces a swaying body movement as reaction to the song. The swaying movement produced by the listener is built upon the varying importance of the beats in the bar. In this example of 'We are the Champions' there are two main beats that are emphasised; beats 1 and 4. The listener subconsciously feels the quaver beats whilst swaying from one side to the next, as they are moving through the bar to the next. The key feature of rock anthems, which makes them different from other songs occurs when every individual within a large group participates by adopting an identical (or similar) gestural or body movement in response to the music. This gestural response will be discussed further in the Chapter 3.

Rock anthems as previously shown have short, simple rhythmical patterns, present in both the melody and the accompaniment. These repetitive phrases and patterns contribute to the respondents' suggestions that rock anthems are



‘memorable’, ‘sticks in your head’, ‘easily and instantly recognisable’ and ‘catchy’.<sup>108</sup> Additional comments such as ‘good hook line’ and ‘accessible short riff’ are also factors that seem to make rock anthems memorable and participatory. The significance of these specific instrumental passages, or rather riffs, will now be discussed.

### *Riffs*

Riffs are a key feature of rock as a genre and have become ‘a staple of hard rock and ‘heavy metal’ music’.<sup>109</sup> Riffs can vary from being a drum pattern as seen in the example ‘We Will Rock You’, a bass riff as in Queen’s ‘Another One Bites the Dust’, a keyboard riff as in ‘The Final Countdown’ to a guitar riff, as heard in ‘Eric Clapton’s ‘Layla’ and the Rolling Stones’ ‘(I Can’t Get No) Satisfaction’.<sup>110</sup> Arguably, most riffs in rock songs in general are produced by the guitar, which according to Walser, ‘is the most important virtuoso instrument of the past three decades’.<sup>111</sup> Most rock bands have a lead guitar that plays the riffs and guitar solos (melodic role) and a rhythm guitar that produces the main rhythmic chord progressions (accompanying role). Where there is only lead guitarist in a band, particularly in a live context, the guitarist’s role may encompass performing both lead and rhythmic parts in a song. In most rock anthems, however, the main role of the guitarist is to provide the accompaniment. However, there are some guitar-centric songs that have still been acknowledged as anthems, seemingly due to their recognisable riff.

The guitar’s shift from providing harmonic support to being a melodic focus becomes almost as important as the lead melody being sung. The riff becomes the identity and feature that makes the song instantly recognisable and distinct from other songs. There is little evidence to suggest that these songs are anthems in the true sense of the word, that is, that they induce unison audience participation in a live context. The ‘anthemic’ and/or most distinctive sections of these songs, which may lead people to consider them as rock anthems, is the guitar riff, which in most cases, is sung along to.

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<sup>108</sup> Interview, Preststyn, 10 May 2003.

<sup>109</sup> Middleton, *Studying Popular Music*, p. 29.

<sup>110</sup> Queen, ‘Another One Bites the Dust’ (EMI, 5102, 1980); Eric Clapton (Derek and the Dominoes), ‘Layla’ (Polydor, 2058 130, 1975); The Rolling Stones, ‘(I Can’t Get No) Satisfaction’ (Decca, F 12220, 1965).

<sup>111</sup> Walser, *Running With the Devil*, p. 50.

Vocalisation of the riff is an attempt at finding a participatory element within the song beyond simply the lyrics. This riff vocalisation could be compared to playing ‘air guitar’: a visual treatment of a riff. Rock songs in general are associated with bodily gestures such as head banging, air guitar or air drumming. Riff singing is an extension of these types of interaction. Several of the respondents during the interview sang the distinctive riff section of the songs they were considering to be rock anthems. One respondent sang the opening riff to Deep Purple’s ‘Smoke on the Water’ and Nirvana’s ‘Smells Like Teen Spirit’ while playing air guitar.<sup>112</sup> Another respondent who considered Led Zeppelin’s ‘Stairway to Heaven’ to be a rock anthem sang the main guitar solo during the interview.<sup>113</sup> This vocalisation seems to demonstrate that the respondents’ concept of an ‘anthem’ is based on easily recalled phrases and riffs and participatory aspects. In certain songs the riff almost becomes another chorus that everyone joins in with.

The main riff within rock anthems in particular can have several functions. The first is the use of the riff in the opening section, where it sets up a distinctive repetitive pattern. The respondents referred to rock anthems as being ‘instantly recognisable’ and an element of this is achieved by the use of a riff in the first few bars of a track. Some songs that begin with a distinctive riff that were considered as rock anthems by the respondents include: Nirvana’s ‘Smells Like Teen Spirit’, Europe’s ‘The Final Countdown’, Free’s ‘All Right Now’, Eric Clapton’s ‘Layla’, Queen’s ‘Another One Bites the Dust’ and the Rolling Stones’ ‘(I Can’t Get No) Satisfaction’. In this context Philip Tagg’s comment that ‘some riffs are more singable than the melodic lines they accompany’ is illuminating.<sup>114</sup> From a participant’s point of view, the easier the phrase, the more sing-along-able it is.

As well as being deployed in the opening section, the riff can also feature within the chorus alongside the main melodic line. In most examples, the riff acts as an antiphonal response to the main melody being sung by the lead singer and the audience. The riff is a familiar feature of the song due to its initial function as an opener and its reiteration in the chorus. The riff additionally acts as a marker to allow participants to know when to join in.

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<sup>112</sup> Deep Purple, ‘Smoke on the Water’ (Purple, PUR 132, 1977).

<sup>113</sup> Led Zeppelin, ‘Stairway to Heaven’, *Four Symbols (Led Zeppelin IV)* (Atlantic, K 2401012, 1971).

<sup>114</sup> Philip Tagg, *Melody and Accompany Handout*, p. 3.

*Musical Example 2.22 – ‘Layla’ guitar riff*

Electric Guitar

Example 2.22 shows the opening phrase of the riff in ‘Layla’ as an anacrusis comprised of a pentatonic melodic pattern (containing the notes Bb, Db, Eb and Gb). In the chorus, the riff itself acts as an anacrusis or rather an upbeat in anticipation of the melodic line, which acts as an ‘answer’ to the riff’s ‘question’, this is shown in example 2.23.

*Musical Example 2.23 – ‘Layla’ guitar riff and vocal line*

Vocal melody

Lay - la you've got me on my knees Lay - la

Guitar riff

In the bars where both the vocal melody and riff overlap, the riff becomes a counter melody following the vocal melodic line.

Other examples include the bass line riff in Queen’s ‘Another one bites the dust’ and the Rolling Stones’ ‘Satisfaction’, see example 2.24, where the end of the complete riff is overlapped by the answering effect of the melodic line.

*Musical Example 2.24 – ‘Satisfaction’ guitar riff and vocal line*

Voice

I can't get no Sat-is - fac-tion

Electric Guitar

The melody to which the lyrics ‘get no’ and ‘(satis)faction’ are sung coincide rhythmically with the riff on the first and second crotchet beats in bars 3 and 5. The unity of both parts at this point in the phrase, emphasises the interrelationship of both

the melody and accompanying riff. This question and answer dualism, interaction with the vocals and riff repetition, creates a structure that helps to 'invite in' the audience, 'enabling an inclusive rather than exclusive audience'.<sup>115</sup> Riffs are a factor in enhancing the song's participatory attribute by means of recall and recognition and are a recognisable feature of particular rock anthems.

The next section will consider the types of harmony used in rock anthems and how harmony may contribute to the sing-along-ability and participatory nature of such songs.

### *Harmony*

Popular music melodies, on the whole, will use a simple tonal vocabulary and harmony. Rock songs in general are diatonic (using minor and major keys) or modal, (using modes such as the aeolian and dorian, with the mixolydian mode being most commonly found in heavy rock or metal songs). There are numerous labels that can be used to refer to harmony used in popular music; diatonic, tonal and triadic. Yet *tertial* harmony or *tertial modal* harmony best illustrates the accompanying harmony of rock anthems. Tertial harmony describes harmony that is based around the use of thirds, with tertial modal harmony referring to chords based upon the tonal vocabulary of a particular mode that is equally built around the use of thirds. The example of tertial modal harmony can be seen in the following example.

'We Will Rock You' is a rock anthem that is written in the aeolian mode. However, the original 1977 Queen version of the song is devoid of tertial modal harmony as there is no instrumental accompaniment through the verses and chorus to emphasise, or highlight, the chords and chord changes. The only instrument that is used is the guitar that plays a solo for the last 8 bars of the song, comprising a rhythmic alternation of chords A and D. These chords alone do not imply a mode and are, in harmonic terms, unrelated to the rest of the song. So the mode is then implied through the notes used in the melody with the flattened third and seventh being a feature.

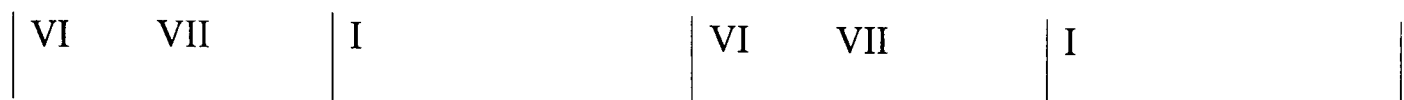
It was not until the reworking of the 'We Will Rock You' by Queen and Five in 2000 that the aeolian mode became more apparent through the use of tertial modal

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<sup>115</sup> Middleton, *Studying Popular Music*, p. 138; *Ibid.*, p. 139.

harmony.<sup>116</sup> In the re-working of ‘We Will Rock You’, the additional instrumental accompaniment is more prominent, with the chorus in particular being thickened in texture by the addition of the guitar, bass and drums. The aeolian mode is more obvious in the 2000 version through the use of the aeolian progression supporting the descending scale passage of the chorus, to form the overall harmonic progression in the chorus as shown in example 2.25.

*Example 2.25 - ‘We Will Rock You’ harmonic progression*



The underlying chord progression highlights the modal notes in the melody and instantly adds a sense of ‘arriving’ as the two parts move inwards to arrive together on the tonal centre of E. The chords shown below in example 2.26 highlight the use of tertial modal harmony.

*Example 2.26 – ‘We Will Rock You’ - tertial aeolian harmony*



The same Aeolian progression can be found in the final phrase of the chorus in ‘We are the champions’. The chord progression Ab - Bb - Cm highlights the Aeolian progression in the key of C minor, but where as in the ‘We Will Rock You’ example, the progression gives a sense of ‘arriving’, the C7sus chord in ‘We are the Champions’ delays the resolution as it temporarily cadences back to its modulated F major. This F major chord is used as a pivot to form a plagal cadence (F –C), back to its original C minor key for the verse.

The use of aeolian progressions, or at least the use of tertial chords deriving from the aeolian mode, seems to be a common feature in rock anthems. The movement from chord VI to the tonic (chord I) is a strong ascending movement that when it supports the descending melodic line is in contrary motion with both parts

<sup>116</sup> Queen and Five, ‘We Will Rock You’ (RCA, 74321774022, 2000).

being pulled towards the tonic. This gives a strong sense of resolution and ‘arriving’ that can also be found in other rock anthems, which use chord progressions that could be identified as a variation of the Aeolian progression. ‘The Final Countdown’ for example uses the chord progression as shown in example 2.27.

*Example 2.27 - ‘The Final countdown’ Chord progression*



The chords I, VI and VII, which form the aeolian progression are used in the chorus, yet they are interrupted by the use of chord IV. But chord IV could be regarded as a close relation to chord VI as it is the relative minor of chord VI and therefore does not completely detract from the overall sound of the aeolian mode or progression back to the tonic.

In most cases, harmonies used in rock anthems can be described as *functional*. Functional harmony as Moore explains is where ‘a particular chord will lead the competent listener to expect a particular continuation’ adding to the rock anthem’s predictability and facilitating audience ‘sing-along’.<sup>117</sup> Certain chord progressions can be labelled as being familiar, often due to the way certain notes in a chord lead and fall or are related to notes in the following chord. It is central to the argument of the dissertation that familiarity is a key feature in rock anthems and this is just as important with harmony as with other parameters. If listeners, or rather participants, can hear or sense where chord progressions are leading, this makes unison singing more successful. To exemplify this idea of familiarity and the use of functional harmony, we will return to the rock anthem ‘We are the Champions’.

The beginning phrase of the chorus in ‘We are the Champions’ is written in C minor, but begins in F major having modulated from Cm in the verse. The chord progression in the first phrase of the chorus I – III – VI - IV – V - I moves around the main chords of the tonic I, subdominant IV, dominant V using root chord positions in the Ionian mode. This progression at the end of the first phrase in the chorus provides a familiar sound to the listener as the chord progression IV-V-I acts a perfect cadence

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<sup>117</sup> Moore, *Rock: The Primary Text*, p. 53.

which leads into the next phrase of the chorus.<sup>118</sup> The familiarity of the chords helps people to recognise familiar patterns and makes it easier to join in with the singing, as the chord progression has an element of predictability.

The harmony underlying the melody in the chorus of ‘Born in the USA’ is also tertial and incorporates a chord progression based on chords I and IV in B major, see example 2.28. The change from chord I to IV is familiar to the listener as it could be recognised as the first half, or first six bars of the chord progression used in 12-bar blues compositions.

*Example 2.28 ‘Born in the USA’ chord progression*

| I                    | I                    | I                    | I                    | IV                    | IV                    |

This use of chords is not uncommon in popular music as Moore points out, ‘the 12-bar blues can be seen to be a normative structure analogous to the period’, with ‘period’ in this context referring to two successive musical phrases in what Moore describes as the ‘open/closed principle’.<sup>119</sup> This harmonic pattern could be one of the factors that allow the song to be easily recognisable, predictable and suitable for vocal reproduction. Harmonic sequences from the 12-bar blues progression provide familiarity which, when used in rock songs, allow the listener or participant to know what follows. For example, the final cadential progression can suggest when the phrase will start or end.

The type of harmonies used work functionally together with the melody to emphasise the root chords. This periodicity of the chord changes seems to be another characteristic of rock anthems. The chords within the harmonic progression have a tendency to change on the main beat of the bar with one chord often lasting the duration of the bar, or if there are 2 chords per bar, on beats 1 and 3. By changing chords on the first beat of the bar, the natural strength of a downbeat highlights the chord. The subsequent chord change, as a consequence, provides the audience with a greater opportunity to sing in unison and stay rhythmically with the music. This

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<sup>118</sup> The IV-V-I progression could be considered as a variant of the IIb-V-I cadential progression that features heavily in classical compositions.

<sup>119</sup> Moore, *Rock: The Primary Text*, p. 59; ‘Open/closed principle’, see Moore, *Rock: The Primary Text*, pp. 58-9.

further emphasises the lyrics that have been placed on accented notes, as previously shown in the melodic section.

Accenting certain lyrics is achieved by stresses within the bar, accompanying rhythms and the addition of vocal harmonies along with the lead vocal. The impact of vocal harmonies in rock anthems will now be discussed.

### *Vocal harmonies*

Many of the rock anthems that are highly ranked in the questionnaire results contain some form of additional vocals in the chorus. The backing vocals range from additional unison vocals that emphasise the main melody that is sung by the lead vocalist, to additional backing harmonies, sung as an accompaniment to the main melody. The use of vocal harmonies serves two main purposes: to thicken texture and to suggest vocal participation from the audience. In order to understand the implications of vocal harmonies in a live context, the recorded versions of the songs have to be considered.

The recordings of most of the rock anthems are produced in a way that ensures that the choral-sound achieved by vocal harmonies in the chorus is audible. The following highlights the specific treatment of vocal harmony in a selection of rock anthem choruses which employ vocal harmonies.

Multi-vocals sung in unison connotes 'crowd' to the listeners, as the sound created is similar to the unison singing techniques of crowds in football matches or other public events. This type of unison multi-vocals is used throughout the entire chorus of 'We Will Rock You' and in 'Livin' on a Prayer' on the 'oh' of 'oh, we're half way there' and 'wo-oh', in the line 'wo-oh, livin' on a prayer'. The 'oh' is sung in a semi-shouting manner to emphasise the duration of the note (3 ½ beats long) and to mark the beginning of the chorus. The 'wo-oh' is screamed demonstrating its high register and previous modulation from verse to chorus by a semi-tone upward shift. This pitch rise is described by Walser as 'creating an overall affective elevation' and is a factor in the encouragement of audience vocal participation.<sup>120</sup> (This upward shift, however, can often appear to be sung by the crowd, in a live context, as a chant-like, scream with the upper note being repeated twice.) Any additional vocal

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<sup>120</sup> Robert Walser, 'Forging Masculinity: Heavy Metal Sounds and Images of Gender', in *Sound and Vision: The Music Video Reader*, ed. by Simon Frith, Andrew Goodwin and Lawrence Grossberg (London: Routledge, 1993), pp. 153-81 (p. 166).



harmony notes (for example a third above) that may be present in the recording are as a consequence concealed by the ‘screeching’ of the ‘oh’, with the focus remaining on the main melodic note.

Both ‘The Final Countdown’ and ‘We are the Champions’ are examples of the technological manipulation of voices to give the impression of thickly textured choral harmonies. The second repetition of the phrase ‘*the final countdown*’ is heard in the recording with additional vocal harmonies that are multi-layered and treated with reverberation in order to give the impression of a wider space being filled with more vocals. Similarly, in ‘We are the Champions’ it is the second half of the chorus that uses multi-vocals on the phrase ‘*we are the champions*’ and employs the multi-tracking of three different voices to create a dense, thickly textured vocal sound. The additional voices also emphasise the important words in the text to ‘enlarge the statements of the solo vocalist’.<sup>121</sup>

The use of vocal harmonies is helpful in establishing the distinction between verses where there is one main voice singing the melody, and the chorus where multi-vocals suggest where and when to join in. The use of multiple voices suggests a need for co-presence in addition to ‘enacting the approval or participation of the larger social world, or at least a segment of it’.<sup>122</sup> Despite the fact that additional vocals can be heard at specific points in the chorus, this induces audience vocal participation, in most cases, throughout the whole of the chorus, including sections of text that are not vocally harmonised.

The use of multi-tracked vocals plays a significant role in the use of such adjectives and connotations, particularly when spatial concepts within a song can be altered and achieved through techniques such as multi-tracking. The respondents’ use of adjectives such as ‘*grandiose*’, ‘*big*’, ‘*big space*’, and ‘*big song*’, and the notion that rock anthems ‘*fill stadiums*’ may be accounted for by the full sound achieved by multi-tracking.<sup>123</sup> This is an observation also noted by Toynbee who makes the point that ‘rock albums from the late 1970s sound ‘big’ in comparison with records made ten years earlier’.<sup>124</sup> The earliest of the rock anthems coincide with this era of rock music production and the majority of albums produced by Queen demonstrate the

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<sup>121</sup> Walser, *Running With the Devil*, p. 45.

<sup>122</sup> Ibid.

<sup>123</sup> Interview, Prestatyn, 10 May 2003.

<sup>124</sup> Jason Toynbee, *Making Popular Music: Musicians, Creativity and Institutions* (London: Arnold, 2000), p. 91.

technological use of multi-tracking, a vocal feature that has become a familiar trademark associated with many of Queen's songs, in particular their rock anthems.

The vocal harmonies alone do not generate the spatial suggestion of 'bigness' and grandness, as other musical factors should also be taken into consideration. The combination of vocal harmonies with descending melodic contours, strong beat emphasis on first beats and off beats (back beat), and thickened guitar chords all connote and suggest 'big'. The 'bigger' sound is integral to rock anthems and vital in live performance in large venues such as a stadium. Stadia require big sounds to reach to the crowd, and songs such as rock anthems are designed and suited to such sites.

The classification of anthems is partly determined by the level of audience participation during a live performance. This association of rock anthems with audiences and crowds is a notion that is implied and suggested before the song is performed live. Crowds singing along to a song underscore its inherent anthemic vocal qualities via multi-vocal layering and unison vocals. The additional vocals denote a requirement of co-presence, which is needed in order for the song to achieve its 'bigness' and 'grandiosity' status. The recorded version of the song indicates that there is to be vocal participation, particularly in the chorus through its use of multi vocals and vocal choruses. The listener is made aware of the vocal participation and is able to participate while in a concert setting or indeed any performance of the song before a crowd.

Before moving onto the final section of this chapter, it should be pointed out that there are a few songs considered to be rock anthems that go outside the normal parameters of the conventional rock song structure. Songs such as Queen's 'Bohemian Rhapsody' and Led Zeppelin's 'Stairway to Heaven', which were highly ranked as rock anthems in both the questionnaire and UCI poll are what I refer to as *complex anthems*.

### **Complex anthems**

'Complex anthems' is a term that could be used to describe songs that are longer in length than the average rock song and are comparatively more similar to progressive rock songs. While they are more complex in structure than the 'simple' rock anthems, they still contain all the imperatives of rock anthems as highlighted throughout this chapter: short melodic phrases (two to four bars in length), melodic

rhythm comprising mostly quavers and crotchets, scalar and small intervallic change of pitch and overall descending melodic pitch contour.

The significance of 'Bohemian Rhapsody' in terms of its popularity is unquestionable. The number one chart positioning in 1975-6 and 1991, and numerous polls that aim to find the 'most popular song in the last 50 years' support its dominance in popular music history.<sup>125</sup> The fact that we are here describing it as a complex anthem highlights the specific participation associated with each section of the song. The juxtaposition of musical styles rather than the interrelation of styles, means it is harder to classify. Thus, for example, the common-place description of 'Bohemian Rhapsody' as a 'rock song with operatic vocals' does not really help us to understand the interaction of elements in this particular song.

In fact the styles which it encapsulates are identifiable individually and relate to specific audiences, such as the high art audience of opera, the bourgeois audience of the parlour ballad. Middleton highlights this notion;

In given social situations, these modes of listening are attached disproportionately to particular kinds of the music and audience groups, establishing both a hierarchy of value and the kinds of pleasure appropriate to each.<sup>126</sup>

From this perspective, it can be argued that the pastiche of musical styles in 'Bohemian Rhapsody' appeals to a wider audience precisely because it enables *access* to a high art form (opera), with all the ideology of value and the aspiration of 'taste' that goes with it. Ken McLeod describes this phenomenon as being a 'postmodern blurring of traditional distinctions between 'high' and 'low' art'.<sup>127</sup> The distinctive stylistic and 'anthemic' sections, which induce audience participation, appear within well-defined sections of the song, which will now be highlighted in the following analysis.

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<sup>125</sup> Bohemian Rhapsody voted number 1 in 'Top 100 number One Singles' compiled by BBC Radio 2, 9 November 2002, [http://www.bbc.co.uk/radio2/events/chart/full\\_chart.shtml](http://www.bbc.co.uk/radio2/events/chart/full_chart.shtml) accessed 13 November 2002; 'Bohemian Rhapsody' voted number 1 in 'UK's favourite hit of all time', compiled by Guinness World Records British Hit Singles, 8 May 2002, <http://news.bbc.co.uk/1/hi/entertainment/music/1974538.stm> accessed 5 May 2005.

<sup>126</sup> Middleton, *Studying Popular Music*, p. 247.

<sup>127</sup> Ken McLeod, 'Bohemian Rhapsodies: Operative Influences in Rock Music', *Popular Music*, 2, 20 (2001), 189-203, (p. 189).

‘Bohemian Rhapsody’ has a modular structure containing five distinct sections, as shown in table 2.2. Each section is individually identifiable in terms of its specific stylistic reference, which include rock ballads, opera and heavy rock. Its ‘through’ composition form avoids obvious musical repetition or reiteration (alternation of verse and chorus) of the sections and as the title of the song suggests, it is a ‘Rhapsody’, which in classical terms refers to an extensive work that develops within the sections, producing one continuous movement.

Table 2.2 Queen’s ‘Bohemian Rhapsody’: ‘Through composition form’

Style of section	Text	Instrumentation	Motive	Keys	Unit Pulse
<i>A Capella</i>	Is this the real life...	Unaccompanied, multi-layered vocals		Bb major	72
Ballad	Mama, just killed a man...	Piano arpeggio, bass and drums	d-F-Bb-d-g <sup>1</sup> -f <sup>1</sup>	Bb major	72
Operatic	I see a little silhouetto ...	Piano, drum, and multi-layered vocal harmonies	d-c#-c-c#	A major Ab major	144
Heavy rock	So you think you can stone me...	3 electric guitars, bass and drums	Eb-G-Ab-Bb-c-d-eb	Eb major	138
Ballad (reprise)	Nothing really matters	Piano, bass guitar, electric guitar and drums	g-f-eb-G-Bb	C minor, Eb major	72

The opening *a cappella* section is an instantly recognisable vocal sound that is beyond the normal parameters of a regular rock song. The sets of rhetorical questions set the scene for the rest of the opening, which was sung with the distinctive multi-layered harmonies in the vocals. The unusual opening seems to fit in well with the lyrics, ‘*Is this the real life? Is this just fantasy?*’ and questions the

sense of reality through the use of the multi-tracked voices. The voices form a collective group that sing with, and alongside, the solo voice, which is emphasised through the way the singular subject is emphasised in the lyrics of '*I'm just a poor boy*' and '*I need no sympathy*'. The lack of sense of reality and the carefree attitude or Bohemian temperament displayed in particular by the solo voice with the lyrics '*Anyway the wind blows doesn't really matter to me*' diminishes, allowing reality to become apparent by the piano accompaniment entry in bar 5. The combination of the lyrics '*open your eyes*' suggesting a return to reality and the 'real' sound of the piano, distinguishes between the fantasy and reality section. The initial entry of the piano also establishes its role as a link between each section throughout the song. In the first instance, it connects the opening *a cappella* introduction with the slow rock ballad by means of an arpeggio motive and later connects the operatic with the heavy-rock section with a pedal note on Bb triplets.

The second section in the song could be classed stylistically as a ballad, as it is a narrative, revealing the lead vocal's actions '*mama, just killed a man...*' and emphasising that this section is now reality not fantasy. We are initially subjected to the melancholy nature of the ballad, reflected in the lyrics, the simple piano accompaniment comprising broken arpeggios and the bittersweet tone of Mercury's vocals. This ballad could also be referred to as Mercury's soliloquy, in which he reveals his actions, thoughts and feelings to the audience without the emphasis of the multi-tracked vocal chorus. The *legato*, short phrases move by step and thirds staying within a range of a major seventh. This melody is considered fairly easy for the audience to join in with and highlights one section in the song where audience vocal participation often occurs.

The end of the ballad section contains a guitar solo, which conventionally would be regarded as a middle eight section that would lead to a subsequent verse. This section, however, forms an elongated bridge, which leads unexpectedly into the operatic section. At the end of the bridge, the element of 'shock' derived from the sudden modulation, is a combination of a tempo change, key change from Bb major to A major, through a downward semitone side-step and the contrast from the rock line-up (guitars, bass, drums with the addition of piano), to solo piano.

The third section opening with an aria-like passage leads to the opera section identified by a ‘fragmented recitative-style with static word and note repetitions’.<sup>128</sup> The antiphonal operatic section mainly comprises a series of questions and answers between the lead vocal and the backing vocals (multi-layered to give the choir effect). These questions and answers build up in texture through the addition of more multi-layered voices in the vocal accompaniment, the rising register of the note groups (see musical example 2.29) and the gradual reappearance of the other instruments, such as the drums. The pattern produced on the bass drum and medium and low toms, for instance, punctuates and emphasises the rhythm. This strong rhythmic pattern is the main participatory element, rather than the melody, where the high register exceeds the vocal range of most people, yet induces vocal participation from the audience, albeit in a manner that mocks the musical conventions of opera.

The change in the piano motive from repeated crotchets, to a descending chromatic passage, links each built up section, to create the overall sense of the larger crescendo. The combination of the smaller build-ups in the music contributes to the final crescendo, built over the long use of the Bb pedal note. The rise in the vocal lines and addition of more voices increases the dynamic range and gives the impression of steady *crescendo*.

Example 2.29 – ‘Bohemian Rhapsody’ Multi-vocals in operatic section

The musical score for Example 2.29 is arranged in five systems. The first system is for the lead vocal (Vx.), showing a melodic line with lyrics 'Ga li - le o, Ga li'. The second system is for the first backing vocal (B. Vx. 1), with lyrics 'Ve ry, ve ry fright 'ning me. Ga-li - le o, Ga li - le o,'. The third system is for the second backing vocal (B. Vx. 2), with lyrics 'Thun der bolt and light 'ning, Ve ry, ve ry fright 'ning me.' The fourth system is for the piano (Pno.), showing a complex accompaniment with multiple voices. The fifth system is for the drum set (Drum Set), showing a rhythmic pattern. The score is in the key of D major and 4/4 time.

<sup>128</sup> McLeod, ‘Bohemian Rhapsodies’, p. 194.

The lyrics within this section are seemingly unconnected to the opening ballad, but are appropriate for the intended ‘operatic’ style of the section. Words such as ‘Galileo’ and ‘Fandango’ have little meaning within the song’s narrative discourse but the strict rhythmic treatment, *staccato* articulation and clear diction of the words is what seems appealing to the listener whilst ‘evoking a popular eighteenth-century Italian commedia dell’arte character’.<sup>129</sup> The section containing the lyrics, ‘thunder bolt and lightening, very, very frightening me’ is dramatic and theatrical resulting from the use of bold musical gestures, such as the rising chromatic melodic line. It is the recreation of this drama through mimicking the ‘operatic’ gestures that highlights this section as participatory and anthem-like. The homophony between the melody and accompaniment emphasises the strict rhythm which is accented by the bass and drums. These harmonic, melodic and rhythmic elements combine to produce its ‘operatic’ style.

The heavy-rock style in the fourth section uses three electric guitars, which thickens the overall texture and gives it a powerful sound. The ascending scalar passages or rather riffs, are very much reminiscent of the heavy rock guitar style and its juxtaposition with the ballad section clearly distinguishes the change in style. The accented crotchet beat throughout the bar emphasise the relentless rhythms that are articulated by the audience through ‘head-banging’, a familiar participatory gesture, made famous in the 1992 film ‘Wayne’s World’.<sup>130</sup> The section concludes with a series of upward moving scales moving between the different guitar parts to the piano, which finally concludes with a ‘piano concerto style’, Bb ascending scale (in octaves), leading into the final ballad section, see musical example 2.30. The return of the ballad style, as a reprise and the repetition of the line ‘nothing really matters’ from the opening *a capella* section brings the song full circle.

Example 2.30 - ‘Bohemian Rhapsody’ piano Bb scale



<sup>129</sup> McLeod, ‘Bohemian Rhapsodies’, 189-203 (p. 194).

<sup>130</sup> *Wayne’s World* (Penelope Spheeris, Paramount Pictures, 1992).

Despite the lack of structural repetition, the audience is able to anticipate the arrival of the next section by means of tempo change, key change, and instrumental change. With the range of different elements present in the song, it seems likely that at least one section would be appealing to a majority of people. The stylistic change of each section allows the listener to assume different participatory styles within the overall theatrical and epic feel of the song. The simple melodic line of the ballad, the recitative and accompanying rhythms during the opera section, and the ‘heavy rock’ section that induces a vocalisation of the guitar solo accompanied by ‘head banging’ (a feature that is also applicable to Led Zeppelin’s ‘Stairway to Heaven’) are all aspects that induce audience participation. It seems that the sing-along nature and in particular the theatrical gestures of ‘Bohemian Rhapsody’, encourages qualitative comparisons towards its classification as a rock anthem, (or at least its subcategorisation as a complex rock anthem), rather than mere simplistic descriptive labels such as “rock opera-like” or “progressive rock”. ‘Bohemian Rhapsody’ is not paradigmatic of a rock anthem but the participatory aspects and indeed its popularity are important attributes for the song to belong to the anthem genre.

As we saw in the previous section and indeed in the case of ‘Bohemian Rhapsody’ too, additional vocals and harmonies thicken the texture and sound, which is further substantiated by the accompanying support of the guitar in the form of chords, reinforcing the underpinning chord progression. The combination of the melody and the accompaniment result in the emphasis of certain lyrics. But what is the implication of this emphasis in terms of the meaning of song lyrics of anthems? It is this question which will now be discussed.

## **Lyrics**

I have already illustrated the ways in which anthems are didactic: teaching people how and when to join in. But the lyrics, considered as verbal discourse, are didactic too. The next section will concentrate on lyrical content, highlighting commonalities in the top-ranking rock anthems and the relationships between the text and the inducement of audience participation.

In transcribing the lyrics of this study’s top 5 rock anthems, I found that the most salient feature in terms of the encouragement of participation is the use of particular pronouns. Pronouns are a useful device in emphasising the mode of address in a song, highlighting the ‘one who addresses and one who is addressed’.



but more importantly as an indicator as to when the audience may join in.<sup>131</sup> Table 2.3 below shows the pronouns present in the top five rock anthems. Each pronoun is italicised in the first verse and chorus of each anthem.

Table 2.3 Use of Pronouns in Rock Anthems

Song	Verse Text	Chorus Text
' <i>We</i> will rock <i>you</i> '	Buddy <i>you</i> 're a boy making big noise playing in the street gonna be a big man someday <i>you</i> 've got mud on <i>your</i> face <i>you</i> big disgrace, kicking <i>your</i> can all over the place, singing	<i>We</i> will, <i>we</i> will rock <i>you</i> . <i>We</i> will, <i>we</i> will rock <i>you</i>
' <i>We</i> are the champions'	<i>I</i> 've paid my dues, time after time, <i>I</i> 've done my sentence, but committed no crime and bad mistakes, <i>I</i> 've made a few, <i>I</i> 've had my share of sand kicked in my face, but <i>I</i> 've come through, and <i>I</i> need to go on and on and on and on	<i>We</i> are the champions my friend, and <i>we</i> 'll keep on fighting till the end. <i>We</i> are the champions, <i>we</i> are the champions, no time for losers cos <i>we</i> are the champions.
'Livin' on a prayer'	Tommy used to work on the docks Union's been on strike <i>He</i> 's down on <i>his</i> luck...it's tough, so tough Gina works the diner all day Working for <i>her</i> man, <i>she</i> brings home <i>her</i> pay For love - for love  (Bridge) - <i>She</i> says <i>we</i> 've got to hold on to what <i>we</i> 've got 'cause it doesn't make a difference If <i>we</i> make it or not <i>We</i> 've got each other and that's a lot For love - <i>we</i> 'll give it a shot	Whooh, <i>we</i> 're half way there Livin' on a prayer Take my hand and <i>we</i> 'll make it - <i>I</i> swear Livin' on a prayer

<sup>131</sup> Dave Laing, *One Chord Wonders: Power and Meaning in Punk Rock* (Milton Keynes: Open University Press, 1985), p. 63.

'Smells like Teen spirit'	Load up on guns, bring <i>your</i> friends It's fun to lose and to pretend <i>She's</i> over bored and self assured Oh no, <i>I</i> know a dirty word [Hello, hello, hello, how low?]	With the lights out it's less dangerous Here <i>we</i> are now, entertain us <i>I</i> feel stupid and contagious Here <i>we</i> are now, entertain us
'Final Countdown'	<i>We're</i> leaving together, But still it's farewell And maybe <i>we'll</i> come back, To earth, who can tell? <i>I</i> guess there is no one to blame <i>We're</i> leaving ground Will things ever be the same again?	It's the final countdown...

As we can see from table 2.3, the first person plural pronoun is frequently used in rock anthem texts. The most obvious use of pronouns can be seen in the titles of 'We Will Rock You' and 'We are the Champions', where the song titles instantly indicate their suitability for audience inclusion. First person plural pronouns are a strong indicator of audience inclusion, but it is the mode of address that teaches the audience when to join in.

If we use the example of 'We Will Rock You' the first verse consists of the second person singular pronoun suggesting that the singer is addressing an individual. During the chorus the mode of address shifts with the change of pronoun sequences. Barbara Bradby describes a pronoun sequence as 'two pronouns related as subject and object (direct or indirect) of a verb', which in the chorus of 'We Will Rock You', is a "we-you" pronoun sequence.<sup>132</sup> We can interpret the mode of address and position of the band and audience during several stages of the chorus.

The initial singing of the line '*we will, we will rock you*' by the band, places the band as the subject (by the use of the first person plural pronoun 'we') addressing the audience, who are the object distinguished by the use of the second person plural pronoun 'you'. However, the singing of the same line by the audience, places the audience as the subject addressing the band. The transference of the addressed and

<sup>132</sup> Barbara Bradby, 'Do-Talk and Don't-Talk: The Division of the Subject in Girl-Group Music', in *On Record* ed. by Simon Frith and Andrew Goodwin (London: Routledge, 1990), pp. 341-68, (p. 347).

addressee and the interchangeability of the pronoun 'we' encourages participation from everyone present. In a live context, the result is unison singing from both the band and the audience as opposed to the two groups singing the line in antiphony. An antiphonal response would mean that the band and the audience remain distinctive, as two separate groups and would therefore not be considered as anthems. Rock anthems are essentially about the inclusivity and participation of everyone present and in this example of 'We Will Rock You', both pronouns 'we' and 'you' signify everyone present. To understand how both of the pronouns 'we' and 'you' can refer to everyone present we need to look at the line sung in grammatical terms.

Within the line, the verb 'to rock' is enunciated in a form which denotes a relationship between the subject, verb and object; the addresser is essentially 'rocking' the addressee. But when there is unison singing of the line '*we will we will rock you*' on the part of the audience, this creates a reciprocal 'rocking', with both groups ('band' and 'audience') carrying the intention to rock each other, hence creating a simultaneous 'rocking'. If this is the case, then the 'we' effectively connotes a common subject ('audience-band'), therefore suggesting the possibility of a further, external audience or subject denoted by the pronoun 'you'. By suggesting there is an external audience, beyond the performance area, typically a stadium, the unity of the band and audience is reinforced and the new meaning of the pronoun 'we' is further reinforced. Although we have discussed this in terms of a process of stages, this is for heuristic reasons. In effect the production of a band-audience 'we' takes place instantaneously.

The distinction between the listening to the verse and joining in with the chorus is also made in 'We are the Champions'. The verse is sung in the first person with the lead singer as the subject, shown through the use of the pronoun 'I'. The chorus contrasts with the verse by the use of the first person plural pronoun 'we', referring to both the band and the audience. Although there are no pronoun sequences that establish subjects and objects, the change from 'I' to 'we' in the chorus is a strong indicator to the audience of the need for their participation. Similarly, both 'Livin' on a Prayer' and 'Smells Like Teen Spirit' emphasises the collectivity of the band and the audience in the chorus from the use of the pronoun 'we', from the specific individual subjects being addressed in the verse.

The first verse in 'Livin' on a Prayer' is based upon the pronoun sequence 'he-she', in which the lead singer acts as a narrator, telling the story of Tommy (he)

and Gina (she). The bridge leading to the chorus changes with regards to the mode of address with the addition of the pronoun 'we'. The 'she-we' pronoun sequence makes Gina the subject and the band as the object. During the bridge, there is the suggestion that the pronoun 'we' includes Tommy, Gina, the lead singer, the band and most importantly, the audience. In other words, the bridge pre-empts the participation of the audience in the chorus and allows the audience to anticipate when they should join in.

'The Final Countdown' works slightly differently in that the chorus does not use the first person plural as shown in the previous examples. This is not to say that the audience should not join in during the chorus, but rather there is a suggestion of their participation during the verse where the pronoun 'we' is prominent. The first line in the verse '*we're leaving together*' seemingly refers to both the band and the audience and sets a consensus for audience participation in the chorus' lyrics 'it's the final countdown'. This repeated line in the chorus is a statement and declaration which induces the audience to join in. Having outlined the prominent use of the pronoun 'we' in rock anthems, we shall compare the use of pronouns in non-rock anthems.

If we look at the example 'Thriller' by Michael Jackson, less than 40% of the respondents agreed it to be an anthem. The lyrics below are taken from the chorus and indicate a different use of the pronoun.

*'Cause this is Thriller, Thriller night,  
and no-one's gonna save you from the beast about to strike,  
You know it's Thriller, Thriller night,  
You're fighting for your life inside a killer, Thriller tonight'.*

The second person singular or plural is used rather than the first person plural pronoun as seen in rock anthems. The subject – object relationship is implied through the singer's narrative addressing an unspecified person or group. In a live context, this would be interpreted as being the singer addressing the audience, with little indication in the lyrics to suggest either audience participation, or a union of the performer and audience.

Similarly, another non-anthem according to the respondents is R.E.M.'s 'Losing My Religion'.<sup>133</sup> This song does not have a clearly defined verse-chorus structure, however, the lyrics suggest an 'I' – 'you' pronoun sequence that clearly defines the addressee (singer) and the addressed (listener, or in a live context, the audience).

*That's **me** in the corner*  
*That's **me** in the spotlight*  
*Losing **my** religion*  
*Trying to keep up with **you***  
*And **I** don't know if **I** can do it*  
*Oh no **I**'ve said too much*  
***I** haven't said enough*

***I** thought that **I** heard **you** laughing*  
***I** thought that **I** heard **you** sing*  
***I** think **I** thought **I** saw **you** try'*

The emphasis of the first person pronoun 'I' places the singer or narrator as the main figure, with the listener or audience being addressed. The relationship is clearly defined and reinforces the difference between the two distinct groups of addresser and addressee, unlike rock anthems, where the lyrics invoke the one-ness of band and audience.

So far, I have highlighted the use of the first person plural pronoun in many of the choruses of rock anthems and its function in determining who is being addressed. The pronoun 'we' is suggestive of audience inclusion and participation and emphasises the rock anthem's status of addressing a collective rather than the individual. I will now look at the use of first person singular pronouns in rock anthems and the idea of the collective 'I'.

If we return to table 2.3 there are several choruses that use a combination of both first person singular and plural pronouns. The pronoun sequence 'we-I' works in a similar way to the sequence 'we-you' identified in 'We Will Rock You', where the pronoun 'you' is considered to be in the plural form, rather than the singular. The

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<sup>133</sup> R.E.M., 'Losing My Religion' (Warner Bros. W 0015, 1991).

'we-I' sequence initially places the lead singer as the subject; moreover when lyrics such as '*take my hand and we'll make it I swear*' and '*I feel stupid and contagious*' are sung by both the band and audience, the 'I' become inclusive of everyone present. The first person pronoun could be considered as a collective 'I', placing the audience members and the band as the main subject. Another example of this can be seen in the rock anthem 'Born in the USA'.

The chorus of 'Born in the USA' consists of the line '*born in the USA I was*' repeated several times. When sung by both Springsteen and the audience the 'I' refers to everyone singing the chorus and therefore represents the collective, functioning in a similar way to the pronoun 'we'. Moreover, there is no other pronoun sequence such as 'I'-'you' or other third person to suggest a subject-object relationship. The statement is seemingly defined in terms of a collective meta-I. In general terms, the pronoun 'we' can be used to express 'I + you' either in an inclusive form, where the plural 'you' is stressed, or an exclusive form where 'I' is stressed.<sup>134</sup> In each of the top rock anthems, the implied inclusivity stems from the use of either the plural 'you', or 'we'. Indeed in lexical terms, if we consider the pronoun 'I' that is stressed in the exclusive use of the pronoun 'we', this means therefore that it is possible that the 'plural can take the place of the singular'. This means that in a live context the pronoun 'I' does not relate to the singular, but rather the group of people singing, thus creating what can be identified as the collective 'I'.<sup>135</sup> The use of, or rather the implied collective 'I' works in the same way as the pronoun 'we' in rock anthems where the first person singular pronoun. In both cases, the result is the creation of collectivity.

As I suggested at the start of the section, the salience of particular lyrics, and in turn the encouragement of audience participation, relates to the melodic and rhythmic treatment of certain words. In the case of the deployment of significant pronouns so as to create collective subjectivities, melodic and rhythmic stress is especially important. So, for example, in 'We Will Rock You' the combination of stressing pronouns (the 'we' in the line '*we will, we will rock you*', emphasised by the down beat and the lengthened 'we' in '*we are the champions*') with the use of multi-vocals and harmonies (see previous section) strongly indicates audience

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<sup>134</sup> Émile Benveniste, 'Relationships of Person in the Verb', in *The Communication Theory Reader* ed. by Paul Cobley (London: Routledge, 1996), pp. 320-30 (pp. 328-9).

<sup>135</sup> Benveniste, 'Relationships of Person in the Verb', pp. 320-30 (p. 329).

inclusion. It seems, then, that while the vocal harmonies heard on the studio recordings of rock anthems act as indicators as to where the audience should participate, in a live context, the use of pronouns further emphasises the audience's role as co-performers, and even as co-subjects.

If we now look at the lyrics of rock anthems in more general terms, it seems that the words contribute to the overall perception of the songs as 'inspirational', 'emotional', 'makes you feel proud' and 'makes you feel great'. The choruses in particular are built around statements in which identity and affect are strongly affirmed. If we take the statement '*born in the USA*', according to Simon Frith it is interpreted as being 'not bitter but triumphant'.<sup>136</sup> The patriotic appropriation of 'Born in the USA' for the 1984 presidential election highlights the 'pride and assertiveness' that is conveyed from its repetition.<sup>137</sup>

The affirmative nature of rock anthem choruses can arguably be interpreted in terms of the collective aspirations of the audience and band. The statements seem detached from the lyrical theme in the verses but are, as one respondent noted, 'lyrics you can relate to'. Lyrics such as '*we will, we will rock you*', '*we are the champions, my friend and we'll keep on fighting till the end*', '*it's the final countdown*' are all perceived as positive affirmations, creating the feeling of pride when sung. Indeed, these sentiments may also be freely interpreted, with lyrics such as '*rock you*', '*final countdown*' and '*livin' on a prayer*' for example alluding to a collective aspiration, recognition or agreement.

These positive feelings that are conveyed through the choruses appeal to the audience, partly due to the avoidance of obvious certain themes, such as political issues, which allow a wider audience to identify with powerful statements and above all participate. Following Frith, it is suggested that these feelings of power, positivity and elation are due to the lyrics being 'not about ideas ("content") but about their expression'.<sup>138</sup> But with rock anthems power and triumph are further emphasised through the way the text is co-delivered by the listener as well as the ostensible performer.

In summary, the lyrics represent a key medium through which the audience and band form a collective subject, expressed above all by the verbal togetherness of

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<sup>136</sup> Simon Frith, *Performing Rites: On the Value of Popular Music* (Oxford: Oxford University Press, 1996), p. 165.

<sup>137</sup> Ibid.

<sup>138</sup> Ibid., p. 164.

the 'we' pronoun. As Frith states, 'a song doesn't exist to convey the meaning of the words; rather, the words exist to convey the meaning of the song.'<sup>139</sup>

## **Conclusion**

This chapter has highlighted key musical and textual attributes of those songs which, it is suggested, constitute rock anthems. Part of the analysis has then involved showing characteristics that distinguish anthems from other types of rock songs. In effect, what this chapter has investigated is the 'anthemness' of the songs identified by the questionnaire and interview respondents as anthems. Features such as descending melodic lines, the placement of one syllable per note and distinctive accompanying rhythmical patterns combine to produce rock anthems. Although present in other rock/pop songs, the highlighted features are indicative of rock anthems. Not all rock anthems will contain all of these characteristics. However, the presence of a combination of some of these specific musical features along with lyrics that contain the first person plural pronoun means that songs are more likely to be considered anthems.

However, the anthem attributes I have analysed are not merely contingent aspects of generic form. Rather they are key to understanding the participatory function of the anthem. One important point that has been raised in this connection is the notion of rock anthems as 'teaching texts'. The didactic nature of the music in combination with the lyrics, allow the audience to quickly learn *what* to sing and *when* to sing. The audience is therefore able to anticipate aspects of the song and join in at the appropriate places. Anticipating when to participate raises another important aspect of rock anthems, this being collectivity. The suggestion of the audience being music makers alongside the band takes the notion of rock anthems as sing-alongs to a new dimension. Audience interaction, as evidenced through vocal and gestural participation, corresponds to both the rhythmic and visual prompts of the musical performance, generating a sense of collectivity between band and audience.

I have concentrated on the musical-lexical in this chapter. But as we have seen bodily gesture is also significant, and has a close relationship to those 'anthemic' attributes discussed above. Indeed from the perspective of participation,

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<sup>139</sup> Frith, *Performing Rites*, p. 166.



gesture is hardly less important than music and words. So, I will turn to the topic of gesture in the next chapter, Chapter 3.

## CHAPTER 3

### Rock Anthems and Gestural Participation

The previous chapter identified musical and lexical devices that encouraged the audience to actively participate during rock anthems performances. More specifically, I discussed how the music induced vocal participation and encouraged the audience to become co-performers of the song in the live context. Audience participation in rock anthems, however, is not limited to vocal participation as gestural participation has become an equally important and identifiable feature of rock anthems. In this chapter I will concentrate on the paralanguage of rock anthems, discussing the different types of gestures and bodily movements that accompany certain rock anthems and the significance of gestural participation in live contexts in terms of sociological and psychological processes.

Through particular types of mediated discursive practices, certain gestures have arguably become synonymous with particular rock anthems. I will consider how these embodied gestures have become widely known. Moreover, I will discuss the pedagogical nature of the music videos that accompany rock anthems in terms of teaching viewers how and when to participate, further emphasising the need for co-presence. The final section of this chapter will highlight the role of vocal and gestural participation of rock anthems in terms of generating collective identity and ultimately creating a rock community. Before discussing each gesture and bodily movement in detail, I will outline the importance of gestural participation in rock music in more general terms.

Rock music in general has been recognised by Thornton, Frith and Middleton amongst others, as having specific conventions of audience participation. 'Head-banging, fist-raising, air-guitar solos and other movements, which mimic the performers' are all as Thornton states, conventionalised forms of rock audience participation.<sup>140</sup> Most rock front men such as Freddie Mercury, Mick Jagger and Jon Bon Jovi for example, are infamous for their large gestures and theatrical stage movements. These gestures are significant in two ways. Firstly, the large gestures are genre defining and highlight the distinction between the rock songs and other

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<sup>140</sup> Sarah Thornton, *Club Cultures: Music, Media and Subcultural Capital* (Cambridge: Polity, 1995), p. 71.

musical styles and genres such as progressive rock, which do not rely upon audience interaction. Macan makes the point that due to the complexity of the music the ‘performers have tended to be relatively static and motionless on stage’ and the musical and emotional response to the music discourages the ‘type of kinetic motion engaged in by heavy metal guitarist’.<sup>141</sup> Secondly, the bodily movements and gestures are important from a performer’s perspective (particularly the lead singer of a band) in terms of communication. Enlarged movements are an effective communicator in large stadium venues and a powerful visual one that can be seen by the audience situated at the back of the venues.

Bodily movement then is both a learned motor response to the music as well as a mediated discursive practice.<sup>142</sup> In a live context, movement can be considered as an important vehicle for communicating emotions, emphasising specific lyrics and rhythmical features and demonstrating a reaction to the music. The gestures can be regarded as enlarged and emphasised motor responses to music, which above all indicate a psychological response to the music. Meyer explains that ‘motor attitudes and responses involve voluntary muscle systems’ and as discussed in Chapter 2, certain rhythmical patterns that induce participation demonstrate a reaction to not just musical elements, but also the band or rather lead singer’s movements.<sup>143</sup>

If we consider gestures in terms of being a form of NVC (non-verbal communication), ‘in both signed and spoken languages, gesture serves as a complement to, and in many ways an essential component of linguistic communication’.<sup>144</sup> The notion that the main function of gestures is to express emotions and support speech can be related to the gestural participation in rock anthems. According to Argyle, ‘gestures are also closely coordinated with speech’ and in a live context, paralanguage such as bodily movement and gestures can therefore be used to emphasise lyrics and emotions being conveyed during the

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<sup>141</sup> Edward Macan, *Rocking the Classics: English Progressive Rock and the Counterculture* (Oxford: Oxford University Press, 1997), p. 64.

<sup>142</sup> William C. Stokoe and Marc Marschark, ‘Signs, Gestures and Signs’, in *Gesture, Speech and Sign*, ed. by Lynn S. Messing and Ruth Campbell (Oxford: Oxford University Press, 1999), pp. 161-81 (p. 166).

<sup>143</sup> Leonard, B. Meyer, *Emotion and Meaning in Music* (London: University of Chicago Press, 1965), p. 79.

<sup>144</sup> Stokoe and Marschark, ‘Signs, Gestures and Signs’, pp. 161-81 (p. 164).

performance.<sup>145</sup> Although most gestures and certain bodily movements already have widely understood meanings, they can take on different meanings in different contexts.

Turning then to the notion of gestures as a form of mediated discourse, if we take the example of the ‘thumbs-up’ gesture, it is a culturally specific sign, which for many is generally interpreted as meaning ‘o.k.’. Most gestures are culturally specific and are learnt in the context of their specific cultural conventions.<sup>146</sup> Other types of gesture, for example those used in dance, are a functional form of expression, functional in the sense that they interpret the story through non-verbal communication. Normally gestures can be ‘subordinated to some other end’ meaning that it is still, in the case of traditional ballet for example, the music and story that take precedent.<sup>147</sup> In modern ballet and contemporary dances developed by Merce Cunningham for example, emphasis is placed on the ‘dissociation of music and dance’ whereby the movement overrides the music as the most important element.<sup>148</sup> Movement is not taken from rhythms and overall structure in the music, as is the case in rock anthems, but is considered as being self sufficient. In modern dance, movement and gestures are about ‘expression rather than display’ and are visually important.<sup>149</sup>

Unlike movements in modern dance, the gestures and bodily movements in the performance of rock anthems are not an end in themselves. The bodily gestures and movements are integral features of the performance and can be considered as important as the lyrics and the music, if not more so. Both the audience and the band can also use the body as the main means of communication, in particular, to show a range of emotions. Meyer refers to affective (emotional) behaviour that is emphasised by bodily movements along with gestures (motor responses) in order to communicate emotion, as ‘designative (denotative) behaviour’.<sup>150</sup> This behaviour is

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<sup>145</sup> Michael Argyle, ‘Non-Verbal Communication in Human Social Interaction’, in *Non-Verbal Communication*, ed. by Robert Aubrey Hinde (Cambridge: Cambridge University Press, 1977), pp. 243-70 (p. 249).

<sup>146</sup> Desmond Morris, Peter Collett, Peter Marsh and Marie O’Shaughnessy, *Gestures: Their Origins and Distribution* (London: Cape, 1979), p. 186.

<sup>147</sup> Warren Lamb and Elizabeth Watson, *Body Code: The Meaning in Movement* (London: Routledge and Kegan Paul, 1979), p. 100.

<sup>148</sup> John Percival, ‘Ballet: Modern Dance’, in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrell, 2nd ed., 29 vols (London: Macmillan, 2001), pp. 591-3 (p. 593).

<sup>149</sup> *Ibid.*, p. 591.

<sup>150</sup> Leonard, B. Meyer, *Emotion and Meaning in Music* (London: University of Chicago Press, 1956), p. 17.

differentiated and according to Meyer ‘differentiation involves control, and control implies purpose’.<sup>151</sup> The individual members of the audience and the band emphasise their affective experience through non-verbal communication of bodily movements and gestures and, by doing this, communicate their affective experience. This ‘designative behaviour’ is not an automatic motor response to the music but a clearly defined response intended for communication in audience/band interaction in addition to the communication of emotion.<sup>152</sup>

Drawing upon live concerts and music videos, the featured bodily gestures and movements that will be discussed below include clapping, swaying, and raised arms and fists.<sup>153</sup> I will consider the significant meanings of each of the gestures and bodily movements that are synonymous with rock anthems and the role the gestures play in terms of band/audience communication, beginning with clapping.

## **Rhythmic Movement**

### *Hand clapping*

The first type of bodily movement is hand clapping. Hand clapping can be categorised as a form of ‘illustrator’, which Ekman describes as being the particular function performed by hand movements during speech.<sup>154</sup> Illustrators are ‘related to the speaker’s speech on a moment-to-moment basis, usually augmenting what is said’ and are not restricted to hand movements as other bodily movements can be incorporated.<sup>155</sup> There are different types of illustrators described by Ekman. However, there are two types that refer to the gestural participation in rock anthems: ‘rhythmic movement’ and ‘spatial movement’.<sup>156</sup> In a rock anthem context, illustrators such as hand movements and various bodily movements can also be recognised as illustrating and emphasising speech or rather particular lyrics in the song. Illustrators are named according to the type of movement and function and we can consider clapping to be ‘rhythmic movement’ illustrator.

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<sup>151</sup> Meyer, *Emotion and Meaning in Music*, p. 21.

<sup>152</sup> Meyer, *Emotion and Meaning in Music*, p. 21.

<sup>153</sup> *Live Aid* (Warner Music Vision, 2564 61895-2, 2004); Queen, *Queen: Greatest Video Hits 2* (Parlophone, 7243 4 90983 9 8, 2003); Europe, *Europe Rock The World* (Sony, SYMV58801, 2004); Bon Jovi, *Cross Road: The Best of Bon Jovi* (Polygram Video, 632 776-3, 1994); Springsteen, Bruce, *Bruce Springsteen: The Complete Video Anthology: 1978-2000*, IMP49010DVD, 2001); May Queen (Queen tribute band) performance, Prestatyn, North Wales, 9 May 2003.

<sup>154</sup> Paul Ekman, ‘Emotional and Conversational Nonverbal Signals’, in *Gesture, Speech and Sign* ed. by Lynn S. Messing and Ruth Campbell (Oxford: Oxford University Press, 1999), pp. 45-55 (p. 47).

<sup>155</sup> Ibid.

<sup>156</sup> Ibid.

Hand clapping is a bodily action and ‘rhythmic movement’ that can be observed with many rock anthems, for example the 1985 ‘Live Aid’ performances of the Queen songs ‘We Will Rock You’ and ‘Radio Ga Ga’, which induced clapping from both the band (or rather the lead singer) and the audience. Similarly, the Queen tribute bands also performed the same songs, which produced identical audience participation. The band and audience clapping in a rock anthem context involves structured sequences of clapping as opposed to the simultaneous group clapping that produces applause. The clapping may accent the off-beats or back beats as observed in performances of Europe’s ‘The Final Countdown’ or form part of a clapping sequence as in the examples of ‘We Will Rock You’ and ‘Radio Ga Ga’ where consecutive claps highlight the quaver beats. The collective hand clapping produces a visual symmetry throughout the audience, with rows of aligned raised arms and precise arm and hand movements.

The hand clapping in both ‘We Will Rock You’ and ‘Radio Ga Ga’ can therefore be regarded as a rhythmic movement that emphasises important rhythmic passages and synchronises the audience. Clapping is an action that is both active and projective, directing the audience’s response towards the performers and vice versa. Moreover, the clapping is reliant upon every member of the audience being responsible for producing the sequences, demonstrating an audience consensus to actively participate. Ekman states that the ‘rhythmic movements depict the rhythm or pacing of an event’ and in the context of rock anthems the hand clapping physically marks time in a way that the rhythmical drive of the music is clearly demonstrated.<sup>157</sup> ‘Drive’ is in this context referring to the ‘motoric intensity of the music’ and density of rhythmic accent-patterns as discussed in the previous Chapter 2.<sup>158</sup> The synchronised clapping of the audience epitomises the overall feel of the performance, in which ‘feel’ refers to what Wicke considers to be the ‘empathetic understanding of musical content: its perceptual comprehension’, which is visually demonstrated in this rock anthem context through the use of bodily movements such as clapping.<sup>159</sup>

In addition to highlighting rhythmic passages with hand claps, certain lyrics can also be emphasised. The combination of certain lyrics with the claps results in lyrics such as ‘we’ and ‘rock you’ being emphasised with two quaver rhythm hand

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<sup>157</sup> Ekman, ‘Emotional and Conversational Nonverbal Signals’, pp. 45-55 (p. 47).

<sup>158</sup> Wicke, ‘Rock Music: A Musical-Aesthetic Study’, 219-43 (p. 228).

<sup>159</sup> Ibid.

claps. The result of the audience and band clapping rhythmically and simultaneously is not just a visual but an aural result of rock anthem performances. The hand clapping adds an aural dimension to the audience interaction as an addition to the vocal participation that was discussed in Chapter 2. The clapping produces a percussive sound that reiterates the role of the participating audience as secondary producers of the music, adding an extra dimension to the music.

So in summary, hand clapping emphasises the rhythmical element of the rock anthem. Clapping is a way of marking time to keep the audience participants together and creates an additional percussive element to the live performance. From a visual point of view, the hand claps are produced with raised arms that create a strongly identifiable image as shown in figure 3.1.

*Figure 3.1 - Audience hand clapping*



Raised arms are another important bodily feature in the gestural participation of rock anthems and are not just associated with hand clapping. From a spatial point of view it is easier to clap with the hands raised above the head where there is more space to perform the action, however, raised arms also convey other meanings in terms of audience/band communication.

### *Head-banging*

Another type of 'rhythmic movement' illustrator is head-banging. Head-banging, as previously mentioned in the introduction to this chapter is predominantly associated with rock and heavy metal audiences but has also become a part of the gestural participation in rock anthems as a form of displaying and marking the rhythmic pulse of the song. Head-banging can be described as the rhythmic movement of the head to produce an exaggerated nodding effect. By physically accenting the main beats in the bar head-banging demonstrates the intensity of the

tempo and power of the beats. Head-banging can occasionally be observed with performance of 'air guitar', a gesture in which the individual mimics and assumes the role of a rock guitarist by performing virtuosic solos as an almost celebratory manner. Both types of gestural participation have become way of participating in heavy metal and heavy rock concerts that allow individuals to physically engage in the song.<sup>160</sup>

During the Queen tribute concerts I observed the performance of both types of gestures by the band and audience during the heavier rock songs, in particular, the middle heavy-rock section of Queen's 'Bohemian Rhapsody' where it seems that head-banging has become the quintessential form of gestural participation. But there is also more text-specific work being done here. During the performance of 'Bohemian Rhapsody', head-banging has become a visual form of displaying the stylistic changes, from the operatic section to the heavy rock. The head-banging movement marks out each crotchet beat in the bar, highlighted by the bass guitar line and drum beats to visually show the tempo change.

Head-banging could be described as a general form of participation in rock music. However, it is the synchronised actions of the audience that demonstrate the marked difference between the use of this form of NVC in a rock song and in a rock anthem. The third main type of 'rhythmic movement' that can be observed with certain rock anthems is swaying.

### *Swaying*

There are certain types of bodily movement that can be observed by both the band and the audience in the performance of rock anthems, which are often dependent on the tempo, time signature and overall feel of the music. One such type is swaying. Swaying is another form of illustrator that depicts the overall rhythm of a song and is created by the upper body moving to and fro sideways through a lateral transfer of weight. The swaying movement is often accompanied with arms in the air reaching in an upward direction. This movement is a motor response often made in conjunction with compound time signature, such as 6/8 where the set of 3 beats is translated and felt as one main beat. The musical phrasing of a compound or 6/8 time signature is emphasised by the physical movement of swaying to the side with each

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<sup>160</sup> Frith, *Performing Rites*, p. 224.



feel of one main beat throughout the bar. It seems, then, that swaying is a gestural means of processing compound time in the music.

To put it another way, it might be said that music with this rhythmic organisation itself implies a swinging motion and that such musical meaning is then translated through the swaying movement collectively produced by the audience. This is explained by Budd who states that 'there are characteristics of musical movement that bear a close resemblance to certain features of bodily movement' and that the bodily movements have a particular character depending on the emotion felt when the music is being experienced by the listener.<sup>161</sup> When all of the members of the audience respond to the musical movement and produce the implied bodily movement, the result is a collective participation, which in the case of Queen's performance of 'We are the Champions' at the 1985 'Live Aid' concert was illustrated by collective swaying.

*Figure 3.2 -Swaying motion*



During the performance, particularly in the chorus of 'We are the champions', every member of the audience responded to the music to the point where the musical movement and emotion were displayed through an empathetic response of collective swaying. The swaying movement is asymmetrical, appearing as unstructured rows of the audience swaying in opposite directions. This particular type of bodily movement relies on the other members of the audience to perform the swaying movement at the same time as other audience members' space is impinged

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<sup>161</sup> Malcolm Budd, *Music and the Emotions: The Philosophical Theories* (London: Routledge, 1985), p. 47.

on. Visually, the collective action of swaying is different to the collective clapping since the highly structured and symmetrical sequence of rhythmic clapping cannot vary in direction unlike the swaying movement. Despite the marked visual distinction, the simultaneous muscular connection of swaying and clapping creates a feeling of unity between each member of the audience and between the audience and the band on stage. The difference between clapping and swaying then has to do with the more relaxed or casual musical and performative context produced in the case of the latter.

The addition of waving scarves and lighters whilst swaying has also become synonymous with rock anthems, highlighting the collective participation and also emphasising the visual effect of audience unity as shown in figures 3.3 and 3.4. The scarves usually have the name of the band and are held up as a sign of solidarity with the band, while the lighters can effectively emphasise the audience bodily movements in late night arena or stadium concerts where the lighters can illuminate the audience participation. It also highlights the audience as a performer and part of the production and performance of the song.

*Figure 3.3 - Swaying and the use of 'props'*



*Figure 3.4 – Swaying and waving of scarves*



The use of 'props' can be compared to the audience participation at the 'last night of the proms' where the audience is encouraged to wave flags and show solidarity as a crowd and also in terms of patriotism. It could also be likened to

football fans who show solidarity and support for their team by waving flags and scarves.

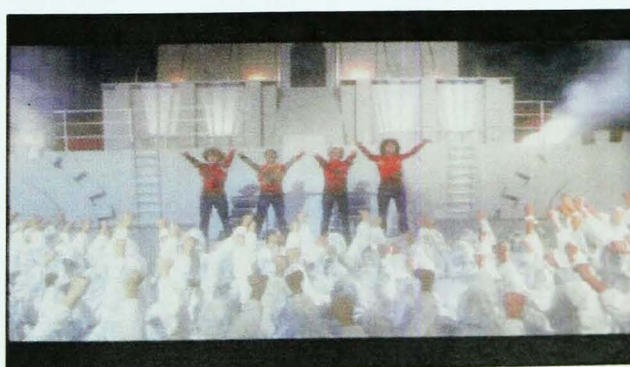
The waving of scarves and lighters during rock concerts and, more importantly, rock anthem performances has become a conventionalised form of audience participation acting again as a visual indicator of audience collectivity. Having discussed clapping, head-banging and swaying in terms of being a 'rhythmic movement' illustrator, I will now move onto the second major type of illustrator in rock anthems: 'spatial movement'.

## **Spatial Movement**

### *Raised Arms*

'Spatial movements' are described by Ekman as being movements that 'depict a spatial relationship'.<sup>162</sup> I have already mentioned the use of raised arms in the production of structured hand clapping. However, I will now turn to the general significance of the spatial movement of raising the arms in a live context. Arm raising may involve one or both arms, both with different connotations. If we consider firstly the raising of one arm as observed with the performance of Bruce Springsteen's 'Born in the USA' or Bon Jovi's 'Livin' on a Prayer', it can be compared to a 'punching the air' action. The power and force displayed from quickly raising the arm visually emphasises the lyrics that fall on the beat, for example 'born' in the chorus of 'Born in the USA'. If we compare the raising of one arm to both arms, the visual implications are different. Although the act of raising the arm displays a forceful power, the angle of the arms at just above eye level points creates a 'v' shape as shown below in figure 3.5, which may be interpreted in several ways.

*Figure 3.5 - Raised arms in a 'v' shape*



<sup>162</sup> Ekman, 'Emotional and Conversational Nonverbal Signals', pp. 45-55 (p. 47).

Firstly, the raised arms may be regarded as a receptive gesture in which the 'v' shaped produced by the arms creates an 'antenna' via which the music can be received. The openness of the arms produced on the back beat and words 'will' in the chorus of 'We Will Rock You' and during the phrase '*all we hear is*' in 'Radio Ga Ga' for example, could be observed as a way for the audience to open up or give themselves to the band. It could also be regarded as a way of receiving or picking up sound vibrations from the music. By opening up the arms, the chest is revealed, which acts as a physical resonator that absorbs the sound waves of the amplified sound. The electricity that is powering the rock concert can even be thought of as being metaphorically absorbed by the chest, which further amplifies the music within the body, making the bodily movements more responsive and dynamic. The 'electricity' in psychological terms helps to power the audience's movements.

Secondly, the arms can convey a reaching out gesture. In order to overcome the physical distance between the band and the audience, the act of reaching out is an attempt in the conjoining of the band and audience as one performer.<sup>163</sup> If we return to the notion that spatial movements 'depict a spatial relationship' then the raised arms and act of reaching out into the audience as in the case of the performers and the audience reaching out towards the band, can be seen as a demonstration of spatial awareness. The gesture of reaching out with the arms as part of the audience/band interaction is a means for both groups to connect and reduce the distance between the groups, metaphorically speaking. Reaching out is an indicator of physical distance between the audience and the band and can be observed as the attempt of both groups to seem closer to each other, which is necessary if interaction is to be successful and sustained. This attempt to close the gap is a desire from both the audience and the band that is never fully achieved. Although perhaps in a psychological sense, gestures such as reaching out with raised arms can be considered a form of proxemic behaviour.<sup>164</sup>

Proxemics relates to a human's perception and use of space in which distance correlates with individual's spatial orientation and movement with non-verbal communication such as gestural participation. In a live context, the band's positioning on stage acts as a focal point for the audience and the more physical

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<sup>163</sup> Ekman, 'Emotional and Conversational Nonverbal Signals', pp. 45-55 (p. 47).

<sup>164</sup> Edward T. Hall, 'Proxemics' in Embodied Spaces, [http://www.blackwellpublishing.com/content/BPL/Images/Content\\_store/Sample\\_chapter\\_0631228772%5C001.pdf](http://www.blackwellpublishing.com/content/BPL/Images/Content_store/Sample_chapter_0631228772%5C001.pdf) accessed 02/02/04.

distance there is between the band and the audience, the less connected they feel to the band and the performance. Proxemic behaviour, such as the reaching out gestures, is a way of participating in addition to singing, in order to increase the level of involvement with the band and the overall performance. Although most concerts allow people to choose where to stand, others are controlled such as in stadiums where fans are allocated to seats. However, the fact remains that the bigger fans of the band are more likely to be as close to the front as possible. Fonarow describes this close positioning of the fans as the 'strongest statement of fanship', where the fans endeavour to be as physically close to the band as possible.<sup>165</sup> Physical distance in any communicative situation reduces the feeling of closeness. In order to achieve a sense of closeness in a rock context, particularly for those audience members situated at the back of the venue, it is the specific bodily movements and gestures that seem to physically reduce the distance between the audience members and the band, although in a psychological way.

If we consider the size of large venues such as football stadia, which are intended to cater for a large capacity audience, achieving a sense of unity amongst the audience and with the band is difficult to achieve as the intimate feeling between the audience and the band in smaller venues is not as apparent. The inter-personal closeness that derives from spatial closeness is absent. Through participatory interaction and gestures such as reaching out and the raising of arms, both the band and the audience can feel connected and to be part of the performance, overcoming the physical distance that psychologically can exclude audience members within a large venue.

The receptive and reaching out 'v' gesture can also be likened to a victory gesture that is often displayed at moments of glory as seen at sports events. The victory 'v' gesture can be regarded as a sign of celebration, pride and unity amongst the audience and band. The pride and celebratory associations with rock anthems were noted by the interviewees. One interviewee mentioned rock anthems as 'making you feel proud' and another commented on how the rock anthem 'inspires you and you feel great'.<sup>166</sup> Moreover, the gesture of 'reaching out' can be comparable to a devotional act or similar ritualistic religious actions, in which the raising of the arms on the part of a crowd or congregation suggests the higher status of God. In

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<sup>165</sup> Fonarow, 'The Spatial Organisation of the Indie Music Gig', pp. 360-69 (p. 361).

<sup>166</sup> Interviews of 20 rock fans, 10 May 2003, Prestatyn, Wales.

terms of devotional crowd behaviour, Canetti highlights two key factors: ‘within the crowd there is equality’ and ‘the crowd needs a direction’.<sup>167</sup> If we apply this notion to rock anthems audiences, the devotional act of reaching out toward the band communicates a form of interaction. However, the idea of the band as being of a higher status than the audience is not sustained throughout rock anthem performances. The emphasis on equality of the band and audience as music makers represents a marked difference to other forms of ritualistic performance where there is always a focus on a priest or intermediary of higher status. The band/audience interaction that is observed through the seemingly devotional act of reaching out is reciprocated, unlike other forms of ‘religious’ acts. I will discuss the particular forms of relationship and status affirmation involved in band/audience interaction at a later stage in this chapter.

So far we have been considering the role of raised arms in general terms. In rock anthems, however, this form of gestural participation is often further articulated through the use of hand gestures. The next section will highlight several gestures and the communicated meanings that may accompany raised arms in certain rock anthems.

### **Hand gestures**

Hand gestures such as clenched fists, stretched open hands and the ‘rock’ or ‘devil’ sign are examples of accompanying participatory gestures that can be observed during the performance of rock anthems. The first hand gesture I will discuss is the clenched fist, which is usually accompanied by one or both raised arms.

#### *Clenched fist*

The clenched fist, as shown below in figure 3.6 is a symbol of defiance and an expression of particular emotional states such as anger.<sup>168</sup> The clenched fist gesture has become synonymous with rock anthem performances such as Bruce Springsteen’s ‘Born in the USA’ and Queen’s Radio Ga Ga’.

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<sup>167</sup> Elias Canetti, *Crowds and Power*, trans. by Carol Stewart, (New York: Farrar Strauss Giroux, (c1962) 1984), p. 29.

<sup>168</sup> Argyle, ‘Non-Verbal Communication in Human Social Interaction’, pp. 243-70 (p. 249).

*Figure 3.6 - Clenched fist*



In both examples, the combination of the speed of the arm movement and the use of the clenched fist can convey the message of power, force and determination. The fist and arm action also accents rhythmic patterns and adds emphasis to accompanying lyrics. In the performance of 'Born in the USA' for example, one clenched fist is raised in the air on the lyric 'born'; a symbol, which is principally associated with the revolutionary left.<sup>169</sup> The clenched fist gesture is often associated with protests and was used in particular by black power campaigners. Not only does the gesture highlight accompanying rhythms and emphasise certain lyrics, it can also communicate emotions of anger, hostility and group solidarity.

In the context of the rock anthem performance, these connective meanings of raised arms and clenched fist emphasise group power, (which is also communicated through the gestures in protest and the black power campaigners) whilst simultaneously emphasising certain words and phrases that are coordinated with the bodily movements.

#### *Devil horn sign*

The next hand gesture that has been used in combination with raised arms and has become a feature of gestural participation is the 'devil horn' sign. The sign is produced by extending the forefinger and little finger vertically in combination with the remaining two fingers being held down by the thumb, as shown in figure 3.7.

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<sup>169</sup> 'Born in the USA', *Bruce Springsteen: The Complete Video Anthology: 1978-2000*, IMP49010DVD, 2001.

Figure 3.7 - 'Devil horn sign'



Perhaps even more than the clenched fist, the hand gesture of the 'devil horn' has become particularly associated with heavy rock and metal fans. The gesture's association with heavy rock and as a communicative gesture has led to its inclusion in rock anthems such as the heavy rock section in Queen's 'Bohemian Rhapsody' and Nirvana's 'Smells Like Teen Spirit'.

The origin of this gesture is ancient and predominantly associated with controversy and conflicting meanings. The gesture is a sign for a cuckold and this remains its dominant meaning despite its additional meanings of stupidity amongst many other insults.<sup>170</sup> The feature of the gesture in metal or heavy rock audiences is used as a complimentary sign to communicate positive feedback to the band. This may well derive from its quasi-pagan origins: through a subcultural inversion heavy metal audiences ascribe a positive value to the sign. More specifically, interaction between the band and audience relies upon the gesture's meaning that the song 'rocks' rather than communicating a derogative intention. The process by which the audience creates the horn gesture forms a connection between the band and audience, with the audience assuming the role of leader and therefore leading the interactivity and communication between the two groups.

The association of the devil with rock and heavy metal music gives an edgier side and image to the music, band and audience, through the symbolism of the horns that are representative of 'great strength, power and fierceness'.<sup>171</sup> The gesture may seem to create a sense of empowerment and dominance in those who are performing the 'hexing', however, the gesture is part of the gestural participation and audience/band interaction in rock anthems.<sup>172</sup>

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<sup>170</sup> Morris et al., *Gestures: Their Origins and Distribution*, p. 120.

<sup>171</sup> *Ibid.*, p. 121.

<sup>172</sup> *Ibid.*, p. 123.



To summarise, the previous sections on rhythmical and spatial movement, and hand gestures have highlighted the type of gestures and bodily movement that can be observed during the performance of rock anthems. I focussed on two main types of illustrators, ‘rhythmic movements’ and ‘spatial movements’ that demonstrated different roles in musical and communicative terms. The gestures have the ability to visually emphasise certain lyrics and rhythmic elements of the song, in addition to contributing to the non-verbal communication between the band and audience. Gestures such as open arms have the ability to highlight the power of the music whilst communicating a positive feedback to the band. Above all, the gestural participation enhances the interaction between the band and audience and when performed by the entire audience create a visual interaction, which defines the songs as rock *anthems*, rather than just rock *songs*.

The next section will consider the mediation of rock anthem gestures and bodily movement and the pedagogical nature of the music video with regards to the worldwide knowledge of gestural participation in rock anthems.

### **Video as a mediated discursive practice**

Music video has played a significant role in the conventionalisation of rock anthems and their synonymous participatory gestures. The production of audience participation whenever the rock anthems are performed has been made possible through music video, not just on a local scale, but worldwide. The transferability of the music video makes the music more accessible, particularly with MTV and other global stations, which reach a worldwide audience helping the music attain its worldwide status. This section will examine how music video acts as a form of participatory instruction to teach the viewers how and when to participate, extending the notion of the rock anthem’s didactic nature as highlighted in chapter 2.

Music videos, to use Abt’s words are ‘three- to four-minute visual statements that are designed to join artistically with a song in order to accomplish several communicative objects’.<sup>173</sup> They are a way of fusing both aural and visual senses and in Shuker’s words ‘encompassing elements of both television and radio’.<sup>174</sup> The huge growth in music videos has led to them being an industrial and commercial product,

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<sup>173</sup> Dean Abt, ‘Music Video’ in *Popular Music and Communication* ed. by James Lull, 2nd edn (London: Sage, 1992), pp. 96-111 (p. 97).

<sup>174</sup> Shuker, *Understanding Popular Music*, p. 168.

that is, a way of selling the songs, promoting the artist and boosting record sales. In addition the music video is a cultural form. Music videos are open to interpretation and it is this interpretation of the combination and interaction of the visual context, content and text that creates its cultural meaning and hence its cultural status.<sup>175</sup>

Audiences seemingly derive their behavioural cues on how to act at concerts through watching music videos, which essentially become a vehicle for exploiting the band's interpretation of the music in a visual form. Videos for rock anthems such as 'The Final Countdown', 'Born in the USA', 'Livin' on a Prayer' and 'We are the Champions' all depict a live situation, focussing on the band/audience interaction.<sup>176</sup> The video of the live performance effectively has two audiences: the primary 'live' concert audience and the secondary 'video' viewing audience, emphasising the video as a spectacle for the included third party. The viewing audience become directly involved in this discursive practice as the video then becomes a form of mediated instruction, teaching the viewing audience when and how to participate during the performance of the song.

Rock anthem videos appear to illustrate the sense of collectivity achieved through audience alignment and interaction between the band and audience. Generally, music video is diverse in the way it visualises music or acts as a visual accompaniment to the music. Videos for rock anthems seek to highlight the participatory element deriving from musical characteristics and textual meaning. Music videos are commonly based around their textual content and in the case of rock anthems, the videos highlight the important use of certain pronouns, in particular the first person plural pronoun 'we'. The pronoun 'we' and notion of co-presence is visually exemplified by the use of the audience, which further highlights the implied meaning of collectivity in the text.

Music video has been categorised by both Kaplan and Goodwin, in order to distinguish the anti-authoritarian from the socially conscious videos. Where they diverge is in the way that Kaplan regards music video as text-centred, and Goodwin as contextualised. Goodwin additionally points out ways in which some videos can be independent of the music and its text, so that the moving images bear little

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<sup>175</sup> Shuker, *Understanding Popular Music*, p. 166.

<sup>176</sup> Queen, *Queen: Greatest Video Hits 2* (Parlophone, 7243 4 90983 9 8, 2003); Europe, *Europe Rock The World* (Sony, SYMV58801, 2004); Bon Jovi, *Cross Road: The Best of Bon Jovi* (Polygram Video, 632 776-3, 1994); Springsteen, Bruce, *Bruce Springsteen: The Complete Video Anthology: 1978-2000*, IMP49010DVD, 2001).

relation to the aural element. He mentions that in some videos ‘the visualisation of the song may go beyond its meaning’ and in other cases the visual images ‘seek to provide pleasure’.<sup>177</sup> Abt categorises music videos into four formats: ‘literal visual imagery’, ‘narrative centred on the lyrics’, ‘abstract and incongruous images’ and videos that combine text centred and literal visual imagery.<sup>178</sup>

Other videos may act as a promotional tool for feature films, combining a theme tune or song from the soundtrack with clips from the film. An example of this is the promotional music video of ‘Wayne’s World’, which incorporated clips of the film and Queen performing ‘Bohemian Rhapsody’.<sup>179</sup> Although its main intention was promotion, it also maintained its didactic role of teaching the viewing audience appropriate bodily movements to perform during the performance of the song.

The music video became responsible for viewers worldwide knowing how to head-bang during the heavy rock section of the song, through its shot of a group of four ‘music fans’ head-banging in a car whilst listening to the song. The power of the video gave the video a new association with the song and vice versa, along with the new convention of head-banging during the heavy rock section. The video encapsulates how most rock fans participate during the heavy rock section through the use of head-banging.

The conventionalisation of head-banging during ‘Bohemian Rhapsody’ remains and can still be observed in the performance of the song in later, ‘post-Queen’ renditions. During a performance of ‘Bohemian Rhapsody’ by the Queen tribute band ‘May Queen’ in May 2003, the entire audience spontaneously head banded from the outset of the rock section resulting in complete alignment of audience participation, and recreating the movements shown in the relevant scene in ‘Wayne’s World’.<sup>180</sup> This also demonstrates the audience’s need to conform and be part of the performance by following conventions. In this example, it is clear that the ‘Wayne’s World’ film acts as an instructional intermediary between the fictional fans and ‘real’ fans, thus highlighting the process of mediation. There is certainly scope for further discussion of the mediated discursive practice of rock anthems. However, this goes beyond the scope of the present study as my main argument is centred on

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<sup>177</sup> Andrew Goodwin, *Dancing in the Distraction Factory: Music Television and Popular Culture* (London: Routledge, 1993), p. 85.

<sup>178</sup> Abt, ‘Music Video’, pp. 96-111 (p. 98).

<sup>179</sup> *Wayne’s World* (Penelope Spheeris, Paramount Pictures, 1992).

<sup>180</sup> May Queen (Queen tribute band), Prestatyn, North Wales, 9 May 2003.

the pedagogical nature of rock anthem videos. In the next section I will examine the various techniques used in music video to suggest and instruct participation.

### *Analysis of rock anthem videos*

All of the music videos that accompany the rock anthems seem to use similar themes and use filming techniques that are didactic, in the sense that they consciously or subconsciously imply co-presence and suggest paradigmatic and conventionalised gestures and bodily movement. Focusing on the music videos for rock anthems such as 'The Final Countdown', 'We are the Champions', 'Livin' on a Prayer' and 'Radio Ga Ga', editing and framing techniques will be highlighted in order to show the didactic nature of the videos.<sup>181</sup>

All of the videos mentioned have an implied common theme of co-presence, which is emphasised through the use of an audience (or in the case of 'We Will Rock You', focusing on the band as a group rather than individuals). The use of an audience sets up the song in a context that suggests it 'works' and that it needs to perform. Using several techniques such as mobile framing, high angle shots and breaking the 180° rule the audience can be framed with the band to ensure their presence and relationship with the band is noted by the viewer.

The first technique is the use of mobile framing; the position of the camera on an object. The mobile framing is employed in rock anthem videos as a successful way of showing the presence of the audience as well as focusing on the band. The movement of the camera 'illustrates very well how the image frame defines our view of a scene' and in the case of rock anthem music videos, enables the viewers to focus on both the band and the audience.<sup>182</sup> In the video for 'We are the Champions', the camera movement during two bars before the chorus consists of a close up shot of Mercury on stage, which moves outwards into the auditorium to provide a long shot of both the audience and the band. By using this type of framing, the viewers see the audience stand up in anticipation of the chorus in which they participate, while focusing on Mercury's movements. The video sends the message of the audience's role during the chorus to the viewing audience.

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<sup>181</sup> Queen, *Queen: Greatest Video Hits 2* (2003); Europe, *Europe Rock The World* (2004); Bon Jovi, *Cross Road: The Best of Bon Jovi* (1994).

<sup>182</sup> David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 3rd edn (New York: McGraw-Hill, 1990), p. 123.

The video for 'Radio Ga Ga' uses a similar approach, although the movement is reversed, moving away from the audience to focus in on the band, as opposed to focusing on the audience in the 'We are the Champions' video. Again, this technique occurs at the chorus and begins with a high angle shot from back of auditorium, showing the audience in the foreground and the band in the background. The crane shot sweeps over the audience as it moves towards the band, clearly framing both the band and audience and illustrating their simultaneous hand claps and gestures. By the end of the chorus, the camera focuses on the band with close-up shots that highlight the NVC through the bodily movements and gestures. This is a clear indicator to the viewers about when and how to participate in the song and through the use of the audience, clearly suggests that communication and interaction in the band is strengthened through the use of the gestures. The movement of the camera is illustrated below through a series of stills (figures 3.8 a-e), each of which focuses further in on the band.

*Figure 3.8a – 'Radio Ga Ga' long shot 1*



*Figure 3.8 b – 'Radio Ga Ga' long shot 2*



Figure 3.8 c – ‘Radio Ga Ga’ medium shot



Figure 3.8d - ‘Radio Ga Ga’ close shot 1



Figure 3.8 e - ‘Radio Ga Ga’ close shot 2



The video for ‘Radio Ga Ga’ comprises distinct sections that exemplify the main themes of unity and solidarity through the audience alignment and visual content. Scenes in the video show the band flying across a backdrop of Fritz Lang’s film ‘Metropolis’ and uses groups of fans to create a fantasy totalitarian world by recreating sections of the film.<sup>183</sup> The chorus, which focuses on the aligned actions of the band and audience, through the use of NVC is a powerful visual image and further emphasises the idea of a totalitarian state and ‘singularity’ encompassing audience and performers. Through the use of the ‘Metropolis’ clips the video could

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<sup>183</sup> *Metropolis* (Fritz Lang, Universum Film, A.G. (UFA), 1927).

be categorised, according to Goodwin, as a 'pastiche'.<sup>184</sup> But there is an additional meaning here. The pastiche-referencing of 'Metropolis' serves to highlight the video's totalitarian theme, or rather conjure up a collective state of consciousness.

Another technique that is employed in rock anthem videos is 'close-up framing', which is particularly useful for emphasising specific gestures to the viewers. Whereas mobile camera shots and high shots give an overall picture of the interaction between the band and the audience, the close-up shots can give a detailed view. Moreover, through the use of editing, close-up shots can highlight the corresponding gestures with specific beats of the bar in the song. In both videos for 'We are the Champions' and 'Radio Ga Ga' there are close-up framing shots of Mercury showing his arms raised and the band's gestures, demonstrating clearly to the audience, which gestures to do and imitate. Again, the close-up framing occurs on specific beats of the music to show its co-ordination with the music. This is done through the cutting from one frame to another in time with the music, showing the different gestures. The frames also show the audience's gestures combined with the band's gestures, again highlighting the interaction between the two. Close-up framing is an important technique used in the video for 'We Will Rock You' as it is the accompanying gestures and bodily movements, rather than the audience presence that is important.

The didactic nature of the video is central in making the participation known not just on a worldwide basis but known to new generations. The music video therefore becomes a document that teaches new generations how to participate whilst contributing to the song's longevity. The passing on of the participatory gestures to new generations of audiences could be seen in the remix of 'We Will Rock You' by the boy band Five and Queen, where the paradigmatic gestures were used in a performance on BBC's 'Top of the Pops'.<sup>185</sup> In this context we can categorise the music video as both documentary and instructional. The audience, who were a new generation of fans, interacted with the band using the original or rather the paradigmatic gestures. Additionally, the 1977 original music video had been referred to in a Pepsi commercial, which used a re-working of 'We Will Rock You' as the new

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<sup>184</sup> Andrew Goodwin, *Dancing in the Distraction Factory: Music Television and Popular Culture* (London: Routledge, 1993), p. 161.

<sup>185</sup> 'Top of the Pops', BBC1, 26 July 2000.

Pepsi theme.<sup>186</sup> The video used an amphitheatre and a gladiatorial theme, took the paradigmatic gestures from the original video, and showed the crowd's participatory alignment through use of long shot framing. The framing clearly demonstrated the high level of interaction, regardless of the enormity of the audience and setting.

The audience remain an important 'object' within the videos for rock anthems and several filming techniques are used in order to ensure that the audience's presence in the video is clear and used appropriately. One method is to break the 180° line that ordinarily would ensure 'that relative positions in the frame remain consistent'.<sup>187</sup> Generally, by staying within the axis of action or 180° line, the viewers always know where the characters are and also remain 'with' the main characters in shot, regardless of the different camera angles used. Ordinarily, the camera should avoid crossing the axis, which would otherwise 'reverse those spatial relations'.<sup>188</sup> If the intention is to focus on the audience and their role in the video, then breaking the 180° rule, allows the viewers to see the participating audience, which delineates interactivity between the band and audience.

To show how the systematic breaking of this rule can contribute to implying the important role of the audience, the examples of 'We are the Champions' and 'Livin' on a Prayer' will be used. In the video for 'We are the Champions', the audience's presence is initially made clear through the use of a high, long shot from the back of the auditorium showing the audience sat down, watching the band perform. The shot focuses on the band whilst framing the audience to suggest their presence. During the second part of the verse leading up to the chorus, the camera shows the audience standing up ready for their participation during the chorus and the view changes to a shot of the audience from the stage from behind Mercury. This change in shot is referred to as a shot/reverse shot and highlights both the actions of Mercury and the audience, as shown in figure 3.9.

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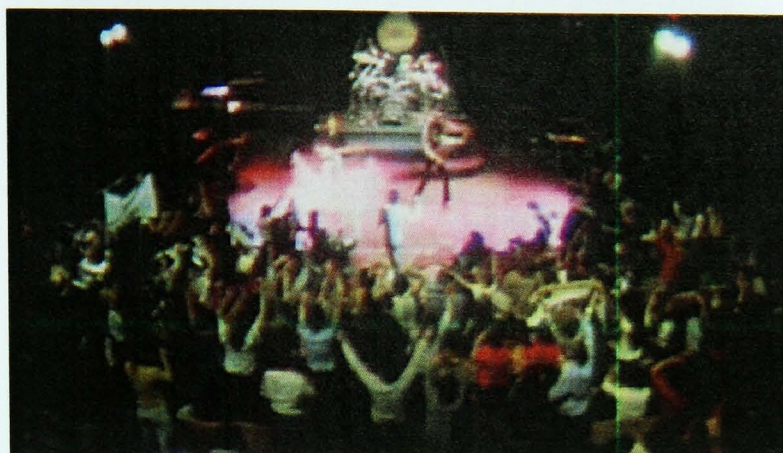
<sup>186</sup> Pepsi advert, featuring Britney Spears, Beyoncé Knowles and Pink, premiered 26 January 2004.

<sup>187</sup> Bordwell and Thompson, *Film Art: An Introduction*, p. 263.

<sup>188</sup> *Ibid.*, p. 429.



*Figure 3.9 – ‘We are the champions’ high shot from auditorium*



Shot/reverse shots are ‘two or more shots edited together that alternate characters’ and when used throughout this music video, particularly during the chorus, the audience is always in shot, demonstrating their swaying movements and waving of scarves whilst singing along.<sup>189</sup>

*Figure 3.10 - ‘We are the Champions’ stage shot - reverse shot*



The same technique can be seen in ‘Livin’ on a Prayer’ where the view of the audience from the stage clearly highlights the participatory role of the audience, particularly during the chorus as shown in figure 3.11.

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<sup>189</sup> Bordwell and Thompson, *Film Art: An Introduction*, p. 433

*Figure 3.11 - 'Livin' on a Prayer' reverse shot of the audience*



The framing of the audience as a dominant feature in the video emphasises the fact that the audience has a particular role to play in the performance of the song and implies their importance. Rock anthem music videos tend to depict a live concert setting as seen in Europe's 'The Final Countdown' and Bon Jovi's 'Living on a Prayer'. There are repeated views of the crowd, implying the need for co-presence and the important of the audience as shown in figure 3.12 and 3.13.

*Figure 3.12 - 'Livin' on a Prayer' long shot of audience and band*



*Figure 3.13 - 'The Final Countdown' long shot of audience and band*



Bon Jovi's 'Living on a Prayer' uses several methods to show the role of the audience. Firstly, the colour of the footage plays an important role. Although set in a live venue, footage of the band rehearsing is shot in black and white, which contrasts with the 'live show' shown in colour. Walser points out 'the biggest visual gesture is the sudden switch to colour film and a live concert audience', which further emphasises the importance of the audience.<sup>190</sup> In addition to crossing the 180° line as previously mentioned, the interaction between the band and in particular lead singer Jon Bon Jovi and the audience is made clear through close-up shots of Bon Jovi reaching out into the audience, as shown in figure 3.14.

Figure 3.14 - 'Audience interaction in 'Livin' on a Prayer'



The inclusion of the audience firmly highlights the status of joint ownership of the song, and the role of both the audience and band as the performers, producing the music together. These rock anthem music videos seem to be more about the bands in action, performing in live concerts rather than depicting the story in the music. With this in mind, the videos have more in common with the heavy metal videos (as pointed out by Walser and Shuker) that are based on a live concert format and utilise zoom shots, high angle shots and crossing the line of axis (180° line).<sup>191</sup> It should be pointed out, however, that there is a difference between music videos and videos of live concerts. Music videos are primarily a promotional tool, which in effect teach the viewers how and when to participate, whereas the live concerts

<sup>190</sup> Robert Walser, 'Heavy-Metal Sounds and Images of Gender', pp. 153-81 (p. 166).

<sup>191</sup> Walser, 'Heavy-Metal Sounds and Images of Gender', pp. 153-81 (p. 166); Shuker, *Understanding Popular Music*, p. 185.

simply show evidence of the fans' involvement through participation. The videos clearly demonstrate the bodily movements through the very structure of their editing and choice of shots. This in turn allows viewers to take such forms of participation to a live context.

In summary, the music videos that accompany the rock anthems all have a similar, pedagogic effect. The videos are above all didactic and in practice inform viewers of conventions that are paradigmatic to the song, through the use of specific film and video techniques. The participatory gestures are recognised as being an integral part of the music, particularly in the performance of the music and are an important addition to vocal participation. The music video's status as a document of the song is strengthened by the fact that the band are represented as demonstrating and teaching how to participate in anthem performances, giving the gestures an authenticity that secures the actions as definitive. If we consider Kinder's point that the close association between a song and the accompanying music video becomes strengthened due to a continuous repetition of the video, then the gestures will become congruous with the song and understood to be an integral feature of that song from the point of view of the viewing audience.<sup>192</sup>

### *Rock anthem praxis*

I have so far presented the main attributes of rock anthems in terms of gestural and vocal participation, and the lexical and musical features as discussed in Chapter 2. What we can deduce at this point is the rock anthem's overall role in eliciting audience participation and promoting inclusion in the performance. Fundamentally, it is the simplicity of rock anthems that is crucial in encouraging and inducing participation. The simple, descending melodies are conducive to vocal reproduction, the lyrics emphasise the co-presence and inter-relationship of ostensible performers and audience 'inviting' the audience to join in and the rhythms are simple enough to demonstrate visually. Simple bodily movements and gestures such as clapping and swaying are inclusive actions that above all, can be learned quickly and imitated without any pre-knowledge. Furthermore what has become evident is the international knowledge of the customary gestural participation with rock anthems, made possible through the 'instructional' music video. The gestural

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<sup>192</sup> Marsha Kinder, 'Music Video and the Spectator: Television, Ideology, and Dream', *Film Quarterly*, 38 (1984), 2-15.

participation is an identifiable praxis of rock anthems; an expected convention and ritualistic act.

In terms of distinguishing the participatory nature of rock anthems from other types of rock songs we must consider the performativity of both the vocals and of the gestures. Each of these elements work to enhance the other: gestures highlight the lyrics, the lyrics emphasise the bodily movements. Consequently, both types of participation reflect the overall modality of the performance of the song. It is precisely the modality of the rock anthem that I will now focus on and discuss in terms of the specific interaction between the band and audience. The rock anthem's communal and participatory attributes that are comparable to national anthems (see Chapter 1) form the essence of the performance. Both vocal and gestural participation are fundamental during interaction, and I will consider the role of participation in the production of collectivity, group identity and the formation of a rock community.

### **Interaction and modes of participation**

In this section, my main aim is to show that rock anthems are a distinctive genre, different to other rock songs, through the visually identifiable level of interaction that is produced during live performance. I want to explore the notion that rock anthems have a very specific, almost ritualistic type of audience participation that creates collectivity and ultimately a sense of community. I will firstly discuss the process of interaction in rock anthems.

There are varying levels of audience/band interaction within live contexts. Certain musical genres are type predominant, with clearly defined participatory attributes or participatory stages. Marx and Adams classify concerts as having a 'high degree of cultural specification', and emphasise the point that there are differing conventions between a symphony orchestra concert, a jazz band and a rock concert.<sup>193</sup> In order to describe the set of conventions that encompass the level of band/audience interaction and participation I will adopt Fonarow's term 'modes of participation'.<sup>194</sup> Fonarow discusses modes of participation within a specific participant framework, which provides 'guidelines for expected behaviours in an

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<sup>193</sup> Gary T. Marx and Douglas McAdams, *Collective Behaviour and Social Movements – Process and Structure* (Englewood Cliffs, N.J.: Prentice-Hall, 1994), p. 9.

<sup>194</sup> Fonarow, 'The Spatial Organization of the Indie Music Gig', pp. 360-9 (p. 360).

event'.<sup>195</sup> For this purpose, I approach the term 'modes of participation' in terms of the type of participation observed throughout the entire audience, rather than referring to the direct correlation between audience behaviour and spectatorial positioning.

Rock concerts in general have a high degree of audience interaction, which is observed through various participatory actions such as head-banging and rhythmical clapping. In certain performances, the lead singer may act as a leader, controlling how and when the audience may participate whilst emphasising spatial dominance. The lead singer acts almost like a conductor, urging the crowd to clap in unison during certain sections of a song and inviting the audience to sing using a gesture of pointing the microphone into the audience. For this type of audience participation and level of interaction I use the term 'transference mode'.

#### *Mode of transference*

An example of this 'transference' participatory mode and interaction could be observed during the 1985 'Live Aid' concert. During an impromptu sing-along between songs, Mercury hands over the microphone as a gesture for the audience to join in and sing.<sup>196</sup> The band/audience interaction takes the form of imitation and could be likened to a 'call and response' form where performer and audience participate alternately. The leader singer remains in control and determines when the audience can participate and when they listen.

In this live rock context, the audience and performer are clearly defined and there are conventions within certain rock songs that permit the audience to briefly become the performers, particularly during selected choruses. In repetitions of the chorus, it has become a convention for the guitars and bass to 'drop-out' leaving the lead vocal and drums to lead. The dramatic thinning of the texture that is audible in the recorded version translates to a live context, where the music suggests an opportunity for the audience to sing, temporarily handing over the role of performer to the audience. Examples of this 'transference' of performer can be heard in the later

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<sup>195</sup> Fonarow, 'The Spatial Organization of the Indie Music Gig', pp. 360-9 (p. 360).

<sup>196</sup> *Live Aid* (Warner Music Vision, 2564 61895-2, 2004).

choruses of Joan Jett and the Blackhearts' 'I Love Rock and Roll' and 'I Believe in a Thing Called Love' by the Darkness.<sup>197</sup>

The level to which interaction is achieved is dependent on audience consensus and, in some cases, the audience's pre-knowledge of the lyrics. If the audience fail to respond to the singer's directives, he/she seems to lose leadership. Similarly, if the audience is invited to vocally participate but has no knowledge of the subsequent lyrics, the interaction will fail. Audiences from the Music Hall era are a good example of the tradition of audience participation through 'sing-alongs'. For an audience not to participate when invited would mean that 'the singer would have failed' and this can be also be true of rock audiences.<sup>198</sup>

If we consider the conventions of classical concerts, audiences are expected to listen intently to the complexity of the music, and to clap only at the end of a symphony or at the end of each movement of a solo concerto. However, one notable exception to this rule is during the 'Last Night of the Proms'. Participation and interaction as evidenced by vocal participation and flag waving, is actively encouraged, and indeed, by convention, expected to occur.<sup>199</sup> Comparatively speaking, a rock music audience is far more gesturally reactive and interactive.

The 'transference mode' as described above highlights several conditions, namely the status and role of the audience and band. Firstly, there is a duality of constituents: the audience and performer. Secondly, there is an inequality, demonstrated by the fact that most audiences face the performers on stage and respond to their direction and leadership. Although this type of interaction can be observed with many rock songs, rock anthems display another level of audience interaction and mode of participation, which can be described as a 'singularity mode'. In order to produce the 'singularity mode', we need to consider the type of interaction that is set up between the band and audience.

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<sup>197</sup> Joan Jett and the Blackhearts, 'I Love Rock 'n' Roll', released 24 April 1982 (Epic EPC A 2152); The Darkness, 'I Believe in a Thing Called Love', released 4 October 2003 (Must Destroy DARK 01CD).

<sup>198</sup> Jacqueline Susan Bratton, *Music Hall: Performance and Style* (Milton Keynes: Open University Press, 1986), p. viii.

<sup>199</sup> 'BBC Last Night of the Proms' televised BBC1, 2 and 4, 10 September 2005.

### *Mode of singularity*<sup>200</sup>

During rock anthem performances such as the Queen set at 'Live Aid', the ensuing audience/band interaction 'develops out of interaction on the spot rather than being in response to prior cultural directives'.<sup>201</sup> In order for interaction to occur with rock anthems, we must consider the interaction in terms of initiation. According to Chernoff in West African music it is primarily the music considered as organised sound that induces participation and leads to a form of interaction, which ultimately creates collectivity. With certain African musical performances, Chernoff states that 'the music works more by encouraging social interaction and participation at each performance'. This seems to also apply to the performance of rock anthems.<sup>202</sup> Although interaction between the band and audience is reciprocal, there must be an initiator who establishes interaction, and this can be either the band or the audience. I will consider the process of interaction in terms of firstly, the band as the initiator and secondly, the audience as the initiator.

The initiation of interaction by the band can be exemplified by the performances of 'Radio Ga Ga' and 'We Will Rock You' by Queen at 'Live Aid'.<sup>203</sup> During these particular performances, the process that seems to occur is the initiation of interaction by the lead singer Mercury who invites the audience to mimic his hand clapping sequences. The initiation of interaction in these examples could therefore be described as being an inductive process, the inducement of audience participation by the band. If we consider the demography of the 'Live Aid' audience, they are all fans of different bands and artists, and not all audience members will know the songs 'Radio Ga Ga' and 'We Will Rock You' or the accompanying participatory gestures. In a case such as this, pre-knowledge of a song from the audience is not necessary for interaction to take place.

Interaction that is initiated by the audience could be described as being a deductive process. In the performances of Queen's 'Radio Ga Ga' and 'We Will Rock You' during the Queen tribute band performances, I observed the instigation of interaction, initiated by the audience who performed the accompanying gestures without the direction of the lead singer. It was, in this case, the lead singer who

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<sup>200</sup> This term is adapted from William McNeill, *Keeping Together in Time: Dance and Drill in Human History* (Massachusetts: Harvard University Press, 1995). See pp. 113-15 below.

<sup>201</sup> Argyle, *Bodily Communication*, p. 10.

<sup>202</sup> John Miller Chernoff, *African Rhythm and African Sensibility* (Chicago: University of Chicago Press, Ltd, 1979), p.125.

<sup>203</sup> *Live Aid* (Warner Music Vision, 2564 61895-2, 2004).



followed the audience's gestures to create the interaction. The audience, who consisted of Queen fans and had a clear pre-knowledge of the songs, were able to pro-actively demonstrate the participatory gestures in order to create an audience/band interaction.

This deductive process that describes the audience's initiation of interaction can be exemplified by Queen's 'Live Aid' performance of 'We are the Champions'. The audience display a connection with the music by deducing certain physical movements and gestures from the music, which in turn create an interaction with the band. Referring back to the notion that certain musical elements such as time signature and rhythmical patterns can suggest gestural movements or induce certain participatory conventions, the audience produced the swaying movement without the lead from the band, simply relying on musical cues. This band/audience interaction that is initiated by the audience may visually appear as a spontaneous audience participatory reaction to the music. However, it seems the case that in both processes of interaction initiation, the band and audience are induced by the 'integrative power of the music' that indicates and dictates when and how to participate.<sup>204</sup>

In addition to the initiation of interaction, we need to consider the process of positive feedback that is crucial in the sustaining of gestural participation by both the band and the audience that ultimately strengthens the interaction. From the band's point of view, positive feedback is arguably a way for the audience to indicate emotional affect from the music, the level of the band's performance, which in turn creates a heightened feeling of success within the band. The greater the feedback and positive reaction from the audience is, the greater the reaction from the band will be and vice versa. In this context, the gestures and bodily movement play a central role in the communicative interaction between the band and audience and demonstration of positive feedback.

If we take into account the fact that all crowds and audiences need a goal in order for interaction to be instigated, it is the band that has a higher status and role of leadership, therefore remaining as a focal point for the audience.<sup>205</sup> The initial dominance of the band and the spatial distance between the band and audience therefore has significant and symbolic value.<sup>206</sup> What we can observe in the case of a

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<sup>204</sup> Chernoff, *African Rhythm and African Sensibility*, p. 125.

<sup>205</sup> Canetti, *Crowds and Power*, p. 29.

<sup>206</sup> Michael Argyle, *Bodily Communication*, p. 176.

rock anthem performance is the lack of leadership from either group and a sense of equality. The focus seems to become the music and the event, with a conjoining of the audience and band as one performer. There is a union of audience members and the band, which creates a communal expression that aligns individual, personal responses and motor reactions to the music.

Most importantly, as we have seen, this ‘singularity mode’ and the equality which goes with it are achieved through forms of praxis particular to the rock anthem, namely the alignment of gestures (symmetrical hand clapping and the asymmetrical mass swaying) and unison group singing. The ‘mode of singularity’ ultimately forms a strong bond between the performers and the audience, creating conditions that could be described, after Lull, as a ‘ritualistic communal expression’ evoking ‘certain sentiments that may not be achieved any other way’.<sup>207</sup>

### **Collectivity**

The gestural participation that unites the members of the audiences can be explained by the desire of audience members to achieve a sense of group belonging through the experience and the performance of the music. According to Marx and Adams,

‘collective behaviour is group behaviour, not the behaviour of isolated individuals. It is social and involves persons responding to each other or the same stimulus.’<sup>208</sup>

The behaviour of the audience usually indicates a strong influence from the rest of the group that causes a ‘levelling’ process to occur.<sup>209</sup> This levelling process can be observed as individuals in the audience effectively agreeing with others and consenting to participate. As Spratt states, ‘no individual wants to be seen as different or too far from the average.’<sup>210</sup> The synchronisation of the band and the audience creates a sense of boundary loss and produces a group unity. This ‘boundary loss’ as described by McNeill occurs due to ‘a blurring of self-awareness

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<sup>207</sup> James Lull, ‘Listeners’ Communicative Uses of Popular Music’ in *Popular Music and Communication* ed. by James Lull (Sage publications Ltd, London, 1987), pp. 140-74 (p. 149).

<sup>208</sup> Marx and McAdams, *Collective Behaviour and Social Movements*, p. 11.

<sup>209</sup> Walter John Herbert Spratt, *Human Groups* (Harmondsworth: Penguin, 1958), p. 109.

<sup>210</sup> *Ibid.*

and the heightening of fellow-feeling' through the participation and interaction between the audience and the band.<sup>211</sup>

Rock anthems induce a form of 'participation in collective ritual' that gives the audience a unique identity that other rock songs are unable to achieve, taking the participation beyond the 'duality' stage to attain an audience-band collaboration mode of 'singularity'.<sup>212</sup> Through the sustained interaction, the dominance of the performers gradually dissipates to the point where there is equality between the band and audience. The audience become performers with the band and this idea of a 'singularity' refers to not only the simultaneous performance of gestures as we saw above, but also to the idea of one performer: the conjoining of the band and audience as one music making group.

The feeling of solidarity that can be achieved amongst the band and audience is significant, particularly as it encompasses every member of the audience. Fonarow discusses in her paper 'The Spatial Organisation of the Indie Music Gig [1995]' how audience/band interaction is more prominent further towards the stage and dissipates towards the back of the audience.<sup>213</sup> In her discussion, Fonarow emphasises the clear correlation between the level of interaction and the individual's placement within the audience and observes that 'physical proximity, physical activities such as movement that correspond to the music's rhythm and visual concentration on performers are socially constructed markers of alignment'.<sup>214</sup> The unison and alignment of the proxemic behaviour as previously discussed, visually defines the 'singularity' mode that encompasses the entire audience and illustrates the collectivity of the band and audience.

The 'singularity' produced by the rock anthem is visually demonstrated by the alignment of the gestures by crowd and the band throughout the entire audience. Rock anthems seem to be emerging as culturally distinct in contrast to other songs and musical concerts as the unique aligned collective behaviour has become a visual identifying feature of rock anthems. Participation during the performance of rock anthems demonstrates collective behaviour that is different from conventional audience behaviour. This collective behaviour is now emerging as the conventional

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<sup>211</sup> McNeill, *Keeping Together in Time*, p.8.

<sup>212</sup> *Ibid.*, p. 2.

<sup>213</sup> Fonarow, 'The Spatial Organisation of the Indie Music Gig', pp. 360-9.

<sup>214</sup> *Ibid.*, pp. 360-9 (p. 368).

behaviour in the performance at rock concerts generally. It seems the ‘anthem’ may be becoming a hegemonic form.

As we have seen, there seem to be what we can call initiators rather than leaders in a rock anthem performance. However, it is worth highlighting that a duality of initiators in other crowd-performance contexts may prove contentious. In demonstrations, for example, there is also collective behaviour and common goals and aspirations. Yet this is hardly ever without what Tarrow calls ‘contentious collective action’.<sup>215</sup> It could be argued that rock anthems demonstrate a form of crowd control through collective behaviour and the ‘totalitarian’ state that is created may be compared to mass rallies, such as the Nuremburg Rallies (also known as Parteitage). The rallies were a way of demonstrating the strength of the Nazi movement through the aligned gestures of the leading participants and the collective action. However, while these rallies could be regarded as authoritarian and manipulative displays for the German public, the alignment and collective behaviour in rock anthems are a display of the result of the music’s ability to induce participation.<sup>216</sup> They are, in short, relatively democratic.

The involvement of people in such a dynamic way through participation gives an intense feeling of solidarity to those involved in the musical event. Music has a strong integrating potential, which is highly salient in the performance of rock anthems. It seems to me, at least, that rock anthems, above all other types of rock songs are the strongest form of music for creating a community and not least, the ‘rock community’. The final section of this chapter will consider the notion of rock communities and role of rock anthems in providing a communal experience.

### **The Rock Community**

The aim of rock according to Wicke ‘was from the start directed not at the experience of individuality but at the experience of collectivity’.<sup>217</sup> Frith applies this notion to his idea of the rock community in which he believes that there is a fundamental union of the performers and audience. For there to be a conjoining of both groups in order to produce one performer, the music must be conducive to providing a communal experience, collectivity and collective behaviour. As I have

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<sup>215</sup> Sidney Tarrow, *Power In Movement. Social Movements and Contentious Politics*, 2nd edn, (Cambridge: Cambridge University Press, 1998), p. 3.

<sup>216</sup> Louis L. Snyder, *Encyclopedia of the Third Reich* (Hertfordshire: Wordsworth, 1976), pp. 252-3.

<sup>217</sup> Wicke, ‘Rock Music: A Musical-Aesthetic Study’, 219-43 (p. 228).

already shown, the collective behaviour in the performance of rock anthems demonstrates a communal experience. I now want to suggest that such experience plays a key part in the creation of a rock community. As Frith states, ‘‘community’ became something that was created by the music, that described that musical experience’. This formulation seems to fit very well the case of rock anthems.<sup>218</sup>

The rock community for Frith had ‘always been an imaginary ideal’.<sup>219</sup> However, I wish to argue the point that the rock community is not just a notion, but a form of musical-social praxis. The evidence presented thus far in this thesis is precisely describing and commenting on the creation of a rock community through rock anthems. Not only do rock anthems exist, but their ability to create a real rock community is visually demonstrated by the alignment of gestures and the production of a singularised state. Arguably, then, rock anthems are the ultimate songs for inducing the rock community.

The use of the term ‘community’ in this rock context implies a collective feeling of sentiments, music reception and solidarity. A community can be formed through common expression for the music as ‘some listeners identify strongly with specific types of music and demonstrate their loyalties according to preferences held for particular genres’.<sup>220</sup> The ‘rock community’ that is created through the performance of rock anthems is centred on this experience. Frith describes the rock community as being ‘a sensation’ alluding to the various emotional states experienced by the band and audience.<sup>221</sup> These emotional states experienced during rock anthems were commented upon by the interviewees who noted similar feelings of emotion including pride and a sense of belonging, as evinced in the following comments: ‘makes you feel great’ and ‘brings everyone together’.<sup>222</sup>

Interpreting responses such as ‘makes you feel great’, which are generalised states of emotions is not straightforward. The responses do, however, indicate the participants’ enjoyment and satisfaction whilst also denoting common collective emotions and feelings. Another collective term that was used to describe the communal experience of rock anthems and the rock community is ‘emotional’. One respondent referred to rock anthems as ‘emotional’, which could be interpreted as

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<sup>218</sup> Simon Frith, ‘The Magic that Can Set You Free: The Ideology of Folk and the Myth of the Rock Community’, in *Popular Music*, 1 (1981), 159-68, (pp. 166-7).

<sup>219</sup> Keith Negus, *Popular Music in Theory: An Introduction* (Cambridge: Polity Press, 1996), p. 150.

<sup>220</sup> Lull, ‘Listeners’ Communicative Uses of Popular Music’, pp. 140-74 (p. 144).

<sup>221</sup> Frith, ‘Myth of the Rock Community’, 159-68 (p. 164).

<sup>222</sup> Interview of 20 rock fans, Prestatyn, North Wales, 10 May 2003.

indicating a range of states and feelings that were experienced. The use of 'emotional' does not distinguish specific emotional states, nevertheless, the description could encompass other emotional states named by the respondents such as 'feeling proud' and being 'inspired'. Perhaps most importantly it connotes an intensity of experience.

The main point to be made here is that all of the emotions mentioned by the respondents above are visually intensified and displayed through the use of gestures and bodily movements. Moreover, 'emotion' can also be descriptive of the singularised state, the overall performance and the affective experience of the rock community, resulting from the performance of rock anthems.

My argument that rock anthems help to produce rock communities and that the rock community goes beyond an 'imaginary ideal' can be exemplified in the 1985 'Live Aid' concert. Charity concerts such as the 'Live Aid' event are centred on common causes and have the ability to emphasise 'community and togetherness'.<sup>223</sup> Regardless of the subsequent criticisms (from political to cultural) surrounding the concert, the main aim was to raise money for humanitarian aid through the assembled performances of established and well-known musicians and bands.<sup>224</sup> What was perhaps most revealing at 'Live Aid' was the evident creation of the rock community during Queen's performance, of what could be described as their set of rock anthems.

The audience members at the 'Live Aid' concert can be viewed as, firstly, rock fans supporting a particular band or performer and, secondly, contributing to a quasi-political cause. If, as in the case of the Queen set, the songs induce participation from those audience members other than their own fans, and some could have been experiencing Queen for the first time, it can create solidarity and give the feeling of strength in numbers: it is a community that wants to help the victims of the famine. One of the fans interviewed described a rock anthem as being a song where 'everyone knows it, even non-fans' emphasising the point that its simple and memorable form makes it accessible to the crowd, regardless of the singer.<sup>225</sup> Rock anthems effectively transcend fan groups.

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<sup>223</sup> Shuker, *Understanding Popular Music*, p. 279.

<sup>224</sup> Stan Rijven and Will Straw, 'Rock for Ethiopia (1985)', in *World Music, Politics, and Social Change* ed. by Simon Frith (Manchester: Manchester University Press, 1989), pp. 198-209.

<sup>225</sup> Interview, Prestatyn, 10 May 2003.

The gestures performed by Freddie Mercury were highly appropriate in initiating interaction and inducing participation throughout their musical set. Mercury's ability to use the rock anthems to reach out and connect with the whole audience at Wembley stadium resulted in a unique connection with the audience. As a non-participant observer this is evident from the videos and clips shown of Queen at 'Live Aid'. Long shots of the audience show the audience members' hands clapping simultaneously, singing along or taking over the lead vocals from Mercury as he hands over the microphone as a gesture of the band and audience being equal performers. The simultaneous clapping by the audience was a powerful visual image and encapsulated the spirit of the day and entire event, and has become the conventionalised visual element of rock anthem performances. This created the sense of inclusion, focused the audience, induced participation and enabled the audience to feel part of a 'rock community'.

If the link between the band and audience was created through the music, in this case rock anthems, then the unification of the audience and band can be seen as community formation in that the audience were devoted to pulling together for a single cause. In other words, there is a common goal that the individual members of the audience connect or aspire to. The songs' use of the pronoun 'we' emphasised the unity of the band, live audience, mediated audience and (for these participants at least) the Africans too, heightening the feeling of 'togetherness' and solidarity. The bodily movements that emphasised the pronoun 'we' were more significant within this context and communicated solidarity and common sentiments. A 'rock community' was thus demonstrated by communal expression and collective behaviour. In this example, the 'rock community' extended to encompass the bands, the audience, and the viewing worldwide audience creating a vast united collective.

Although the goal and main focus of the 'Live Aid' concert is externally placed, it gives the audience/band interaction and participation a specific function via the generation of collectivity. This in turn creates a type of meta-union of music fans with a similar background and taste, momentarily united in a political/social cause, which extends far beyond the traditional scope of a rock concert. Although the interaction occurs during the concert, the feedback and audience response is addressed beyond the event, making the interaction and collectivity highly significant.

## Conclusion

In this chapter I discussed the significance of gestural participation in rock anthems performances and highlighted the various bodily movements and gestures involved. Rock anthems appear to be widely appealing and accessible because of their musical simplicity that induces participation, both vocally and in a gestural manner. It is these attributes of rock anthems that lend themselves as suitable stadium songs and induce audience participation that is visually distinctive and observed throughout the entire crowd.

The gestures and bodily movement are integral to the audience/band interaction as they have ‘real consequences for subsequent interaction’.<sup>226</sup> That is, in order for the interaction to create solidarity and collectivity, the various gestures and bodily movement must be generally comprehended and latterly performed by the audience. This in turn means that the gesture space must go beyond that of the performer so that it ‘encompasses not only his body’ but the space of the audience.<sup>227</sup> Gestures and bodily movements such as ‘reaching out’ seem to include the surroundings of the participants, such that connection and interaction pervade the entire concert setting.

The gestural participation involves various forms of non-verbal communication such as clapping and swaying, as a means of forming audience-band interaction. The rapport between the band and the audience through the gestural participation results in the two parties having joint ownership of the song, as they both become involved in the production of the performance of the song. The band therefore becomes less important as the focus shifts to collective action and the mass performance of the song.

In its most fully developed form this tendency can be characterised as the mode of singularity; the point at which there is a high level of band/audience interaction and gestural participation becomes aligned throughout the entire venue. The mode of ‘singularity’ is a way of distinguishing rock anthems from other rock styles and genres and, as such, emphasises the importance of collective behaviour and the role of the audience as co-initiators and music makers. My reference to the formation of a rock community through the performance of rock anthems aims to re-

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<sup>226</sup> Charles Goodwin, ‘Gesture, Aphasia, and Interaction’ in *Language and Gesture* ed. by David McNeill (Cambridge: Cambridge University Press, 2000), pp. 84-98 (p. 91).

<sup>227</sup> *Ibid.*, p. 92.



affirm the 'rock community' not only as a discursive formation, but also as a social-musical praxis constituted through collective behaviour and aligned gestures. The use of 'Live Aid as an example shows how synchronised actions, aspirations and intentions can form a unity that may indeed be described as a 'rock community'.

The audience's pre-knowledge of the accompanying gestures can be achieved either through previous participation at concerts, or, and more significantly, through music video. The pedagogical effect of music video is to 'instruct' the viewers as to how and when to perform. The video acts as a document to conventionalise the rock anthem's participatory gestures. It thus plays a key role in the production of collective behaviour, gestural alignment and singularity of performance. Moreover, the video has become an important vehicle for the worldwide transmission of knowledge about rock anthems and their accompanying gestures.

Rock anthems have retained their historical link with national anthems and emphasised the anthem's historical role of producing collectivity. The rock anthem can be used as a paradigm for the production of collectivity and unity, particularly in other contexts such as sports. In the next chapter I will consider the various new 'anthem' forms that have developed subsequently and examine issues of continuity and change with reference to the archetypal form of the rock anthem.

## CHAPTER 4

### Beyond Rock Anthems: The Scope of the Anthem Broadens

The growing significance of rock anthems has paved the way for the emergence of the ‘anthem’ as a genre in wider contexts, implying broadening levels of acceptance and validity of the use of the term. Rock anthems (as discussed in Chapter 3) have become the benchmark for contexts of audience participation and interaction and in this chapter I examine how the ‘anthem’ has developed to become a new and distinctive genre, in terms of musical form and social context, in fields beyond rock. Such a development, it will be argued, encapsulates both continuity with, and change in, the tradition of the national anthem and the rock anthem. Thus, while affirmation of collective identity is still the main function, newer appropriations of the ‘anthem’ take place within smaller and more diverse groups.

As Chapter 1 illustrated, anthems have become synonymous with and representative of collective sentiment, whether patriotic or nationalistic. This chapter will discuss new ‘anthem’ types, which seem to play a key role in defining a group of people and establishing and/or confirming unity, demonstrating the development of the ‘anthem’ as a musical–social practice. Another point that will also be considered is the semantic development and transformation of ‘anthem’ as a term. The placement of epithets alongside ‘anthem’ to indicate a community or group, or as a method of categorising and labelling has become a major part of the increased vernacular use of the term ‘anthem’.

This chapter attempts, if only partially, to identify two examples of how continuity and change combine to form new ‘anthem’ types; ‘football anthems’ and ‘dance anthems’. The social role and musical form in each anthem group (football anthems and dance anthems) are distinct, both from one another and from the rock anthem, which we may consider as the archetypal ‘anthem’ type in the contemporary period. Nonetheless there is at the same time strong continuity between them all. In highlighting the different musical-social roles of football and dance anthems, I will show the diversity of the ‘anthem’, and the development of distinctive ‘anthem’ types. Paradoxically it is this diversity, which has enabled the ‘anthem’ to spread across social and musical space.

Arguably it is the influence of media and mediation that has led to this ubiquity and widespread use of the term 'anthem'. For this reason, before any discussion of the specific application of 'anthem' in a sub-cultural group, it is first necessary to address the role of mediation in this practice.

### **Anthems and the music industry**

The mediation of the term 'anthem' by record companies and music journalists has arguably contributed to the spread of the 'anthem', not just as a socio-musical form, but also as a socio-musical label. I will firstly discuss the record companies' role, highlighting the significance of 'anthem' compilations and the use of 'anthem' as a term in a commercial context.

The vast, commercially available types of 'communication media', for instance compact discs, have played an important role in the wide-spread use of 'anthem'.<sup>228</sup> Drawing on sources such as online record shops such as Tower Records, the amount of different 'anthem' compilations that are available is clear evidence of the growing ubiquity of the term 'anthem'. All of the 'anthem' compilations listed in Appendix 2 use 'anthem' as a title for the collection of songs as opposed to referring to distinctive genres in terms of style or provenance.<sup>229</sup> In this context therefore, 'anthem' makes for a broad label rather than specifying a *type* of anthem. The record companies' use of the term 'anthem' in this commercial context, however, is interesting and raises questions as to why it is used as a descriptive, labelling device.

In reference to the 'anthem' compilations listed in Appendix 2, the use of the term 'anthem' seems to identify a collection of songs that are distinctive, most recent, best selling and valid in terms of being selected from other songs in the style or genre. In this sense, 'anthem' acts as an indicator to the consumer of a worthy compilation of songs; it has virtually a canonising function. If we take the examples *Trance Anthems* and *Rave Anthems*, 'anthem' is used in this context as a title to describe a selection of songs that are represented by the record companies to be the 'best' of their style or genre. In effect the word 'anthems' could be substituted with the word 'hits' to produce the titles, *Trance Hits* and *Rave Hits*. It seems likely that the consumers would clearly infer both titles as being compilations of popular or

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<sup>228</sup> John B. Thompson, *The Media and Modernity: A Social Theory of the Media* (Stanford, California: University Press, 1995), p. 24.

<sup>229</sup> Anthem list compiled from <http://uk.towerrecords.com> accessed 17<sup>th</sup> November 2004.

best-selling songs. However, considering the variety of albums that use the term, it is clear that 'anthem' has become a significant label. If we take another example from Appendix 2, the compilation album *Deep Purple Anthems*, 'anthem' seems to be a replacement for the widely used 'greatest hits' title, often applied to the *oeuvre* of one artist or group. The title *Deep Purple Anthems* thus presents a compilation of Deep Purple's hits and best known songs, highlighting the collection of songs as a definitive Deep Purple album. The above examples demonstrate the use of 'anthem' as an indicator and way of determining hit songs in an appealing way, to the consumers. Moreover, the compilers of 'anthem' compilations and the record companies present themselves as arbiters of taste for all types of styles and genres and arguably to use the term 'anthem' emphasises their position as such. What is important for the present argument is that the term 'anthem' is seen as having such prestige and currency by the recording industry.

The term 'anthem' as a socio-musical label can also be subject to further qualification through the use of associated epithets. Compilations such as *Classic Rock Anthems* and *Power Ballads: The Greatest Driving Anthems in the World... Ever!* exemplify the use of adjectives such as 'classic' and 'greatest' to further enhance the appeal of the songs.<sup>230</sup> In the first example, the term 'classic' could be considered as referring to and emphasising the longevity and popularity of the songs (despite many of the songs having being written over a decade ago). In the second example, 'driving' refers to the suitability of the compilation album as being as 'in-car' music. If we consider the use of 'driving' in musical terms, Wicke describes the 'drive' of a piece of music as being the 'motoric intensity of music', relating to the 'density of metrical and rhythmical accent-patterns' and this is often created by the continuous driving rhythmic pattern created by the combination of the bass and drums.<sup>231</sup> With this in mind, the combination of the attributes of the rock songs with the continuous movement of vehicle emphasises its suitability as music to drive along to, giving the title of the compilation album a more substantial meaning.

I have pointed out the wide use of 'anthem' as a canonising label, but in such cases the term may in fact be used to describe songs that are indeed types of anthems in the senses, which we have discussed earlier. *Rock Anthems* is the title of a compilation album that refers both to the collection of the best rock songs, *and*

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<sup>230</sup> See Appendix 2 for full track listing.

<sup>231</sup> Wicke, 'Rock Music: A Musical-Aesthetic Study', 219-43 (p. 228).

implies that the songs belong to the rock anthem genre. In many cases, however, the use of 'anthem' as a label is not as clear cut in describing a set of anthemic songs or anthems. As I have stated, the evidence from record shops shows that 'anthem' has become a title to describe a collection of songs, which do not necessarily depend on audience participation, and have a corresponding musical form. If we consider this point, the implication may be that at the very moment that the 'anthem' is becoming ubiquitous, it is also losing its identity. Certainly, the definitive compilations of 'anthem' types presented on CD over the last few years cannot be taken as final and absolute in their definition of the 'anthem' as a genre. In view of this, we ought to consider limit cases where there is *not* a strong consensus about the 'anthem' status of songs.

The results of the rock anthem questionnaire showed a strong consensus of agreement among the respondents, particularly with the songs 'We are the Champions' and 'We Will Rock You'. The status of these songs as rock anthems was widely agreed. However, there was conflicting opinion over many of the other songs. The varying degree of 'anthemness' in a song is clearly, then, subject to opinion, suggesting that people's subjectivity is crucial in determining a song as an 'anthem'. Although one of my aims in this thesis is to highlight attributes that constitute songs as rock anthems, rock anthems and other 'anthem' types will ultimately remain, to a point, subjective. I shall consider the notion of subjectivity further by comparing four different rock anthem compilations.

The compilation albums *Rock Anthems* (a compilation of songs given away free with the 'Mail on Sunday'),<sup>232</sup> *Driving Rock Anthems*, *Power Ballads: The Greatest Driving Anthems in the World... Ever!* and *Classic Rock Anthems*, employ 'anthem' in the title in a way that seemingly refers to the album as being a collection of rock anthems. If this is the case, then it seems reasonable to assume that the general consensus of songs such as 'Queen's 'We Will Rock You' and Bon Jovi's 'Livin' on a Prayer' as paradigmatic rock anthems, should result in their inclusion on the albums, if indeed the album is collection of songs from the rock anthem genre.

By comparing the track listing for each rock anthem compilation, it would seem reasonable to suggest that many tracks would cross-over and appear on both compilations. Both the Mail's *Rock Anthems* and *Power Ballads: The Greatest*

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<sup>232</sup> CD1 appeared with 'The Mail on Sunday' 25 April 2004 (CD2 released 2 May 2004).

*Driving Anthems in the World... Ever!* contained Poison's 'Every Rose Has Its Thorn' in the track listing, while *Classic Rock Anthems* and the Mail's *Rock Anthems* shared Hawkwind's 'Silver Machine', Canned Heat's 'On the Road Again' and Motorhead's 'Ace of Spades'. The full track listings, as listed in Appendix 2, show little crossover of songs and a vast variation in rock anthems. What we can deduce from the heterogeneity of the track listing across the albums, and from the fact that manifestly key rock anthems by artists such as Queen, Bon Jovi and Europe have been omitted, is that the album presents rock 'hits' rather than rock anthems in the terms, which we have been using in this dissertation.<sup>233</sup> Moreover, the accompanying article to the Mail's *Rock Anthem* described the compilation as '30 tracks from the world's biggest rock artists' highlighting the use of 'anthem' in the album title as meaning 'hits', 'best-selling' and/or 'most popular'.<sup>234</sup>

If the intention of releasing such a compilation was to create a definitive list of rock anthems, then factors such as record company restrictions or expense may affect and determine the final choice of songs. There may be some record companies for instance that disallow the use of certain songs on compilations. Similarly, copyright and royalty payments for the use of songs may prove too costly for 'The Mail', affecting the compilation track listing. The use of 'anthem' as part of an album title and label can therefore be misleading. On this occasion, however, it seems that the use of 'anthem' refers to classic hits or songs identified as being of the rock genre. The comparison of the anthem track listing and use of the 'anthem' as a label, raises the question of what criteria are used in order to determine which songs are rock anthems and create the track listing. What can be deduced is that it seems the 'anthem' has become a general purpose marketing label, thus obscuring the specific socio-musical practice on which that label was originally based.

Given the complexities that have arisen so far in this chapter, concerning the way 'anthem' is both a discursive label and socio-musical practice it might be fruitful at this point to clarify the associated meanings of 'anthem' as a label, rather than in terms of the socio-musical role of the song. The compiling and labelling of songs as being distinctive and instantly recognisable seems to suggest that the term 'anthem' has become emblematic. As 'anthem' is seemingly being used to describe a song as 'the best'. This connotation can be explained by the suggestion that there is a higher

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<sup>233</sup> See Appendix 2 for full track listing of rock anthems compilations.

<sup>234</sup> *The Mail on Sunday*, 25 April 2004, p. 7.

regard for anthems, but this notion requires further explanation and consideration of how emblems work.

Emblems traditionally are a means of gaining instant recognition and achieving a higher symbolic status. Image and strong visual identity ensure a memorable and sustainable recognition, implicit of longevity, class and success. In football for example, most teams are named 'emblematically' after a particular 'place' where the team's name alone represents a society of players and fans.<sup>235</sup> The use of emblem in this context is significant particularly where football teams have their own kit, colours and emblem that make them visually identifiable and distinctive. If the emblem of the 'three lions' is a visual representative of the England football team, then the song 'Three Lions' could be regarded also as a quasi-emblem, or perhaps a musical emblem. The band Queen also used a symbolic emblem of a crest, which formed part of their identity.<sup>236</sup> The crest alone is representative of a band and is instantly recognisable as being associated exclusively with Queen. These qualities are important in the promotion and commercial element of groups such as music groups and football teams. In the context of music promotion if a song is described as an 'anthem', it suggests the song has been exclusively selected and therefore seemingly distinctive.

The increased usage of the term 'anthem' to identify and qualify songs has given the term a potential for representation. In much the same way as flags are emblematic, representing and symbolising a country or nation, anthems seem to also act as a musical emblem or at least to have developed in the way people understand its meaning. The historical development and the spread and change of the term 'anthem' means that to understand 'anthem' in different contexts, people rely on their previous understanding of the term as part of a 'chain of related concepts'.<sup>237</sup> Conversely, as emblems are a visual sign, it is more appropriate to regard anthems as a myth.

According to Barthes, myth is 'a system of communication'.<sup>238</sup> Fiske sums up the basic concept of myths as 'culture's way of thinking about something, a way of

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<sup>235</sup> Richard Guilianotti, *Football: A Sociology of the Global Game* (Cambridge: Polity, 1999), p. 15.

<sup>236</sup> An example of the use of the crest can be found on the album cover for Queen's 'Greatest Hits 2', (Parlophone PMTV 2, 1991)

<sup>237</sup> John Fiske, *Introduction to Communication Studies* (London: Methuen, 1982), p. 93.

<sup>238</sup> Roland Barthes, *Mythologies*, trans. by Annette Lavers (London: Jonathon Cape, 1972), p. 109.

conceptualizing or understanding it'.<sup>239</sup> The connotative qualities that are associated with anthems and the use of the term allow the general understanding of the term to be implied without being defined, which in turn creates the various uses of the term 'anthem'. The active use of the terms 'anthem' and 'anthemic' by record companies and music journalists, possibly without meaningful consideration, shows that the general understanding of the word has evolved through related and past associations.

In *Mythologies*, Barthes emphasises that 'myth has in fact a double function: it points out and it notifies, it makes us understand and it imposes it on us', a notion, which can be related to the use of the term 'anthem'.<sup>240</sup> No longer does the term 'anthem' refer exclusively to the national anthem. The term may describe a specific genre or anthem type in addition to being a descriptive term and labelling device. We have now come to understand that 'anthem' has become part of the vernacular and as a consequence has attained different meanings, which need to be understood in a variety of contexts, in order for the signification of anthems to be understood. Although it seems impossible to see how early forms of anthem are related to dance music and how the term 'anthem' identifies 'the best' and implies co-presence, it is through a chain of associations and notions, which has formed the most recent understanding of the term 'anthem'. The original definitions and associations of the anthem remain in order that the production of collectivity and the inducement of group participation remain the central feature of anthems.

The paradox then is that while mass mediation of the 'anthem', especially through CD compilations, has had this effect, it has at the same time played a crucial part in spreading the 'anthem' as a practice to new constituencies through new styles. One such case is that of dance anthems. The next section will consider the spread of 'dance anthem' from its use in compilation titles to its emergence as a new type of socio-musical practice.

### **Dance anthems**

There are numerous uses of the term dance anthem, most of which appear in compilations as shown in Appendix 2, and will form the basis for discussing this use of 'anthem' in this broader context. As we will see in the following section, the current ubiquitous term dance anthem could be compared to gay anthems in the sense

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<sup>239</sup> Fiske, *Introduction to Communication Studies*, p. 93.

<sup>240</sup> Barthes, *Mythologies*, p. 117.



that it does not refer to the singular gestural audience/group response as seen with rock and football anthems but rather the representative use of the term to identify subcultures.

Given the extensive evidence of 'dance anthem' compilation CDs, the term has become intentionally linked to advertisement and promotion. This preoccupation with the use of the term 'anthem' to label, identify or categorise various groupings has become significant in the last decade, particularly when new categorisations are needed to distinguish new, different or important songs from the established or generally understood canon. To explain this further, the now popular term 'dance anthem' has been coined to distinguish a definitive song from the overall dance music genre. When the term 'anthem' is placed after an adjective, it instantly subcategorises the new term in relation to its overall genre. Through the supplementation of the term 'anthem', it implies an additional validity to the song purely by association, a process that automatically signifies added value. This process is redolent with the historical association of anthems, in particular national anthems.

National anthems have a history of importance and continue to play an important role in public events. The representative role of anthems means that they are distinguishable from other songs and it is this association, subconscious or not, that has a direct influence on the understanding of the recent use and development of 'anthem'. Dance anthems, as a term or description is an evocation of music that is currently successful and popular in the dance clubs. To the record companies and promoters of these songs, the special meaning of the term 'anthem' by implication helps in promotion: it is a marketing label of the sort we have just been examining.

Yet, the term also has a strong function of constructing a group identity, a notion of belonging-together through dance. We can see this in the use of the term on flyers, posters and compilation albums. The addition of the term 'anthem' to promotional flyers adds status and implies a distinguished choice in addition to informing people that the most popular and cutting edge dance tunes will be heard at their club. Dance club promoters seemingly use the term 'anthem' to intentionally highlight further subcategories in dance music in addition to adding further qualifications, for example, 'progressive piano anthems'. The illustrations below show examples of the use of the term, such as the promotional flyer for the 'Code'

club in Manchester that advertises ‘piano anthems’. Here the group building aspect of anthems is clearly to the fore.

Figure 4.1 ‘Code Club’ piano anthems promotional flyer

**Piano anthems and old skool classics to bring back those tingles!**  
 Basement: Old Skool classics from 1990 - 1995    Ground: Piano house classics from 1988 - 1994

	<b>Saturday 17th:</b>	<b>Saturday 24th:</b>
<b>On three floors Generation X 10-2.30am £5 all night.</b>	Dave Rofe (Hacienda) Big Danny (Too Kinky) XTC Rob Thurston (Maximes)	Jon Dasilva (Hacienda) Darren Green (MVITA) Danny Kay Alix Walker (FirstLight, Flux)

**Pint of Heineken £1.50, Selected Spirits £1.00** Info: 0161 236 4899

The advertisement shown in figure 4.1 uses the term ‘piano anthems’ in the title statement to inform and advertise the music played in the ‘Code’ club. Although the music is referred to as ‘piano house classics’ (form of dance music that was popular in the acid dance houses from 1988 to 1994, identifiable by the prominent piano in the music) in smaller writing underneath the main title, it appears in bold as ‘piano anthems’. In using a different description, the musical style has not changed although it alludes to being, from the promoters’ point of view at least, a substantial and informative way of suggesting the ‘best’ music of that style and era. In this context, the term ‘anthem’ is intended to gain attention. Another use of the term ‘anthem’ is shown below.

Figure 4.2- Anthem compilation album advertisement

**Progressive Anthems.**



<p><b>The Best Progressive House &amp; Trance.</b>          Featuring Dirty Vegas, Storm, DJ Tiësto, Delerium, Tomba Vira, Fatboy Slim, X-Press 2,</p>	<p>Chocolate Puma, Way Out West, Riva, Members Of Mayday, Boris D'Lugosch, Ben Shaw &amp; Trisco.          2xCd. <b>18.06.01.</b></p>
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Viper

Figure 4.2 above shows a promotional advertisement from the NME used in the marketing of a compilation CD entitled ‘The Best Progressive House and Trance’.<sup>241</sup> The advert used the heading ‘Progressive Anthems’, which again suggests that the term ‘anthem’ is a valid and meaningful term to imply the best music of its type. Both examples of the term ‘anthem’ in figures 4.1 and 4.2 highlight ‘anthem’ as an efficient word or a short hand version of implying *the best tunes* and *most popular*. ‘Anthem’ has seemingly become an identifiable, instantly recognisable word, with implied meanings of currency and popularity, yet also group belonging.

‘Dance music’ or ‘urban dance music’ is an increasingly specific term that refers to ‘contemporary forms of DJ-orientated music, such as house and techno’ distancing itself further from commercial or popular dance-chart music that has elements of ‘disco’.<sup>242</sup> Bennett highlights the dance industry’s need to increase its status as ‘serious’ music and the preoccupation of the DJs, media, promoters to do so, therefore creates a need to promote and market the songs as significant. If this is the case, then the creation of new terms such as ‘dance anthem’ for promotion and labelling is needed as a way of validating and encouraging the significance of dance music in the industry. In addition to being a promotional tool and a way of selecting ‘the best’ or music that demands greater respect from its audience, there are other implications involved in using the term ‘anthem’.

Contemporary dance music encapsulates styles including deep house, piano house, happy house and hard house, all of which ostensibly lead to the loss of the individual and the shift in nature towards ‘tribal groups’.

‘Tribal identities serve to illustrate the temporal nature of collective identities in modern consumer society as individuals continually move between themselves accordingly’.<sup>243</sup>

In this context “tribes” are not the accepted related groups sharing language and culture, but a way of describing the social unison of ‘simple tribal societies’ that both Lomax and Middleton refer to, with regards to the social rather than individual

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<sup>241</sup> *New Musical Express*, 16 June 2001, p. 39.

<sup>242</sup> Andy Bennett, *Popular Music and Youth Culture: Music, Identity and Place*, (Basingstoke: Palgrave, 2000), p. 73.

<sup>243</sup> Bennett, *Popular Music and Youth Culture*, p. 80.

reaction to music performance.<sup>244</sup> With the emphasis being on dance and body movement rather than vocal participation, it is through the dancing to the music that this social interaction, which forms a collective identity or rather social unison, is experienced with many club goers.

During the performance of anthems by dancers in clubs, social processes such as the sense of boundary loss takes place as the group of club goers begins to form a collective identity. Whereas the collective action in rock anthems from both the audience and band unite to create one performer, in the dance context, there is a sense of boundary loss between individual club goers. Initially, the dance moves are individual, non-specific and uncoordinated, however, mass dancing leads to the eventual loss of individuality due to the 'iterative structure which interpolates the subject-in-dance, producing trance-like states and dissolving individual identity'.<sup>245</sup> The repetitive beat continues relentlessly only to be suspended by breaks in the music during which high notes are sustained and held, without rhythmic accompaniment. At this point of the music, simultaneity in the participants occurs as the high register of the notes are acted out by the raising of the arms and the relaxing of the body indicating a sense of euphoria. Although as Jason Toynbee describes it dance music 'presents itself as an absolute music which has immediate effect on mind and body', the use of 'anthem' in the context of dance anthems becomes functionally representative, signifying a 'community' (a community defined by the collective behaviour of the dance participants) in addition to a musical genre.<sup>246</sup>

The club goers therefore associate with other members of the 'tribe' through shared experiences whilst forming a common identity with, and through, the music. This process can be compared to the social process of identity construction that occurs with gay anthems, where the music as a result has become associated with groups of people and places. Dance anthems, as is the case with anthems in general, consequently encapsulate the common ideas and experiences of a particular group. The collective action of dancing (as opposed to the collective alignment of actions synonymous with rock anthems) can be identified as a characteristic of dance anthems and a significant development in the broadening use of the 'anthem'.

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<sup>244</sup> Lomax, *Folk Song Style and Culture*, pp. 156-7; Middleton, *Studying Popular Music*, p. 149.

<sup>245</sup> Toynbee, *Making Popular Music*, p. 132.

<sup>246</sup> *Ibid.*, p. 131.

The musical and textual structure of rock anthems induces audience behaviour that can be observed as both symmetrical and aligned hand-clapping or asymmetrical rows of swaying. In these respects rock anthems are quite distinct from dance anthems. In both contexts nevertheless a community is created through the encouragement of audience participation, whether through co-performance or via mediation. Thornton refers to the exclusive nature of dance clubs and the exclusivity of the dance community, in which non-members of the scene find it difficult to join and become a member.<sup>247</sup> Dance anthems seem to embrace this exclusivity by firstly consolidating the group of club goers by establishing collective identity and secondly, by affirming the dance community as being beyond the reach of non-members.

The clubs and venues epitomise collective exclusivity and it is this idea that is marketed with the CD compilations. When releasing a dance anthem compilation, the record companies appear to be marketing a time and place, and, paradoxically, giving access to those not part of the scene, (albeit in the form of the 'best songs' rather than the atmosphere, which is difficult to recreate on CD). To those club goers who were present and actively part of the dance scene, it offers a chance to own some of the music as a type of souvenir, through which they can relive the experience. The term 'dance anthem' could then be regarded as a subgenre of not just the anthem genre but of the meta-dance genre. 'Anthem' in this context is about participation in order to become identified with a group, rather than the singing along or co-production. Moreover, the use of 'anthem' in this dance context does not necessarily reduce the exclusivity of dance music or increase popularity.

The most popular example of this is the constant release of the dance compilation *Ibiza Anthems*. When a place name, such as Ibiza is placed alongside 'anthem', it is now identifying the group of songs that were the most popular and successful on that island and marketing what was a collective identity. Additionally, the social process of group identity construction takes place and the term becomes representative of the group of Ibiza dance club goers. Ibiza is widely known and described as the 'dance music capital' so by supplementing the album title 'Dance Anthems' with 'Ibiza', the place could be regarded as adding validity to the compilation. The compilation is therefore branded as the ultimate collection of songs

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<sup>247</sup> Thornton, *Club Cultures*, p. 111.

from the dance scene in Ibiza. The compilation is advertising a carefully compiled collection of songs regarded as 'the best' of its time, whilst appealing to those who were at Ibiza, as a reminder of their actual or imagined participation at a night club in Ibiza.

Having presented the example of dance anthems, these distinguishable new forms highlight the most recent development of the 'anthem' in terms of form and function. As previously mentioned, anthems by tradition are part of a known repertoire, however, dance anthems seem to be especially ephemeral and lack the longevity that other anthems have shown, for example national and rock anthems. The *Ibiza Dance Anthem* collection for example is released yearly and consequently, the *Ibiza Dance Anthems* is replaced by the *Ibiza Dance Anthems Vol. 2* compilation, demonstrating that the songs are on average popular for a year and participation in the dance scene is about currency.

Such is the nature of the dance music scene that it needs to constantly release compilation albums and tap into the market of supplying 'memories' of summer to the subculture of dance music fans. A rock anthem seemingly retains its description of being an anthem, years after its release, in which 'anthem' may take on additional meanings such as 'timeless' or 'classic'. Dance anthem, on the other hand, is a term that refers to dance tracks of the present time and once it has been replaced by a new 'dance anthem', it loses its initial 'dance anthem' title, implying it to be the 'latest, biggest dance track'. This lack of endurance may be an exclusive attribute of dance anthems, or may perhaps indicate future uses and meanings of the 'anthem'. Nonetheless it clearly distinguishes rock anthems and dance anthems as different types. In the former case participation and community are built on the notion of the rock tradition, continuity and even heritage. In the latter case participation and community depend on immediacy and the invocation of the present – 'us, being here together right now'. I will now turn to the example of gay anthems that are also built around the idea of group representation and in which both institutionalisation and sub-cultural aspects seem to be combined.

### **Gay anthems**

Gay anthems it can be argued, do not demonstrate a continuity of the anthem form as evident in the development of national and rock anthems. Gay anthems have a significant social role in that they support the approval of identity of a sub-cultural

group of people. Moreover, gay anthems display differences in terms of musical form and the legitimising function of the 'anthem'.

The development of the participatory element is evident in the case of gay anthems too, yet participation does not seem to be so strongly affirmed. Although gay anthems do not induce the same observable participation as outlined in rock and football anthems, the term 'gay anthem' refers to the 'community', which is created from individual participation and involvement. The evidence of the use of the term 'gay anthems' can be seen on several compilation CDs as a title, which describes a collection of songs that are associated with the gay community and also popular in gay clubs.<sup>248</sup> The discussion of 'gay anthems' will further exemplify the use of the term 'anthem' in different contexts and how 'anthem' has achieved multifarious meanings.

'Gay anthems', although heavily associated with the specific genre of disco music, is both genre and sub-culturally defining. Whether stereotypically associated with the gay club community or the gay community as a whole, this is due to the historical roots of disco and the infiltration of disco music into the American gay clubs, which has led to certain songs being described as 'gay anthems'.

As Walter Hughes mentions, 'disco music was one element in the post-Stonewall project of reconstructing these persons medically designated "homosexuals" as members of a 'gay' minority group, and of rendering them individually and collectively visible'.<sup>249</sup> Disco became a central and important part of the identification process and creation of a gay community, providing a means for self-expression and entering into a subculture. The music becomes functional, in that it 'creates a form of freedom', this freedom being the submission of the individual to the music, that allows dancing as the primary form of sexual expression in the context of gay clubs.<sup>250</sup> By being a gay club-goer, it reinforces the individual's identity through means of association.

Self-concept is derived from memberships in social groups and social categories. When people define and evaluate themselves in terms of a self-

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<sup>248</sup> See Appendix 2 for examples of gay anthem compilations.

<sup>249</sup> Walter Hughes, 'In the Empire of the Beat' in *Microphone Fiends: Youth Music and Youth Culture* ed. by Andrew Ross and Tricia Rose (London: Routledge, 1994), pp. 147-57 (p. 148).

<sup>250</sup> Hughes, 'In the Empire of the Beat', p. 148.

inclusive social category, the joint processes of categorization and self-enhancement come into play.<sup>251</sup>

Therefore, through the disco music in the gay clubs, gays are seemingly emphasising their identity as being members of the 'gay community', whilst members outside of the community are associating disco with the gay community. When a song is no longer referred to as a disco song, but a gay anthem, it is the process of association with the means, in this case the music that reinforced individual and group identity. The music associated with gay clubs and representative of gay club goers, therefore becomes known as anthems.

The term 'anthem' as in 'gay anthem' therefore seems to be indicative of a song, which arouses common feelings, attitudes and behaviour through which the process of self-categorisation is mutated into the confident assertion of group identity. The song alone may act as a representative in this case or in certain contexts (such as a club), as a catalyst for the transition from individualism to group membership, enhancing social identity and reinforcing the subculture. Lull points out that 'some listeners identify strongly with specific types of music and demonstrate their loyalties according to preferences held for particular genres' and this seems to be particularly the case with gay clubbers who enjoy the dance and disco genres, that have dominated the gay clubs.<sup>252</sup> This preference may be due to the appropriation of disco music in the way that Hughes describes: pleasurable subordination of the individual to the group, and of the body to the beat. It may also bear on the highly charged nature of certain disco lyrics that dealt with social issues, which as a subculture, gay people identified with.

One song in particular that is synonymous with gay clubs and the gay community and indeed has been packaged as a 'gay anthem' by the recording industry is 'I Will Survive' by Gloria Gaynor, (a remix version is present on the compilation album 'The Best Gay Anthems of All Time Vol.1').<sup>253</sup> The lyrics are the main element of the song that has facilitated its overall identity as a gay anthem, whether the original recording or a dance remix version. The lyrics throughout the

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<sup>251</sup> Deborah J. Terry, Michael A. Hogg and Julie M. Duck, 'Group Membership, Social Identity and Attitudes', in *Social Identity and Social Cognition* ed. by Dominic Abrams and Michael A. Hogg (Oxford: Blackwell, 1999), pp. 280-314 (p. 284).

<sup>252</sup> Lull, 'Listeners' Communicative Uses of Popular Music', pp. 140-74 (p. 144).

<sup>253</sup> Various Artists, 'The Best Gay Anthems of All Time Vol.1', released December 11 2000, Metrodome, METRO268.



song suggest the hard times experienced by the person represented by the singer and represent her strength despite the mistreatment suffered. The lyrics are sung in the first person and it is assumed that the second subject referred to in the song is a male character. This instantly appeals to a gay audience as it could also be sung by a gay man and from his point of view.

The emotional timbre of Gaynor's vocals also appeals to the gay club community and this is exposed through individual and group vocal participation, where the gay men and the female singer can vocalise their experience of oppression whilst reinforcing their identity. From a social point of view, the song's appeal in the gay clubs seems to be demonstrated through its ability to induce participation along with the attractiveness of singing, which could be seen as a form of individual expression. This individual expression, however, seems to become a means of creating group membership, as common experiences demonstrated through vocal expression, constructing group identity. The participatory involvement of individuals and groups of people exemplifies this song as a gay anthem. In order to further understand its popular appeal, some textual features of the song will be highlighted.

### *Lyrics and the feminine subject*

The nature of the lyrics in 'I Will Survive', which is written in the first person not only refers to the singer on a personal level but on a wider scale. Any person singing and participating with the song in a gay club is relaying their own personal experiences through the song, where the 'I' in the lyrics becomes a collective 'I'. The song demonstrates some of the tough times that individuals of the gay community have gone through and the battles fought, amongst many things, for their equal rights. It becomes a song that reveals personal battles and yet is a song of strength and triumph. Ostensibly, lyrics in general play a huge part in the production of collectivity and the consolidation of the gay community within gay clubs.

Dyer makes the point that disco songs with lyrics about the fragility of relationships, appeal to the gay male scene culture, reflecting 'what the culture takes to be an inevitable reality (that relationships don't last)'.<sup>254</sup> Many disco divas tend to sing about good and bad relationships and 'express the intensity of fleeting emotional

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<sup>254</sup> Richard Dyer, 'In Defense of Disco', in *On Record* ed. by Simon Frith and Andrew Goodwin, (London: Routledge, 1990), pp. 410-18, (p. 416).

contacts'.<sup>255</sup> According to Dyer, disco's 'romanticism', characterised through romantic lyrics and instrumental arrangement 'provides an embodiment and validation of an aspect of gay culture'.<sup>256</sup> This would suggest why most gay anthems are predominantly from or associated with the disco style.

In order to become a member of a social group, there are 'features that define category membership (i.e., attitudes, feelings and behaviours)' and by recognising the self to share certain qualities with other members of the group, reinforces individual identity, whilst the collective behaviour of the individuals reinforce the social group.<sup>257</sup> Whilst the collective vocal participation of songs such as 'I Will Survive' connects individuals through the understanding that many others share similar experiences, the lyrics strengthen the idea of collectivity and become functional in producing collectiveness.

The use of the pronoun 'we', as pointed out in Chapter 2, strengthens the feeling of collectivity and identity of those dancing to the song and participating vocally and gesturally. While the use of pronouns in rock anthems suggests to the audience when to participate, pronouns in gay anthems affirm the existence of the group of gay men and women. 'We are family' by Sister Sledge exemplifies the use of the pronoun in addition to illustrating how the lyrics can help to identify the gay club goers, whilst at the same time, becoming a song or gay anthem, representing the gay community.

*'We Are Family' - Sister Sledge*

Chorus: *We* are family

I got all my sisters with me

*We* are family

Get up ev'rybody and sing

In addition to the use of the pronoun and more importantly perhaps, is the use of the feminine subject in the song. This song appeals as the lyrics are appropriated to suit

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<sup>255</sup> Dyer, p. 416.

<sup>256</sup> Dyer, p. 416.

<sup>257</sup> Michael A. Hogg, 'Social Categorization, Depersonalization and Group Behaviour', in *Blackwell Handbook of Social Psychology: Group Processes* ed. by Michael A. Hogg and R. Scott Tindale (Oxford: Blackwell, 2001), pp. 56-85 (p. 61).

the gay club community. The use of 'sisters' refers to all of the gay men in the club and 'family' refers to the group of gay club goers, emphasising them as a community and distinguishing themselves from other subcultures through the invocation of a trans-gendered and thus transgressive 'we'. The use of the feminine subject to refer to gay men is evident in many songs described as gay anthems. *Sister* and *woman* are found frequently in the lyrics 'I'm every *woman*, its all in me' and even assuming the title of the performers such as 'The Weathers *Girls*' who sing about 'Raining Men'. gives the song an identity with the gay community.

The combination of the repetitive beat and the female subject in the lyrics induces the dancer, 'to lose his social identity as a man' and become 'recategorized alongside the black woman'.<sup>258</sup> The fact that disco music is predominantly associated with gay club goers more so than any other social group, is perhaps due to the affinity that gay men have for the divas and female lead singers. Due to the nature of their shared oppression (sexual minority and lives and gender/ethnic minority), this subculture of gay club goers identifies with the 'Afro-American woman who is the prototypical disco diva' and may also identify with the political oppression suffered by Afro-Americans, in particular Afro-American women. This common identity defines and distinguishes the gay club goers from other club goers or social groups.<sup>259</sup> This is also why many disco songs have been appropriated by the gay community and hence adopted the descriptive label of 'gay anthem'.

Whilst having pointed out some songs that have become gay anthems primarily due to their lyrical content, there are other songs that are more commonly recognised as gay anthems through their associative participatory actions. 'YMCA' by The Village People, is a gay anthem that has become synonymous with the gay community and is defined by its participatory gestures, which consist of spelling out the letters of the song's title in a semaphoric manner. This join-in song creates an opportunity for groups of people to create a feeling of collectivity and belonging, by performing the actions. Its association was also further helped by the direct association with the gay community through one of the group members being gay, extending the song's identification with the gay sub-culture.

More recently, gay anthems seem to have become a label for music by both gay and straight performers rather than its early association with mostly divas. One

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<sup>258</sup> Hughes, 'In the Empire of the Beat', pp. 147-57 (p. 151).

<sup>259</sup> Ibid.

news story from gay.com UK, entitled 'Radio 1 to play 'gay anthems' for first time', lists the gay anthems as being music from 'gay artists and gay icons, including Pet Shop Boys, REM, Scissor Sisters and Grace Jones'.<sup>260</sup> In addition, another internet radio station, 'Gay Anthems Station' also included in its play list, songs by the artists Sister Sledge, Chaka Khan, Kylie and Madonna who are described as 'legendary disco divas'.<sup>261</sup> In order to compile a radio play list of gay anthems, the Radio 1 'Native Love' programme producers asked the listeners to 'relay their favourite gay anthem and why it touched their life'.<sup>262</sup> In this case, the songs are identified and distinguished as gay anthems because they reflect the gay audience's personal experiences, rather than being associated with the artist.

To summarise, gay anthems are a significant departure from football and rock anthems in terms of common musical attributes, but more importantly in terms of social process. Gay anthems could be seen as a new genre or indeed subgenre of the 'anthem', despite their musical form. Musical characteristics such as employing short phrases of descending melodic lines are no longer a key factor in determining these songs as anthems, although participation and singularisation is still important. The observable participation of gay anthems does not result in the alignment of gestures as observed in rock anthems but rather the 'anthem' is a vehicle for displaying common feelings and collective behaviour, which is integral in the shift from individualism to group member.

Furthermore, gay anthems are songs that seem to generate identity construction rather than affirm an existing identity. In the context of football, the working class identity of the crowd is affirmed by singing anthems, as their existence as football supporters does not need to be justified. By contrast gay men and women use anthems to construct group identity and legitimise their subculture in a social context where there is still a strongly hostile body of opinion, one which sees being gay as a matter of perversion rather than identity. Overall, gay anthems exemplify the broadening of anthems as a form of group representation and its central role in the establishment of social groups. They also suggest a deepening role for the 'anthem': not just affirming, but now also helping to construct and legitimate group identities.

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<sup>260</sup> <http://uk.gay.com/headlines/6474> accessed 30/09/2004.

<sup>261</sup> <http://music.uk.launch.yahoo.com/launchcast/stations> accessed 30/09/2004.

<sup>262</sup> <http://uk.gay.com/headlines/6474> accessed 30/09/2004.

Both gay anthems and dance anthems retain the idea of collectivity, although it takes a somewhat different form, relying on the success and popular status of a piece of music to bring crowd of people together. Whereas gay anthems rely on the legitimising and representative function of the ‘anthem’, the main point of dance anthems seems to be its status and its recognition as being a collection of the best songs/pieces of music. This use of the term ‘anthem’ to both denote collectivity and ‘the best’ does not just extend to other CD compilations, which use ‘anthem’ in the title as previously discussed, but can also apply to the increasing use of ‘anthem’ in journalistic writing.

### **Journalistic use of anthem**

Journalism has influenced the spread of ‘anthem’ as a term and a socio-musical practice in several important ways. Communication media such as music magazines, websites and advertisements, have not only increased references to ‘anthem’, but as a consequence of the various ways it is used, have created various new meanings as a label. The numerous examples of various types of ‘anthem’ labels are now surfacing, appearing mostly in journalistic writing such as reviews that are available on websites and music magazines. John Lennon’s ‘Imagine’ is described in numerous ways by journalists who utilise the term ‘anthem’ for example, ‘anthem for peace’ and ‘Is John Lennon’s paean to peace really the anthem of the new millennium?’<sup>263</sup>

Each descriptive use of ‘anthem’ connotes different meanings. For example, ‘1991 culture-shifting anthem’ used as a way of referring to Nirvana’s ‘Smells Like Teen Spirit’ identifies the song in terms of its popularity and success in the release year, 1991 and the influence of the song with reference to subcultures.<sup>264</sup> This use of the term ‘anthem’ can also be applied when reviewing new songs. A section in *Kerrang!* entitled ‘Anthems! Essential tracks you must hear this week’ exemplifies the use of ‘anthem’ as a means of suggesting future hits and selecting songs that are worthy and considered to be distinctive from others in the same style or genre.<sup>265</sup>

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<sup>263</sup> Jane Rackman, ‘Documentary – Arena: Imagine Imagine’, in *Radio Times*, 20-26 September 2003, p. 52; *Ibid.*, p. 3.

<sup>264</sup> Jamie Allen, ‘Smells like Teen Spirit’, [http://www.salon.com/ent/masterpiece/2002/04/15/teen\\_spirit.html](http://www.salon.com/ent/masterpiece/2002/04/15/teen_spirit.html) (accessed 14 May 2002).

<sup>265</sup> Title used for section outlining new singles, videos and downloads, used from January 2005 onwards.

In fact there are plenty of examples of the term ‘anthem’ existing with the addition of epithets. Although the epithets seem to create or suggest the existence of new ‘anthem’ types, it is a way of further describing the song in associative and comparative terms. Examples such as ‘car-dancing anthem’ and ‘stadium friendly rock anthems’ describe songs in relation to the preceding adjective/s placed before anthem.<sup>266</sup> The journalistic use of ‘anthem’ has not only spread the use of the term in many different contexts but further developed the different meanings ‘anthem’ can have. Although I have discussed the term ‘anthem’ to mean ‘the best’ or ‘popular hit’, in several examples, ‘anthem’ also indicates and highlights those anthemic qualities in songs, which we have analysed earlier in this dissertation.

Indeed, for journalists ‘anthem’ may be used as a term to indicate participation. Many music journalists are employing the term ‘anthem’ when reviewing and commenting on live concerts in order to describe songs that create a distinctive reaction from the crowd, and often implying that vocal participation or communal sing-along is a key feature in the performance of the song. The following sentence is a review of a Green Day concert in which the term ‘anthem’ is used to describe the live performance of the song ‘Longview’.

‘They get all the way to ‘St Jimmy’ before swerving off – starting with ‘Longview’'s much-loved *anthem* for the lethargic – to plunder the past (italics added).<sup>267</sup>

The use of ‘anthem for the lethargic’ seems to describe the song in terms of its musical style, tempo and in reference to a particular group of people described as the ‘lethargic’. It seems that ‘anthem’ emphasises that this is a song that such a group can identify with and is observably appealing in terms of audience reaction.

Other examples of the use of the term ‘anthem’ in music magazine include reviews of the German band Rammstein, in which the phrases ‘pyrotechnic anthems like ‘Du Hast’’, ‘superweight anthems’ and ‘ultimate Rammstein’s anthem ‘Du

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<sup>266</sup> James Lloyd, ‘Review: *International Anthems for the Human Race* by All Star United’, [http://www.heartheight.com/review\\_allstar.htm](http://www.heartheight.com/review_allstar.htm) (accessed 13 September 2002); James Poletti, ‘Review: Manic Street Preachers – Pyramid Stage, Glastonbury’, <http://dotmusic.com/artists/ManicStreetPreachers/erreviews/June1999/reviews16307.asp> (accessed 14 May 2002).

<sup>267</sup> Emma Johnston, ‘How the Gods Kill: Green Day Spay London’, in *Kerrang*, 1042, 5 Feb 2005, p. 15.

Hast'' are used.<sup>268</sup> In this context, 'anthem' seems to be referring to the crowd's vocal participation during certain songs, (in particular the song 'Du Hast') and assumes that the reader can comprehend the intention of the use of the term, without the writer having to specifically mention participation and crowd interaction. This would correspond with my own observation of the song performed in Manchester, where there was a distinctive audience reaction and participation that had not occurred with the other songs that were performed.<sup>269</sup> In this context, anthems are labelled as such due to their ability to induce audience participation. It seems therefore that journalists are picking up on precisely the participatory aspects of the rock anthem and applying them to other songs that in many instances are not anthems, but merely allude to 'anthem' status.

### **Football Anthems**

'Football anthem' has become a popular term to describe those songs associated with the game in general, or a specific team or even a particular player, which are sung at matches. Through the use of a case study, this section will consider how football anthems have become popular and highlight which features constitute a song as a football anthem. I draw upon my observations as a participant observer during the Liverpool v. Middlesbrough match at Anfield on 11 November, 2004, and subsequent comparisons made both with my findings here and through watching a variety of televised football matches during the Euro 2004 Championship, held between 12 June and 4 July 2004.

Vocal participation at football matches has been observed as far back as early twentieth century FA cup finals when hymns such as 'Abide with me' were sung by the supporters before matches. Since the 1960s, singing and the use of popular music within football stadia has developed and increased. Moreover, since the 1980s, the vocal participation in football stadia and during stadium rock performances can be observed as occurring in parallel and related in terms of structure and social function. Indeed it is likely that both the use of the term 'anthem' and the adoption of songs with similar structural features to those identified in the rock anthem can be attributed to the influence and wide circulation of rock anthems over the last ten years or so. In this section I will consider the anthemic qualities of football anthems

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<sup>268</sup> Alex Whitehead, 'Rammstein. Soul of a New machine', in *Rock Sound*, issue no. 65, October 2004, p. 33; *Kerrang*, issue no. 1044, 19 February 2005, p. 41.

<sup>269</sup> Rammstein concert, M.E.N. Arena, Manchester, 6 February 2005.

in relation to three broad aspects: music, lyrics and crowd interactivity. In doing so, I aim to highlight the continuity and change that has occurred with regards to earlier anthems: national anthems and rock anthems.

Vocal participation and music generally are important features of football matches. The collaboration of groups of people in making music, otherwise known as community singing, has become popular in sporting events, in particular football. In a way, football is carrying on the tradition of community singing that was made popular in music halls, as discussed in Chapter 1. Yet, the football anthem is also quite distinct from other kinds of community singing, which take place at football matches. So, before examining the two main types of football anthems ('appropriated' and 'commissioned'), it is worth highlighting the other forms and styles of songs heard during football matches. These can best be treated under the heading of 'chants'. As we will see, although closely related to football anthems, chants are significantly different in terms of their musical character and social function.

### *Chants*

During all of the televised matches and the Liverpool v Middlesbrough match, football chants were heard, forming an integral part of the match. Chants are one form of vocal participation, which is generated by the supporters and sung on the terraces.<sup>270</sup> Chanting is a vocal reaction to the match and may increase in dynamic (volume) and frequency according to the unfolding events during a game. These chants and songs are often initiated by a chant leader situated within a group of spectators who are responsible for co-ordinating the participation and creating a vocal community. Both chanting and singing are different forms of vocal participation, adding a variety of melodic and rhythmical sounds to the match.

The use of the term 'chant' overlaps with the term 'song', particularly in the context of football, and so the distinction between the two is not always clear-cut. Both 'song' and 'chant' as terms are used in some cases to refer to the same musical piece. In Chapter 2, I briefly mentioned the chant-like musical structure of the rock anthem 'We Will Rock You'. It is specifically this connection between chants and

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<sup>270</sup> The terraces are the stands where the supporters of both teams are positioned. There are key fan sites such as the 'Kop' in Liverpool's Anfield stadium which is situated behind the goal. The Kop also seats key supporters who are responsible for leading various chants and songs throughout the match.



anthems that will be further developed in this section. Chants can be sung or chanted, with chanting referring, in the context of football, to the semi-shouting vocal production that focuses on projection, rhythm and volume as opposed to defining a specific sequence of vocal pitches.

In providing a definition of the term chant, which can take in contemporary as well as historical forms, it could be said that chant is a musical style, that is to say it is a part/section of a song that is repetitive, with a limited note range and simple pitch sequence. Alternatively, it may refer to an act, either ritual or specific, in a context such as the early chants part of liturgy (Gregorian) that were an aspect of sacred ritual. Early chants were specifically designed to encourage vocal participation, helped by their simple form, consisting of limited note range and simple rhythms. This aspect can also be extended to the football chants where the term refers to the act of collective shouting of a repeated phrase, which evokes a similar response to community singing.

The chants are, then, repetitive and simple, both lyrically and structurally. As shown in the examples below, chants often use one note or employ a small note range. They are specifically designed to be vocally easy to produce by all the participants and suited to big venues, in much the same way as rock anthems have simple melodic lines, moving by step or small intervals. A key factor, then, which distinguishes the chant from the 'anthem' is length: chants are very short text-units.

Terrace chants are a means for the fans to shout in support of a team and rouse both the players and fans, in addition to insulting the opposing team. Lyrics of chants range from 'come on you [blues/reds]' to abusive chants, designed to taunt the opposing team's supporters 'who are ya?' and 'you've only got one song'.<sup>271</sup> Not only are football chants sung on the terraces and in the stadia but they are also an important part of the players' and fans' journeys to and from the match, and the basis for the creation of many new chants. Many sing on the coaches and other means of transportation whilst travelling to away matches during which 'chant leaders are actively engaged in trying out new versions of old chants or making them up from

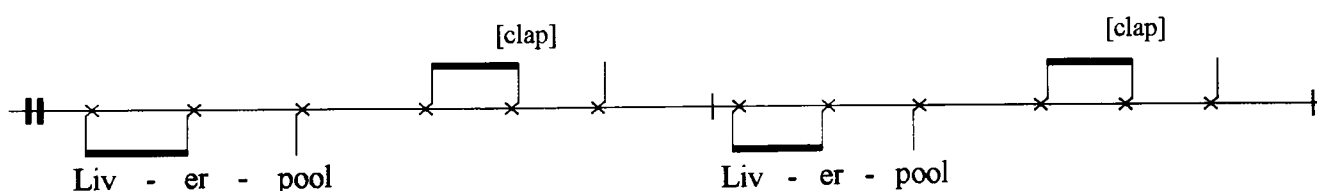
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<sup>271</sup> A team who rarely sing or have few songs are considered poor supporters, which in turn reflects badly on the team. This is highlighted in *Shit Ground, No Fans* by Jack Bremner, (Bantam Press, London, 2004) where teams with no associated songs, such as Livingston and Luton Town are referred to as 'shit fans, no songs', p. 130.

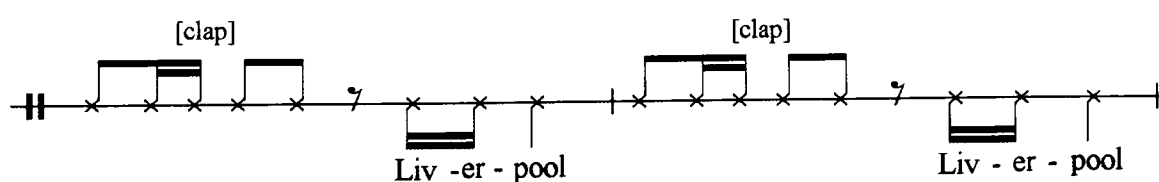
scratch'.<sup>272</sup> Indeed, whilst walking to Anfield stadium I heard a considerable amount of vocal production and the sound of various chants before the start of the match.<sup>273</sup> The chants provide an important element to the match build up and act as a vocal warm-up in anticipation of the match before entering the stadium. Chants are tried and tested on the terraces but only those 'found to have some power, make their way into the repertoire'.<sup>274</sup> It seems that the collection of chants and the football songs is ever growing and many football clubs (for example, Manchester United, Everton, and Liverpool) list the most popular song titles along with the lyrics on their official websites.

The musical elements that form the chants are such that pitch is implied, with the dynamic, rhythm and lyrics being the important features. By shouting rather than singing the chants, the sound is projected across the stadium creating a fuller, louder sound. This strong shouted form of declamation is another important aspect, which distinguishes chants from anthems. Examples 4.1 and 4.2 show the chants that were heard by the Liverpool supporters in the Liverpool v Middlesbrough match.<sup>275</sup> Interestingly, these chants are not exclusive to a particular team and are suitable for appropriation by other team supporters. The chant shown in example 4.1 could also be heard during the England v France match, where the name of the team was substituted accordingly to suit the appropriate team.<sup>276</sup> The variation of the chant can be seen in the musical example 4.3.

*Example 4.1- Liverpool Chant 1*



*Example 4.2 – Liverpool Chant 2*



<sup>272</sup> Peter Marsh, Elizabeth Rosser and Rom Harré, 'Life on the terraces [1978]', in *Subcultures Reader* ed. by Ken Gelder and Sarah Thornton (London: Routledge, 1997), pp. 327-39, (p.334).

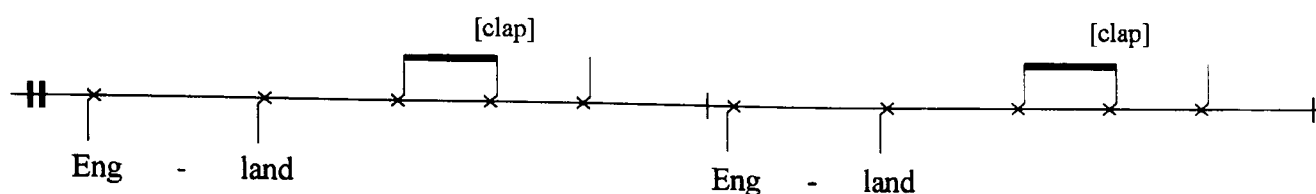
<sup>273</sup> Carling Cup 4<sup>th</sup> round match, Liverpool v Middlesbrough, Anfield, 10/11/2004.

<sup>274</sup> Marsh et al., 'Life on the Terraces', pp. 327-39 (p. 334).

<sup>275</sup> Carling Cup 4<sup>th</sup> round match, Liverpool v Middlesbrough, Anfield, 10 November 2004.

<sup>276</sup> France v England match televised by ITV1, 13 June 2004.

### Example 4.3 – England Chant



Most chants and songs are initiated by a caller who organises and plans before a match (often in a pub), which chants and songs to use and creates new chants and songs, or new versions of old ones. The caller's job is 'rather like a priest who intones, line by line, the words of a prayer and to whom the congregation responds, at each stage, using the appropriate replies'.<sup>277</sup> For there to be an antiphonic response there must be crowd consensus in order to complete the chant. The consensus from the crowd to vocally reply immediately demonstrates an approval of the chant and strengthens the supporters' membership of the group. However, this type of antiphonal chanting within a crowd of supporters is heard less, surpassed by the more frequently heard antiphonal chanting between the opposing teams' groups of supporters. The exchange of chants between the two groups of supporters is done to specifically taunt and abuse the opposition, which in turn creates a quasi-antiphonal chant. This quasi-antiphonal abusive chanting was clearly observed at the Middlesbrough v Liverpool match, with each set of supporters audibly distinguishable and defining their role as team supporters through their chanting.

It is worth commenting at this point on the gestural participation that was observed during the Liverpool v Middlesbrough match. Certain chants were accompanied by various gestures that involved clapping, as shown in the previous chant examples, the raising of arms and the waving of scarves and flags. Rock anthems have already been identified as strong producers of vocal and gestural alignment, and we can compare this audience reaction with many football chants. We will return to the notion of gestural participation later in the chapter when we discuss football anthems proper, and the role gestures play in the production of collectivity and identity.

<sup>277</sup> Marsh et al., 'Life on the Terraces', pp. 327-39 (p. 327).

The collective chanting from each group, arguably allows the supporters to vocally express their role within the football team, resulting in a reinforcement of group identity, in addition to creating a vocal battle of strength between the two groups of supporters. Throughout the duration of most football matches, there are initiators and leaders situated around the stadium, who constantly aim to produce several simultaneous chants that fade and begin, which creates an overlapping effect. The many different chants produced by two groups of supporters, may be contrasted to the singularity, created by unison singing of one distinctive song as produced in the case of rock anthems. This contrast can fruitfully be examined in more detail.

If rock anthems help to create and consolidate rock communities, through singularity, then terrace chants strengthen and consolidate football teams; the difference being that there is a duality. In a rock concert, there is one audience and one band and during the performance of rock anthems, a singularity is created through the interaction and alignment of both the band and the audience, creating the effect of one performer. The rock audience responds to the performers on stage, whereas in football the two sets of supporters are reacting to the events of the match and at times to the chanting of the opposing team's supporters. Clearly, there are two teams and two groups of supporters in football matches, and this remains so throughout the match during which the two groups remain distinctive. At no point is a singular group of supporters (or players) constructed. This dualistic state both enriches and embellishes the need for a strong associative music to define the meeting of the teams as antagonists and to re-define the separation of their supporters at various times of the common experience. Indeed, the duality of the match is highlighted through the chants and the antiphonal responses where an opposing team inserts insults or additional offensive lyrics within the musical rests.

Chants appear alongside other forms of football songs and remain distinctively different to other songs sung at football matches. Yet in broad terms, providing a vocal means to cheer the team on, and thus creating a feeling of collective identity among supporters of a particular football team, is also a key function of football anthems proper. Football anthems can be regarded as being an extension of chants with structure being the main difference between the two forms. As we have seen, the overall structure of a chant consists of a line or short unit of a song that is repeated and employs few lyrics. Additionally, chants come from a variety of sources and the provenance of many of the chants is unknown. Brevity and

diversity of origin thus mark out the chant. Conversely, the football anthem proper is longer, more complex in form and tends to have a much more limited range of sources. The next section will focus on the first type of football anthem; the appropriated football anthem.

### *Appropriated football anthems*

In this section I will examine a type of football anthem that has been composed or developed through the appropriation of well known songs, focussing on the musical organisation and social process at stake in these appropriated football anthems.

Appropriated football anthems may develop from the adoption of a familiar tune or the adaptation of a song's lyrics in order to suit a specific team or a particular championship. In several cases the tunes from hymns and other classical music, form the basis of the 'anthem'. At stake here is precisely the same facility to rouse the crowd and promote participation that we have already seen in the case of established football chants. An example of this is 'Jerusalem', described by Scholes as 'the boldly idealistic song'.<sup>278</sup> I will now examine key attributes of several hymns through textual analysis in order to highlight its suitability for appropriation in a football context.

'Jerusalem', according to Dearmer was 'possible for an ordinary congregation' implying that its melody was accessible and easy to vocally reproduce.<sup>279</sup> As we have already seen in Chapters 1 and 2, hymns are suited to congregational singing and hymns such as 'Jerusalem' display attributes that induce group singing, making the song particularly apt for football crowds. Prior to its adoption in football the hymn had already showed its popular appeal having been adopted by the National Union of Women's Institutes, Federation of Musical Competition Festivals and at the 'Last Night of the Proms'.<sup>280</sup> As Scholes puts it, due to its ability to induce participation and a sense of pride amongst those singing along, 'from the 1920s [it] assumed almost the position of a secondary British national anthem'.<sup>281</sup> More recently, 'Jerusalem' has attained the further, additional

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<sup>278</sup> Scholes, *The Oxford Companion to Music*, p. 482.

<sup>279</sup> Percy Dearmer, *Songs of Praise Discussed* (London: Oxford University Press, 1933), p. 240.

<sup>280</sup> 'BBC Last Night of the Proms' televised BBC 1, 2 and 4, 10 September 2005.

<sup>281</sup> Scholes, *The Oxford Companion to Music*, p. 482.

descriptions of 'football anthem' and the 'official England team anthem', see appendix 2.<sup>282</sup>

In relation to melody, Van Leeuwen discusses the significance in semiotic terms of descending and ascending melodies, referring to music with ascending melodic lines as 'heroic'.<sup>283</sup> An ascending melody, according to Van Leeuwen 'rallies the listeners together' and with this, a sense of patriotism develops through the changes in harmony and the obvious upward motion of the melodic line.<sup>284</sup> The harmonic change to the relative minor adds a sense of sincerity to the song and increases the rousing ability of the piece, along with the rising melodic line reaching the highest note on the word 'built', acting as the climax, before the descending melodic pattern leads back to the tonic note.

*Example 4.4 'Jerusalem'*



The musical example 4.4 also shows the arched melodic contour, with the emphasis being on the descending melodic line towards the end of the phrase. By comparing the descending pattern and simple crotchet and quaver rhythm with the melodies of the highlighted rock anthems, it highlights the musical attributes that can create a solid melody, suitable for crowd and group singing. Hymns are still popular amongst the football community and many fans have substituted their own lyrics to many hymn melodies, the most popular being 'Guide Me O thou Great Redeemer'.

The lyrics in the first verse read:

*'Bread of heaven, bread of heaven*

*Feed me till I want no more;*

*Feed me till I want no more'*

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<sup>282</sup> See Appendix 2 for inclusion of 'Jerusalem' on football anthem compilation.

<sup>283</sup> Theo Van Leeuwen, 'Music and Ideology: Notes toward a Sociosemiotics of Mass Media Music' in *Popular Music and Society*, 4, (1998), 25-54 (accessed at [www.findarticles.com](http://www.findarticles.com) 15 February 2003).

<sup>284</sup> Van Leeuwen, 'Music and Ideology', 25-54 ((accessed at [www.findarticles.com](http://www.findarticles.com) 15 February 2003, p. 8, par. 2).

And have been replaced with:

*'You're not singing, you're not singing*

*You're not singing any more*

*You're not singing anymore'*

It is worth mentioning that both the melodies 'Jerusalem' and 'Guide Me O thou Great Redeemer' form a descending pattern at the end of the phrase, in order to return to the tonic note. If we return to Van Leeuwen's idea that ascending melodies rally groups of people together, then it is the descending melodies that prove more conducive to group singing due to the ease of singing a descending melodic pattern, which encourages more people to participate, as discussed in Chapter 2. As many of the anthems seem to show an overall descending melodic pattern, then it seems fair to suggest that through mass singing, the same feeling and aspiration to rally people together is achieved through descending melodies and appropriate, inspiring lyrics.

One major difference between national, rock anthems and appropriated football anthems is the change of lyrics. By changing the lyrics of an existing well-known melody or song, the football anthem becomes suitable for use by the football community, in addition to adopting a new meaning and function. Besides changing lyrics from an existing song, football anthems are subject to lyric changes from match to match and are unlike rock and national anthems where the crowd and fans produce a faithful reproduction of the original lyrics. If we take the example of 'Guide Me O thou Great Redeemer', this song is particularly suited after a goal has been scored. The song is often sung when the opposing team have lost a goal and ceased chanting and singing in disappointment. This time of frustration for the losing team becomes an opportunity for the opposing team's fans to taunt and insult them through singing and chanting.

The lyrics in football anthems are also important and functional in inducing the supporters to participate in order to rouse and inspire the players. As shown with rock anthems in Chapter 2, the lyrics are an important part of uniting people in large venues and consolidating collective identity. Football anthems also tend to embrace the third person plural in the lyrics to emphasise the unification of the supporters, imply the collectivity with the players. The lyrics below show the use of the pronoun 'we' in various football anthems:

*We're singing for England*  
*We're on the ball*  
*Here we go, here we go, here we go*  
*We shall not be moved*  
*We love you Liverpool we do*

In addition to hymns, football anthems can also be appropriated from other forms of music such as marches and musicals. Actually, all these genres represent 'classic' or highly canonised sources. It may well be that some subversion of the canon is at stake when such songs are appropriated as anthems. The singing of 'Here we go' or [team name] to the tune of John Philip Sousa's 'The Stars and Stripes Forever' march (1896) and 'we love you Liverpool, we do, we love you Liverpool we do', sung to the tune 'We Love You Conrad' from the musical 'Bye Bye Birdie', are both cases in point.<sup>285</sup> By replacing 'Liverpool' with other team names, it can be equally appropriated amongst the football clubs and teams. Both of these anthems are strengthened by the use of the pronoun 'we', which as in the case of rock anthems, encourages participation from the supporters and emphasises collectivity, through the 'community' singing.

There are cases where the appropriation of a well-known tune becomes a football anthem, without modifications to the lyrics. 'You'll Never Walk Alone' for example, which is taken from the musical 'Carousel' by Rogers and Hammerstein has been adopted, or rather appropriated as Liverpool Football Club's anthem. The association of the song with Liverpool as a city and football team has been made more significant through the popular recording of the song by the Liverpool group Gerry and the Pacemakers, which spent 4 weeks at number one in the UK charts in November 1963.<sup>286</sup> The song has gained a strong identifiable association with the city and its residents and reinforces the collective identity of the Liverpool Football Club fans when sung at the matches. Unlike most other football anthems that tend to change the lyrics to suit the team, the original lyrics are sung by the crowd of supporters. In this case, by appropriating the song *without* modifications to the lyrics, reverence rather than subversion seems to be at stake. The supporters are able to

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<sup>285</sup> Football anthems heard at Liverpool v Middlesbrough Match, Anfield, 10 November 2004.

<sup>286</sup> Dafydd Rees and Luke Crampton, *Q Encyclopedia of Rock Stars* (London: Dorling Kindersley, 1996), p. 359.



interpret the lyrics to reflect the group of supporters and their commitment to the team and players in a direct and 'natural' fashion.

The title of the song alone, suggests a community through the conjoining of, in this case, the fans and the players. In this sense, referring to the song 'You'll Never Walk Alone' as a football anthem suggests that when the song is sung, it unites and creates a community with which the players and supporters are inspired and uplifted.<sup>287</sup> 'You'll Never Walk Alone' was sung by the crowd of Liverpool supporters on two occasions: firstly, before kick-off, and secondly, after Liverpool had scored a second and final goal. This final performance of 'You'll Never Walk Alone' re-affirmed Liverpool as the winning team.<sup>288</sup> Throughout the performances of 'You'll Never Walk Alone', I observed the unification of all of the Liverpool supporters and although I was not there as Liverpool supporter, I felt part of the group as a consequence of the community-affirming force of the 'anthem'.

Although the lyrics were faithful to the original, the supporters' performance of 'You'll Never Walk Alone' was distinctively different to the recorded version or what could be referred to as the *recorded paradigm* by Gerry and the Pacemakers. The supporter's version could be referred to as the *live paradigm*, the important point being to focus on the differences, which distinguish the two versions of the same song. There were obvious pitch and rhythmical changes throughout the supporter's performance of the song at Anfield. However, the main community-affirming features of the song were not lost during the supporter's version and the sense of being uplifted was still present.

The main reasons for the rhythmical and pitch change are highlighted in the discussion of appropriation and modification of music by Bjornberg and Stockfelt.<sup>289</sup> The paper gives an account of 'Sussi and Leo' and details the Danish pop duo's arrangement of popular songs to suit their performance requirements. The duo perform in a pub called *Skansen* situated in the Danish town of Skagen and have a repertoire that includes a 'compilation of Danish pop and dance music, revue and variety songs and drinking songs, British and American mainstream rock standards

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<sup>287</sup> Gerry and the Pacemakers, 'You'll Never Walk Alone' (Columbia, DB 7126, 1963).

<sup>288</sup> Singing of 'You'll never walk alone' observed during the Carling Cup 4<sup>th</sup> round match, Liverpool v Middlesbrough, 10/11/2004.

<sup>289</sup> Alf Bjornberg and Ola Stockfelt, 'Kristen Klarvask fra Vejle: Danish Pub Music, Mythscapes and 'Local Camp'', in *Popular Music*, 2, 15 (1996), 131-147.

and country and western songs'.<sup>290</sup> Much of the repertoire is adapted and modified by the duo in order for it 'to be playable by two people' and also due to 'technical abilities' and 'the functions which the audience expects the music to fulfil (the most important of which are dancing and sing-along)'.<sup>291</sup> The requirement from the audience to be able to sing along to the music almost creates the need to simplify and adapt the music in order to allow audience vocal participation. In this instance, there is almost a requirement to transform the song into the vernacular style of participatory songs such as rock anthems.

The crowd's version of 'You'll Never Walk Alone' is somewhat simplified on account of the limited technical ability and the function of singing to rouse the crowd and players. It is possible for the crowd to sing their version of the song as there is no backing track that must be followed by the crowd, allowing the crowd to sing in their unique way, as opposed to Gerry and the Pacemakers' version, shown in example 4.5.

*Example 4.5 - 'You'll Never Walk Alone'*

The image shows three staves of musical notation for the song 'You'll Never Walk Alone'. The first staff contains the lyrics 'wa - lk on wa - lk on with'. The second staff contains 'hope in your heart and you'll ne - ver walk a'. The third staff contains 'lone you'll ne - ver walk a lone'. The music is written in a simplified style with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody is simplified, with many notes being half notes or quarter notes, and some rests are omitted. A triplet of eighth notes is marked with a '3' above it in the first staff.

The identifiable features of the song remain in the supporter's 'live version' and although simplification occurs, the melody is recognisable. The note intervals that create the melodic contours and provide the sense of movement of the musical journey throughout the phrases remain intact, but it is the reduction of the vocal phrase lengths and omission of melodic ornaments and embellishments, that are apparent. Most of the musical rests are omitted and longer value notes are shortened as shown in the example 4.6 below.

<sup>290</sup> Bjornberg and Stockfelt, 'Mythsapes and 'Local Camp'', 131-147 (p. 131).

<sup>291</sup> Ibid., p. 137; Ibid., p. 138.

Example 4.6- 'You'll Never Walk Alone' supporters' version

wa - lk on wa - lk on with hope in your heart and you'll

6  
ne - ver walk a - lone you'll nev - ver walk a - lone

The intervallic leaps in the conclusion of the 'chorus' in 'You'll Never Walk Alone' give the sense of its heroic nature, affirming the 'never' in the lyrics by the placement of the notes on the highest note of the melodic phrase and giving it a positive and uplifting sense of occasion in the performance. The crowd retains this intervallic leap in their version and emphasises both the leap and lyrics through a crescendo, which also helps the crowd to reach and sound the highest note.

This differentiation and the corresponding appropriative modified version redefine the original context in a new form that creates a new paradigm, which implies an exclusive and specifically recognisable appropriation. This contextual recognition allows participants to recreate the live paradigm with a musical simplification and a diminution of phrasing to allow a spontaneous large crowd to align vocally at the start of each short phrase. This makes it easier to sing, with the need for less breath control and allows more power into the delivery of the words, which creates a sense of shouting, rather than singing.

All of the songs ('You'll Never Walk Alone', 'Jerusalem' and 'Guide Me O Thou Great Redeemer') mentioned above, use a descending melodic phrase that 'incites the listeners to share their thoughts and feelings' and is vocally easier to reproduce, increasing the inclusivity of the song and encouraging participation.<sup>292</sup> Although the above examples demonstrate the descending melodic pattern at the end of phrases there are also ascending phrases contained in the vocal line and overall phrase that increases the function of the song, from being sentimental to 'heroic'.<sup>293</sup> According to Van Leeuwen, if an ascending scale 'rallies listeners together for the sake of some joint activity or cause' then songs that successfully demonstrate this. as

<sup>292</sup> Van Leeuwen, 'Music and Ideology', 25-54 ((accessed at [www.findarticles.com](http://www.findarticles.com) 15 February 2003, p. 8, par. 2).

<sup>293</sup> Ibid.

in the case of 'You'll Never Walk Alone' and 'Jerusalem', are suitable for appropriation in sports events regardless of musical style and genre.<sup>294</sup>

In addition to the hit 'You'll Never Walk Alone', 'Guantanamera' by the Sandpipers was another 1966 hit that became appropriated and modified by the football fans.<sup>295</sup> The song, made popular from its chart release in 1966 and top 10 position shows the influence popular music from that era had on football. This is an example of a song that has been modified through the addition of team specific lyrics and where a section of the melody is repeated, rather than the whole verse or chorus. The most popular lyric sung by the football fans in this context is 'there's only one [player's name]', which is interchangeable between teams and players. The lyrics sung by the Middlesbrough supporters, heard at the Liverpool v Middlesbrough match was insulting and directed at the Liverpool supporters.<sup>296</sup> The same tune 'Guantanamera' was sung using the repeated phrase of 'you're just a shit town in Europe'.

In summary, appropriated football anthems function in the same way as chants to provide a form of vocal participation that successfully provides support to the players and in many cases, insults the opposing team's supporters. In comparison to football chants, appropriated football anthems consist of longer units of songs, either a verse or a chorus and contain a substantial amount of lyrics sung to a melodic line that is longer in duration. Football anthems are also composed from well-known melodies, where the provenance of the song, (composer and/or performer) is readily identified. They are similar to chants in the sense that their performance is 'pure chorus' rather than being amplified and do not rely on an initial paradigmatic performance of the song.

Clear social markers, such as the continued use and singing of particular songs to the point where the song becomes associated with the team and in turn, the team become associated through the song, clearly identifies these football songs as anthems. The representative nature of football anthems, along the lines of a national anthem, becomes a form of identity for that football team and its supporters, strengthening a song's status as an 'anthem'.

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<sup>294</sup> Van Leeuwen, 'Music and Ideology', 25-54 ((accessed at [www.findarticles.com](http://www.findarticles.com) 15 February 2003, p. 8, par. 2).

<sup>295</sup> 'Guantanamera' by Sandpipers, released 15 September 1966 reaching number 7. *Guinness World Records British Hit Singles*, 14<sup>th</sup> edition, ed. by David Roberts (London: Guinness World Records Ltd, 2001), p. 390.

<sup>296</sup> Liverpool v Middlesbrough, Carling Cup 4<sup>th</sup> round, Anfield, 10 November 2004.

Many new songs are constantly being created from popular songs and new lyrics added to old versions. However, an increasing number of commissioned football songs that have been written for specific events, are being included on commercially available album compilations, of which many have been taken up by the supporters. The next section will discuss the second type of football anthem, the commissioned football anthem.

### *Commissioned football anthems*

As we have seen with appropriated football anthems, a song is arguably not a football anthem until it has been sung during or before matches and adopted by the fans. But this process of adoption is not always autonomous. Television advertising of football matches for example and the commercial release of football songs in the form of compilations CDs of 'football anthems' are both cases in which commercial institutions play a key role in the adoption of anthems.<sup>297</sup> Indeed the evidence for the widespread emergence of the 'anthem' in the context of football derives not only from the fans themselves, but also from compilation albums of football anthems, and from football club websites.<sup>298</sup>

When a selection of football songs is compiled for commercial release, it seems that this is the decisive moment that consolidates their description as football anthems. There seem to be two reasons for this. In the first instance a compilation defines the songs as anthems in a very direct sense through the display on the CD cover of the word 'anthem': a form of nomination. Secondly, once adopted, the term 'anthem' distinguishes the collection of songs as 'the best' of its genre or style and validates the compilation as being worthy and definitive in precisely that manner, which we examined with dance anthems. Once a song is dubbed an 'anthem' in the discourse of advertising or promotion all those other qualities discussed in the previous two chapters are invoked: participatory, rousing and suitable for creating community singing. In the case of football there is a further aspect, the consolidation of team support. As previously mentioned with regards to chants, unison singing, waving of scarves and flags and clapping to various football anthems are important elements of fan behaviour during matches to support the team and strengthen the

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<sup>297</sup> See Appendix 2.

<sup>298</sup> Many team websites have fan forums where past and future football songs and anthems are discussed. The poll results to find the 'Best Football Anthem' from 17 June 2004 was posted on <http://news.bbc.co.uk/1/hi/entertainment/music/3812755.stm> accessed 5 August 2004.

fans' identity. The vocal participation by the fans will always play a major role in matches and because of this there will always be a need for new songs and the revision of old songs.

Commissioned football anthems could be considered as songs for not just football supporters attending the matches, but more specifically the viewing spectators and supporters. Before discussing the implications of the existence of commissioned football anthems, we need to consider the importance of televised football matches and the growing viewing spectator.

*The commissioned football anthem: institutional factors*

Televised football makes the game available to a mass audience, many of whom watch the sport at home and in pubs as 'the technological power of the mass media ensures that every region in the nation can share the action (and thus participate) by watching on television or by listening to the radio'.<sup>299</sup> Despite the rise in televised football matches due to companies such as BSkyB and ITV, the attendance at live matches has increased. The table below shows the total average attendance figures for the premiership teams and the average attendance for two of the premiership teams, Manchester United and Liverpool.<sup>300</sup> The figures show the attendance for three seasons over a period of ten years.

*Table 4.1 – Football attendance figures*

Season	Average Attendance		
	Premiership Teams Overall	Manchester United	Liverpool FC
1994-1995	24,294	43,683	34,176
1999-2000	30,757	58,014	44,074
2004-2005	33,814	67,718	42,314

The figures in the table clearly show an overall increase in attendance with Manchester United achieving a 55.02% rise over the past 10 years and Liverpool's

<sup>299</sup> Richard Guilianotti, *Football: A Sociology of the Global Game*, reprint, (Cambridge: Polity, 2000), p. 23.

<sup>300</sup> Attendance figures found at [www.european-football-statistics.co.uk/attn/attneng.htm](http://www.european-football-statistics.co.uk/attn/attneng.htm) accessed 5 April 2005.

attendance rising by 23.81%, despite a slight fall in numbers from the 1999-2000 season to the 2004-2005 season. The average attendance for the premiership teams increased over the period of 10 years from 24,294 to 33,814, which is a rise of 39.12%. These attendance figures are important for television companies as live fans still form an integral part of football with the importance of live fans, emphasised during the broadcast through crowd shots and close-ups. Williams notes that television executives are keen to emphasise in televised matches, the live fans and spectators as they 'constitute part of the sports product that is of cultural significance'.<sup>301</sup>

With this rise in televised sports, viewers have become 'isolated' from the event, in terms of participating with the community of live fans present at the match.<sup>302</sup> However, there is still a need for non-attending fans to socially participate. As a result, they have re-created a kind of live situation around the television broadcast. Watching televised matches is according to Eastman and Riggs, an 'adequate level of participation for millions of fans and for many mediated consumption is preferred'.<sup>303</sup> Williams has further observed that televised coverage seems 'to be fostering new forms of friendship networks at home and elsewhere that mirror those established at live matches', which has seemingly led to the growth of mediated participation.<sup>304</sup> We can compare this kind of mediated participation with the accompanying music videos to rock anthems (as already discussed in Chapter 3), which also create a secondary level of participation, similar to that seen in live contexts.

Televised matches highlight a 'separation of contexts', the two contexts being the live fans and the viewing fans.<sup>305</sup> The televising of matches has not diminished the amount of participation shown by the fans, but rather allowed fans to show their support in the various locations where a television is available. The mass audiences, which view matches in pubs and other venues, form their own means of participating during the match and reacting to the development of the match. This could be seen as

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<sup>301</sup> John Williams, 'The Local & the Global in English Soccer and the Rise of Satellite Television', *Sociology of Sport*, 11, 4 (1994), 376-97 (p. 387).

<sup>302</sup> Margaret Morse, 'Sport on Television: Replay and Display' in *Regarding Television* ed. by E. Ann Kaplan (Frederick: University Publications of America, 1983), pp. 44-65 (p. 47).

<sup>303</sup> Susan Tyler Eastman and Karen E. Riggs, 'Televised Sports and Ritual: Fan Experiences' in *Sociology of Sport Journal*, 11(1994), 249-74 (p. 261).

<sup>304</sup> Williams, 'Rise of Satellite Television', p. 386.

<sup>305</sup> Thompson, *The Media and Modernity*, p. 85.

a result of being unable to join in with the many chants and songs generated on the terraces, which not only rouse the players, but strengthen fan identity and team support.

This participatory behaviour is seen by Eastman and Riggs to be a result of a 'linkage between the ritual value of watching televised sports and the idiosyncratic ritual behaviours that may accompany this viewing'.<sup>306</sup> Arguably it is the divergence in the rituals that occur in and out of the stadiums and the increase in the mediated participation of viewing audiences that has led to a certain form of football song, the commissioned anthem, becoming an integral part of televised football. Commissioned football anthems target the viewing fans and have become a means for television spectators to participate with the televised game, despite being unable to join in with the terrace supporters. These specially written songs, composed with a view to being sung in the terraces but more importantly away from the stadia, have become a popular feature and an almost expected additional element of football matches, in particular international matches such as the World Cup and UEFA cup for which many of the songs are written.

If we consider the factors involved in marketing commissioned football anthems it involves not only the fans, but the record company and football team and association. To the fans, buying a football anthem single could be considered as acquiring a form of team memorabilia, comparable to the team's shirt or scarf. To the record company, marketing football anthems to a huge fan base is potentially financially successful in terms of record sale profits and the football team and association benefits from the promoting of the team and match. The television companies also profit from the increased viewing figures, which can arguably be considered a result of the introduction of commissioned anthems. By recognising the televised viewers and fans as an extended fan-base that is not part of the live fan-base, these commissioned football anthems could be considered as another means (and addition to the football repertoire) for the viewers to vocally participate.

The commissioned anthem is a song that can be learned by the fans pre-match, which associates the fans with the team and provides a distinctive song to sing that enables the viewers to celebrate in a way that mirrors the team support seen in stadiums. The commissioned football anthems can also emphasise the group

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<sup>306</sup> Eastman and Riggs, 'Televised Sports and Ritual: Fan Experiences', 249-74 (p. 251).



identity of the viewing fans. The viewing group of fans are not necessarily going to join in with the chants and football anthems that are audible on the screen. Therefore by singing the 'official' commissioned anthem, they emphasise their group identity and support for the team.

Singing, as previously mentioned is an important means of participation in sports. Morse comments on how the crowd responds 'kinesthetically and vocally to each play in unison' and Eastman and Riggs further explain how vocal participation is 'an expression of support to a team'.<sup>307</sup> Because of the rise in televised matches and the groups, commissioned football anthems are becoming an essential feature to the televised event as not only are they representing the team and event by being an 'official' or recognised team anthem, but could be regarded as a form of advertisement. By singing the commissioned anthems that are specific to the match, the songs allow the detached viewing group a means of showing support whilst 'simultaneously defining membership in the group'.<sup>308</sup> The football songs have become an important factor in mediated participation or what Thompson describes as 'mediated quasi-interaction'; in other words the relatively limited participation, which is characteristic of the audiences for mass media.<sup>309</sup> Mediated quasi-interaction 'is monological in character' and 'does not have the degree of reciprocity and interpersonal specificity of other forms of mediation' therefore the participants are participating amongst their own group as a reaction to the game, without the ability to have any direct influence on the players, which is achieved by the terrace supporters.<sup>310</sup> If a group of fans watching a televised match begin singing a commissioned football song for example, this demonstrates the use of the song as a means of communicating their joint involvement as supporters with those present at the match. It must be stressed, however, that commissioned anthems are no better or worse than appropriated anthems. The main difference is that the commissioned anthems are written specifically for the event and have been promoted as an 'official' anthem and form of team/event representation. This therefore represents the viewing group of supporters less 'isolated' as Morse suggests and more involved in the match.

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<sup>307</sup> Morse, 'Sport on Television: Replay and Display', pp. 44-65 (p. 47); Eastman and Riggs, 'Televised Sports and Ritual: Fan Experiences', 249-74 (p. 259).

<sup>308</sup> Eastman and Riggs, 'Televised Sports and Ritual: Fan Experiences', 249-74 (p. 259).

<sup>309</sup> Thompson, *The Media and Modernity*, p. 84.

<sup>310</sup> Ibid.

With regards to the songs' description as football anthems, several factors seem to be involved in the attainment of 'anthem' status. By releasing the songs as singles and making them commercially available, the song becomes known by a wider audience through airplay, including the broadcast of accompanying music videos, which in general contains images of large groups of fans dressed in football paraphernalia singing along in unison (for example 'Vindaloo' and 'Three Lions'). As exemplified in Chapter 3, the representation of a 'live' audience as in rock anthem videos suggests co-presence, and teaches the viewers how and when to participate. In a similar way, by showing the adoption of the song through group vocal participation, the accompanying videos to commissioned football anthems demonstrate the song's suitability for vocal participation and status as a football anthem. As anthems are, as previously indicated throughout this thesis, sung by large crowds of people, the music video is suggesting its status already as an 'anthem' and the pre-championship success of the song, before receiving any chart success.

The chart success and sale potential of the song is increased as the music industry provides access to a mass audience, which includes both non-football and football fans. Major football clubs, such as Manchester United Football Club have a large number of fans both nationally and internationally and these form a ready niche-market for football songs and anthem records. The potential of national and international sales of football anthems ensures the success of the record and more importantly the international knowledge of the song. International releases of commissioned football anthems, particularly with accompanying videos as previously mentioned, provides a common song, or rather an officially assigned anthem that induces wide-scale participation for the viewing fans.

The music industry and the football association have become aware of the potential and growing expectation for new inspiring songs and in addition, the possible commercial success that occurs with the release of a football song. The majority of the songs are written for the England football team when participating in international championships and competitions and are actively encouraged by the football association who are involved with selecting 'official England team' songs. The football association's website gives details to fans of chosen songs, for example the choice of the Farm's 'All Together Now' for the EURO 2004 championship, as it

forms an important part of the promotion of the team and the championship.<sup>311</sup> The initial labelling of the songs as ‘official team songs’ instantly presents the song as being representative of the football team, the supporters and the country, therefore the use of ‘anthem’ works on the assumption that it is recognised as a secondary national anthem for the team. The demand for televised matches and the increasing release of football anthems by the record industry reflects the status of sport as a growing, ever more popular and often international experience as well as the important role that music has in uniting groups of people.

### *Analysis of commissioned football anthems*

The commissioned anthems can be observed as a continuation of the rock anthem form in terms of certain musical attributes and the faithful reproduction of the initial recorded version, unlike the appropriated football anthems, which could be described as the pre-mediated archetype of the ‘anthem’. Commissioned football anthems tend to display similar textual attributes to rock anthems, and yet still function in a similar way to the first type, the appropriated football anthem despite being essentially mediated. Commissioned anthems are, in other words, a hybrid type. I will briefly discuss two football anthems that have been commissioned and written for specific championships and have been successful commercially and with football fans; ‘Vindaloo’ and ‘Three Lions’.<sup>312</sup> These songs reached number 2 and 1 in the charts respectively, with ‘Three Lions’ reaching number 1 for a second time with a remix in 1998. (For a list of other football anthems refer to Appendix 2.)

Both songs (‘Vindaloo’ sung by Fat Les for the England World Cup team in 1998 and the 1996 England team song sung by Lightning Seeds and Baddiel and Skinner) display musical qualities that induce vocal participation and therefore rouse the crowd, which in turn motivates the teams. These songs are examples of writers copying aspects of a vernacular style in order to create an anthem or ‘sing-a-long’ song suitable for football fans to sing during matches and in addition, in other contexts where football is referred to.

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<sup>311</sup> [http://www.thefa.com/Euro2004/EnglandCamp/Alltogethernow/Postings/2004/05/Euro2004\\_SongTheFarm.htm](http://www.thefa.com/Euro2004/EnglandCamp/Alltogethernow/Postings/2004/05/Euro2004_SongTheFarm.htm) accessed 22/01/05.

<sup>312</sup> ‘Vindaloo’ by Fat Les, released 20 June 1998 (Telstar CDSTAS 2982), *Guinness World Records British Hit Singles*, 14<sup>th</sup> edition, ed. by David Roberts (London: Guinness World Records, 2001), p. 205; ‘Three Lions (The Official Song of the England Football Team)’ by Baddiel and Skinner and the Lightning Seeds, released 1 June 1996 (Epic 6632732), *Guinness World Records British Hit Singles*, p. 288.

The main function of these anthems is to induce group singing and this relies on the ‘sing-along-ability’ of the melodies. The musical example 4.7 below shows the overall melodic line as a short descending scale, comprising of three notes. The melodic pattern, or rather descending pitch contour provides a simple tune to vocally participate with. The intervallic range of a third and scalar pattern of the three notes is suited to group singing.

Example 4.7- ‘Vindaloo’

The musical notation for 'Vindaloo' is written on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of a descending scale of three notes (G4, F#4, E4) repeated four times. Each repetition is marked with a triplet bracket and the number '3'. The lyrics are: 'Vin-da - loo Vin da - loo Vin-da - loo Vin-da-loo na na'.

The overall structure of the chorus is a sequence of two 4-bar phrases where the second is repeated in sequence, a minor second higher. The short melodic phrases that create the melody are repeated with one syllable per note to a simple ‘long-quick’ rhythmic pattern. The combination of these features produce musical phrases are easy to imitate, and vocally reproduce (as previously highlighted in Chapter 2). It therefore becomes possible to participate with little or no pre-knowledge of the song. There is very little for a participant to learn in terms of the melody and the lyrics, emphasising its suitability for unison singing by large groups of supporters.

Example 4.8 – ‘Three lions’

The musical notation for 'Three lions' is written on a single staff in treble clef, with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The melody consists of a descending scale of three notes (G4, F4, E4) repeated four times. Each repetition is marked with a triplet bracket and the number '3'. The lyrics are: 'Three lions on the shirt\_ Jules Rim - et\_ still Glea - ming\_  
thir - ty years of hurt\_ Nev - er stopped me drea - ming\_'.

The musical example 4.8 above is an excerpt from the chorus and shows the melodic line as a descending scale with the melodic phrase containing an overall pitch range of a perfect fifth from f – c. The overall chorus is divided into two 4-bar phrases, the second phrase being a repetition of the first. The crotchet and tied quaver rhythms produce a melody that is easy to follow and suited to group unison singing. Once again, the repetition means that there is little for the participant to learn as no new musical ideas are introduced, only the next line of the lyrics.

In summary, the commissioned football anthems inspire a singularity among the groups of supporters watching the televised matches at home. Here, unlike in the stadium, there is no opportunity to create a duality of abuse between opposing supporters. The commissioned anthems, in a sense, become representative of the viewing fans as such, and help to produce another duality, that of the two separated contexts – the live fans in the stadium and the fans watching the televised match. This tendency has been further strengthened by the institutionalisation of the commissioned anthem in the recording and broadcasting industries. The examples of ‘Three Lions’ and ‘Vindaloo’ both demonstrated the typical musical attributes of the commissioned anthem, such as simple melodic phrases with overall descending melodic lines, inclusive lyrics and simple melodic rhythms, which encourage participation from the entire group of fans. The aim of these commissioned football anthems is to recreate the same interaction and sense of collectivity and collective identity that is seen in rock concerts with rock anthems, emphasising a clear link between the two types of anthems.

Ultimately, though, both appropriated and commissioned football anthems can be distinguished from the rock anthem in terms of their encouragement of gestural and vocal participation and the strengthening of collectivity *in support of a team*. Football anthems have evidently come out of the chant tradition and although they do not take the identifiable form of a chant, they share with it the aim of mobilising partisan support in the context of the binary opposition encountered at a football match. The contrast is between the hostile duality of the football match and the mutual singularity of the rock gig. Differences between the two broad types of ‘anthem’, to a great extent, bear on this difference in context.

Significantly, the extension of the ‘anthem’ to the bi-partisan arena of sport, and its institutionalisation in the form of the commissioned anthem, are tendencies that are now being encountered beyond football. The next section will further explore the broadening use of ‘anthem’ and show how the notion of football anthems can be extended to other sporting contexts.

### *Sports anthems: variations on the football anthem theme*

The use of ‘anthem’ in other sports contexts is becoming increasingly apparent. The term ‘football anthem’ has helped to promote the use of similar songs in other sports that create audience participation and facilitate the audience in their

role as active supporters. In addition to football matches, many other sports have their own team anthems or sports anthems, or indeed songs that are recognisably anthemic. Other types of sports anthems have become generated in a similar to football anthems by the fans during games who appropriate popular melodies and well-known songs and in some cases have had their own commissioned anthems. Crowd involvement and its participatory elements are vital in organised sports, but there are specific sports events where crowd involvement is kept to a minimum as they are not historically participatory.

The game of cricket for instance, was traditionally a spectator sport without a high degree of animated crowd involvement where the convention was only to applaud when a point was scored. The reserved and passive nature of the spectators could be compared to the 'behaviour of middle class concert or theatre audiences', which is vital in maintaining cricket's English representation of 'moral worth'.<sup>313</sup> By tradition, cricket calls for 'restrained approval, reserve and the curbing of displays of emotion from spectators', which contrasts with the higher levels of emotional display shown by the fundamentally working class football crowds.<sup>314</sup> This code of conduct that is supposedly to be adhered to by the spectators, however, has been disregarded by a group of England cricket supporters, known as the 'Barmy Army'.<sup>315</sup>

The Barmy Army is a group of fans whose agenda is to make the game of cricket more exciting, influence the players and display national support. The group achieve these objectives by waving flags and banners as a symbol of support for their country and by singing 'irreverent, insulting and even crudely abusive chants and songs directed at opposition fans and players'.<sup>316</sup> The active attempt from the Barmy Army to influence play may be successful as 'the stimulus of the crowd begins to produce sensation in the players', however, this behaviour 'flouts the norms of English cricket spectatorship' and is more analogous to the behaviour of football fans.<sup>317</sup> The use of chants such as 'We only lose when we're playing' (sung to the tune of 'Guantanamo') further emphasise the power of supporter involvement and

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<sup>313</sup> Matthew Parry and Dominic Malcolm, 'England's Barmy Army: Commercialization, Masculinity and Nationalism' in *International Review for the Sociology of Sport*, 39, 1 (2004), 75-94 (p. 77); For William's notion of cricket as an expression of 'moral worth', see John Williams, *Cricket and England: A Cultural and Social History of the Inter-War Years* (London: Frank Cass, 1999).

<sup>314</sup> Parry and Malcolm, 'England's Barmy Army', 75-94 (p. 77).

<sup>315</sup> The name Barmy Army was acquired by a group of English cricket supporters during the 1994-5 test by the *Sydney Morning Herald*.

<sup>316</sup> Parry and Malcolm, 'England's Barmy Army', 75-94 (p. 80).

<sup>317</sup> *Ibid.*, p. 81; *Ibid.*, p. 80.

the influence of football fan behaviour.<sup>318</sup> The transgression involved in importing anthem-like songs and raucous spectator participation is producing an ever more apparent quasi-football scenario.

The increase in participation by the cricket spectators, however, effectively highlights a lack of cricket anthems proper, compared to the range of football anthems, which has developed over the last two decades. This is reflective of the historically minimal crowd involvement and absence of unison participation at cricket matches. However, with the emerging influence of football supporter cultures on cricket spectators becoming more apparent, particularly with the Barmy Army, it may be that cricket spectator behaviour may change in the future and cricket anthems may become a feature of matches.

Cricket is an example of the growing influence team and sport anthems can have on the game. There are of course other example of sports that have their own anthems and songs, which have become synonymous with their particular sport or team. ‘We Will Rock You’ for example has been identified as a rock anthem, but it is also recognised amongst ice hockey fans and renowned for being a sports anthem within other sports. One reason for this transferability may be the crucial importance of the stadium in both rock and sports contexts. ‘We Will Rock You’ has become a song synonymous with sports events and has even been portrayed in films such as the 2004 film ‘Dodgeball’ where the gestural participation by the crowd is highlighted.<sup>319</sup>

In Canadian ice hockey, American baseball and basketball and European netball matches for example, only sections of the song (generally the chorus) are played over aloud speaker between points scored.<sup>320</sup> The choruses have short phrases and in general have ‘anthemic’ qualities that help to rouse the spectators and the players. The brief vocal participation isn’t about creating community singing, but more about spurring the players through spectator involvement. Compared to European sports, most American sports have very little vocal participation from the crowd, mostly cheering rather than singing. By playing sections of anthemic songs, it encourages and allows the fans to sing in unison in order to spur the players on.

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<sup>318</sup> Parry and Malcolm, ‘England’s Barmy Army’, 75-94 (p. 80).

<sup>319</sup> *Dodgeball*, (Rawson Marshall Thurber, 20th Century Fox, 2004).

<sup>320</sup> Sections of songs audible between point scoring during the netball games (Manchester 2002 Commonwealth Games) televised BBC, 25 July – 4 August 2002.

The following commercially available songs are an example of what the American sports network 'ESPN' regard as sports anthems and songs played during many ice hockey, baseball, football and basketball games. Although the songs on the album appear in their entirety, during the match only short phrases are played and sung along to by the supporters as a short 'time out' for the spectators to motivate the team without holding up the game, as singing does not occur simultaneously with the match. Not even a whole chorus is sung, which can be observed in European football matches. The list below shows the songs chosen to represent the ESPN network and the songs that are associated with broadcast matches.

*ESPN Stadium Anthems* <sup>321</sup>

1. Queen - "We Will Rock You"
2. Kernkraft 400 - "Zombie Nation"
3. Moby - "Bodyrock"
4. Fatboy Slim - "Because We Can"
5. EMF - "Unbelievable"
6. N.E.R.D. - "Rock Star"
7. 2 Unlimited - "Get Ready For This"
8. The Wiseguys (Feat. Greg Nice) - "Start The Commotion"
9. The Gap Band - "You Dropped A Bomb On Me"
10. Kool & The Gang - "Celebration"
11. Gary Glitter - "Rock And Roll Part 2"
12. C+C Music Factory - "Gonna Make You Sweat (Everybody Dance Now)"
13. Snap - "The Power"
14. Rednex - "Cotton Eye Joe"
15. Baha Men - "Who Let The Dogs Out"
16. Sister Sledge - "We Are Family"
17. Ramones - "Blitzkrieg Bop"
18. The D4- "Get Loose"

If we look at the types of songs chosen as 'ESPN Stadium Anthems', the majority employ short, 'catchy' phrases (averaging around five syllables per phrase) in the chorus that are easy to sing along with. The lyrics from a few of the choruses are shown below.

Baha Men -	<i>Who let the dogs out</i>
Sister Sledge -	<i>We are fam-ily</i>
EMF -	<i>You're un-bel-iev-a-ble</i>
Snap -	<i>I've got the pow-er</i>

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<sup>321</sup> Sports anthem compilation <http://www.amazon.com> accessed 10/22/2004.



The above phrases can be compared to the simplicity of the chorus of the rock anthem 'We Will Rock You' by Queen, which is also listed as an ESPN stadium anthem. In each case there are several commonalities that make it suitable for competitive sports. These include a limited note range, with a maximum note range of a perfect fourth. The phrases are short in length, with need for less breath and control of exhalation and the syllables that make up the phrases are all placed on separate notes, which emphasises the pertinence of the lyrics. The 'sing-along-ability' of the above songs highlights the potential for appropriation, moreover, the appropriative nature of rock anthems in sports contexts.

The lyrics of the aforementioned are also suitable for appropriation outside the rock community. 'We Will Rock You' is a phrase that could be interpreted in sports contexts, where the stakes are high and winning is an important, as a threat to the opposing team. The verb 'rock' could be interpreted as 'beat' or defeat the opponents, which is better suited to sports games and matches. 'I've got the power' is also a phrase suitable for sports that highlights the strength and winning attributes of a team in the same way as the use of Queen's 'We are the Champions' that is often heard at the end of various sporting events.<sup>322</sup> Again, the rock anthem has the qualities needed by the fans and players to unite, rouse and support and by using these songs in a sports context allows the fans to vocally and gesturally participate, allowing the participants to become part of the sports event. This element of the rock anthem that creates the rock community, also applies to the strengthening of the sporting community present at sports events.

However, what really distinguishes the US sports anthems from European sports anthems is how they are deployed at the stadium. Participation in US games is moderated as they are sung along to a backing tape, rather than taking the form of the seemingly spontaneous and crowd-driven *a capella* vocal participation found among European sports crowds. The backing tape restricts singing, therefore US supporters do not change lyrics, and short sections of the chorus or verse are sung along to, rather than whole choruses as seen in European matches. The result of singing along, however, does for that brief moment, join supporters together in order to spur on players and influence the game. What is interesting to note is that US football teams

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<sup>322</sup> Queen's 'We are the Champions' heard at end of Liverpool v Middlesbrough match Anfield, 10 November 2004 and during the Manchester 2002 Commonwealth Games televised 25 July – 4 August 2002, BBC.

are commissioning anthems or 'fight songs' for teams in order to increase the vocal participation from the supporters and to have official team anthems. The Philadelphia football team has a new anthem called 'Fly Eagles Fly' that is specifically designed and written for crowd participation, emphasising the power of team songs, as discussed in the previous 'commissioned football anthems' section.<sup>323</sup>

So, in this section we have seen how sport anthems have proliferated, especially in the U.S. On the one hand, from a sociological point of view, football and U.S. sports anthems are very similar. The role of both is to encourage gestural and vocal participation. On the other hand, what distinguishes British and American anthems is the extreme simplicity and lack of autonomous appropriation found in the latter case. Where U.S sports anthems seem to have moved almost immediately to a highly institutionalised stage with the use of backing tapes and prompts, in the case of British cricket the performance of anthems is, for the moment, at least a strongly sub-cultural phenomenon. Yet these tendencies may not be mutually exclusive.

## **Conclusion**

This chapter has been concerned mainly with the appropriation of the term 'anthem' and the construction of other types of 'anthem'. Above all, it has shown the spread of the 'anthem' beyond rock to new constituencies and contexts and with new kinds of source material. In the context of sport, football anthems refer to the specific musical characteristics that induce crowd participation. In this sense, the term alludes to the qualities of rock anthems and the re-creation of the stadium rock crowd during football matches. By using the term 'anthem' to describe vocal and gestural participation it highlights the close association of football anthems with rock anthems, yet at the same time, it also distinguishes the football anthem as a specific form based on bi-partisanship and the production of a hostile duality.

The term 'anthem' has also become a form of representation, particularly in football, where an anthem is emblematic of a team, the fans and/or a country. Similarly, gay anthems have become associated and representative of the gay dance community. In both types, football anthems and gay anthems, the social and musical process all produce the result of community building. In addition to the spread of the

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<sup>323</sup> The Eagles' fight song 'Fly Eagles Fly' featured on *EAGLES: The Movie*, dir, Paul Doyle Jnr, Hart Sharp Video, 2005. <http://trumbore.com/eagles/movies/fight.html> accessed 2 September 2005.

‘anthem’ to create new ‘anthem’ types, the role of mediation has contributed to the spread of the use of the term ‘anthem’.

‘Anthem’, as a label is not only recognised as being representative and an identifier participatory songs, but has become a signifier of ‘the best’ from its use on compilation albums, which is illustrated by dance anthems and the constant creation of new compilations that pick out the best tunes at that moment in time. I referred to the emblematic nature of ‘anthem’ to describe how it may conjure up an instant idea, meaning and myth, which is not just exclusive to national and rock anthems. Indeed, it is clear that ‘anthem’ has not only progressed as a socio-musical practice, but as a term used for labelling and representation.

## CONCLUSION

The aim of this thesis was to reveal the main attributes that constitute a rock anthem. In deconstructing the rock anthem, I have undertaken musical analysis and analysis of discourse (in the shape of lyrics) as well as of the paralinguistic, gestural elements at play. These approaches are determined by the nature of the anthem as a vehicle for encouraging participation. Crucially, this participation is multi-modal, that is to say it involves a variety of forms of communication: singing or chanting along, hand-clapping, swaying, waving and so on. Moreover, in exploring the elements that are proper to each of these aspects of rock anthems, I have been able to apply my findings to consider the historical progression of the anthem as a socio-musical practice through ‘new’ types of anthems and the spread of the ‘anthem’ as a term. This has involved some analysis of the social institutions in which the anthem is embedded, such as the media and organised sport. Throughout, I have drawn on interview material from participants, particularly a group of active rock fans in order to further tease out key issues.

Initially, through textual analysis, I demonstrated common musical elements within a number of rock anthems, highlighting the often hymn-like nature that can be traced back to national anthems. Effectively, these musical and lyrical attributes proved to be conducive to creating vocal participation from the audience, again highlighting the group-singing function of hymns. While emphasising musical simplicity, I also commented on the pedagogical effect of rock anthems and its role as a ‘teaching text’, seemingly encouraging participation without the need of pre-knowledge from the audience. This pedagogical notion not only applies to a live context, but extends to the role of music video. In developing the idea of the fundamental pedagogic characteristic of rock anthems, I explored the use of filming techniques in an analysis of rock anthem videos to show an inclusion of audience participation and its influence as a form of mediation in teaching audiences how and when to participate.

The act of participating during rock anthems cannot be understated. Audience participation can be regarded as the main observable, identifiable feature of rock anthems in a live context. I showed the different types of gestural participation that feature alongside vocal participation, which has become synonymous with various rock anthems. Once again, music video arguably plays a key cognitive role in the world-wide

recognition of the accompanying gestures and emphasises the integral feature of participation. Participation is not just the musical and rhythmic features made visual or indeed a visual underlining of key lyrics, it is important in audience/band interaction that takes place in a live setting. Participation generates collectivity.

Collectivity can be thought of as an outcome during the performance of a rock anthem. Collectivity is the collective behaviour of the audience that can be observed as the alignment of gestures throughout the entire audience. This mode of audience participation, which I described as singularity, not only describes the type of audience participation but also the notion of the conjoining of the audience and band to produce one, singular performer. The idea of the 'anthem' creating 'one performer', contrasts with early sacred anthems that involved a duality of constituents (significantly, another kind of duality arises in the case of sports anthems). The key shift towards singularity takes place with the emergence of secular anthems, such as national anthems that are centred on the audience as co-performers. I further developed this idea of singularity and gestural participation in the discussion of communities, most notably the rock community, with reference to Queen's performance at 'Live Aid'.

Although I have presented the musical and social role of rock anthems in terms of its present context, I have also considered the 'anthem' in terms of its historical context. In doing so, I was able to highlight the continuity-change that has taken place in the progression of the 'anthem', both in its earlier pre-rock guises, and as it continues in examples such as football and dance anthems. In the case of rock anthems, participation and community are built on the notion of the rock tradition, continuity and even heritage. This notion extends to football anthems, which also displayed similar socio-musical features as rock anthems. Participation and community in dance anthems, however, is dependent on immediacy and the invocation of the present.

Whilst the emphasis was clearly on the community building feature of the 'anthem' in different contexts, the broadening of the 'anthem' does not just apply to the creation of new anthem types as socio-musical practices, but also as a term. From the evidence presented, such as the vast number of compilations and examples of journalistic uses of the term, the 'anthem' has taken on a descriptive role, becoming a general purpose marketing label. This consequently has highlighted the ambiguity of the specific socio-musical practice on which that label was originally based.

The mass mediation of the 'anthem' through CD compilations for example has not only spread the 'anthem' as a practice to new constituencies through new styles, but also as a label. Indeed, there is further scope to investigate how various forms of media impact on the spread of the 'anthem' and how it may influence future 'anthem' types and uses of the term.

New types of anthems, such as football, gay and dance anthems have focused on the representative nature of anthems. In terms of football, the anthems have become a way for supporters to show their allegiance to a particular team. Similarly, gay anthems have become a way for gay men and women to legitimize their subculture and existence. The social groups use the anthems as a form of representation. In this context, the 'anthem' is emblematic and functions in the same way as in a national anthem: it is representative and community affirming.

One general observation of anthems in respect of historical and recent forms is its significance as a form for the creation of social cohesion and as a document to carry messages that are considered important at a particular historical moment. They are unique documents of these aspirations and sentiments. Sacred anthems such as 'My Heart is Inditing' were written for coronations, the verse anthem 'Behold, O God our Defender' was sung during the threat of plague and appropriate during times of adversity, national anthems were central in expressing and constructing national identity during times of war. Political anthems and even football anthems dominate popular conscience, demonstrating social aspirations and sporting sentiments. If we consider the significance of football anthems this demonstrates the social importance of the sport, which culturally dominates countries and includes a considerable percentage of the population and television audiences.

Although the rock anthem clearly belongs to both rock and anthem genres, it is also clearly a genre in its own right, with specific musical and social elements. Anthems can be regarded as rock songs that induce audience unison vocal and gestural participation to form a singularity. This is certainly recognized by music fans and the music industry, with terms such as 'anthemic' and 'anthemness', becoming more apparent. These ubiquitous terms seem actually to allude to the over-arching 'anthem' quality identified in this dissertation; that is, tending to encourage audience or lay participation. The forms of such participation are of course seen as being diverse, and may range from gestural participation to the 'sing-along' nature of the song. However,

there is also a counter tendency in contemporary music culture, whereby the use of 'anthem' or 'anthemic' may not always refer to an anthem in a genre-defining way. Rather, the terms may be used as a form of advocacy or promotion, to indicate simply that the song in question is very good, even of canonical status.

Finally, it is worth considering one issue that this research has raised, but not addressed. This concerns agency. Precisely because the 'anthem' is an interactive, participatory form it is difficult to evaluate whether it is writers, performers or indeed audience members who have driven the historical process of its development. Is there intention at work here, and if so whose? This is an area of study that surely needs to be researched further.

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The Righteous Brothers, 'Unchained Melody' (London HL 9975, 1965), (re-issue, Verve/Polydor, PO101, 1990)  
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*School of Rock* (Richard Linklater, Paramount, 2003)  
Spears, Britney, Knowles, Beyoncé and Pink, 'We Will Rock You', *Pepsi Advert* (MTV (UK), 26 January 2004)  
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# APPENDIX ONE: QUESTIONNAIRE RESULTS

**TABLE A1.1**

Song	Level of Agreement (number of respondents)				
	Strongly Agree	Agree	Don't know	Disagree	Strongly Disagree
We are the Champions	99	0	0	1	0
We Will Rock You	97	3	0	0	0
Bohemian Rhapsody	65	26	3	6	0
Stairway to Heaven	63	24	5	5	3
Born in the USA	51	36	4	7	2
Another Brick in the Wall	42	40	6	9	3
Another One Bites the Dust	42	32	6	20	0
Summer of '69	39	31	13	16	1
Livin' on a Prayer	38	34	9	16	3
Let it Be	35	33	4	19	9
Rockin' all over the World	34	36	23	5	2
All You Need is Love	33	33	10	16	8
The Final Countdown	33	30	15	15	7
Saturday Night's Alright for Fighting	24	29	18	26	3
Jumping Jack Flash	21	34	24	16	5
Enter Sandman	22	29	24	19	6
Layla	20	44	14	20	2
Crazy Nights	18	23	30	24	5
Blowin' in the Wind	17	25	22	25	11
Wonderwall	15	28	15	27	15
Sunshine of your Love	14	23	36	25	2
Thriller	14	22	10	31	23
Dancing Queen	13	23	6	35	23
Unchained Melody	13	15	15	32	25
Gimme all your Lovin'	12	34	20	28	6
A Design for Life	12	15	47	16	10
Losing My Religion	11	21	26	30	12
Dancing in the Street	9	25	20	34	12
Surfin' USA	6	28	8	49	9
All Together Now	0	11	51	26	12

## COPY OF QUESTIONNAIRE

Do you think the following songs are rock/pop anthems? Put a cross in the box that best describes your answer.

	Strongly Agree	Agree	Don't Know	Disagree	Strongly Disagree
1. We Will Rock You (Queen)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Altogether Now (Farm)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Layla (Derek and the Dominoes)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Surfin' USA (Beach Boys)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Dancing Queen (Abba)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Rockin' All Over the World (Status Quo)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. Wonderwall (Oasis)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. Born in the USA (Bruce Springsteen)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. Stairway to Heaven (Led Zeppelin)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. We Are The Champions (Queen)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11. All you need is love (The Beatles)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12. Losing my religion (REM)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13. Another brick in the wall (Pink Floyd)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14. A Design for life (Manic Street Preachers)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
15. Dancing in the street (Martha & Vandellas)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	Strongly Agree	Agree	Don't Know	Disagree	Strongly Disagree
16. Another one bites the Dust (Queen)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
17. Living on a Prayer (Bon Jovi)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18. Jumping Jack Flash (Rolling Stones)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
19. Thriller (Michael Jackson)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20. Gimme All Your Lovin' (ZZ Top)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21. The Final Countdown (Europe)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
22. Enter Sandman (Metallica)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
23. Crazy Nights (Kiss)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
24. Sunshine of your Love (Cream)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
25. Blowing in the wind (Bob Dylan)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
26. Unchained Melody (Righteous Brothers)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
27. Bohemian Rhapsody (Queen)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
28. Summer of '69 (Bryan Adams)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
29. Saturday night's alright for fighting (Elton John)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
30. Let It Be (The Beatles)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Thank you for participating.

## APPENDIX ONE: LIST OF ROCK ANTHEMS

The following table shows the songs described by the interviewees as rock anthems and the number of interviewees who listed the song on 10 May 2003, Prestatyn, Wales.

*TABLE A1.2*

SONG	NUMBER OF RESPONDENTS WHO NAMED THE SONG
We are the Champions (Queen)	12
We Will Rock You (Queen)	11
Bohemian Rhapsody (Queen)	5
Radio Ga Ga (Queen)	5
Stairway to Heaven	3
Smoke on the Water	2
Smells Like Teen Spirit	2
Ace of Spades	1
Rock n' Roll	1
Friends Will Be Friends (Queen)	1
Hey Jude	1
Imagine	1
Rockin' All Over the World	1
Tie your Mother Down (Queen)	1
Whisky in the Jar (Thin Lizzy)	1

TEXTUAL FORM	COGNITION	PARTICIPATION	GENRE/ STATUS	LONGEVITY	SCALE/SIZE	AFFECT
Catchy tune	Easily recognisable	'Sing-a-long-able'	Rocky	Lasts for years	Big	Emotional
Good hook line	Instantly recognisable	Sing to it	Classic song	Listen to it for the rest of your life	Big crowds	Inspiring
Accessible short riff	Memorable	Something you can participate to	Popular		Big space	pride
Repetitive	Sticks in your head	Clap along to	Legendary	Song lives long	Big song	great
Lyrics you can relate to	Everyone knows it even non-fans	Brings everyone together	Icon		Fills stadiums	
	Well-known	Grabs everyone despite fan base			Grandiose	
		Join in				



## APPENDIX ONE: INTERVIEW TRANSCRIPTS

The following are the responses from 20 rock fans who participated by answering questions during short interviews carried out on 10 May 2003, Prestatyn, Wales. The questions are emboldened in order to distinguish from the interviewee's responses.

1. **Name** Dave **Age** 32 (Cambridge)  
**What is a rock anthem?**  
It's easily recognisable and sing-along-able. A song you can join in.  
**Can you give a few examples of rock anthems?**  
'Champs', 'We are the Champions' definitely, and 'Radio Ga Ga', there's loads.  
**Where are anthems used and/or heard? Who do you think uses anthems?**  
Mostly sports events, places where you join in, that kind of thing.
2. **Name** Aaron **Age** 33 (Wales)  
**What is a rock anthem?**  
Well it's a well known song. Everyone knows it. It lasts for years.  
**Can you give a few examples?**  
'We are the champs', 'we will rock you'.  
**Where are anthems used and/or heard? Who do you think uses anthems?**  
Sports, anything like that.
3. **Name** Trevor **Age** 40 (Stoke-on-Trent)  
**What is a rock anthem?**  
Something you remember, you know, everyone knows it even non-fans.  
**Can you give a few examples of rock anthems?**  
Bo Rhap, Champs, led zep's stairway, is that enough?  
**Where are anthems used and/or heard? Who do you think uses anthems?**  
Football. Stadiums and erm, commercials.
4. **Name** Phil **Age** 44 (Stoke)  
**What is a rock anthem?**  
It's rocky, you can sing along to it and join in, participate and that, you know clap and stuff.  
**Can you give a few examples of rock anthems?**  
Champs, 'Radio Ga Ga', that sort of song.  
**Where are anthems used and/or heard? Who do you think uses anthems?**  
Adverts.
5. **Name** Keith **Age** 28 (Birmingham)  
**What is a rock anthem?**  
Memorable song.  
**Can you give a few examples of rock anthems?**  
'Born to be wild', 'stairway', 'whisky in the jar' by Thin Lizzy and something like 'radio ga ga', with the clapping thing going on.

**Where are anthems used and/or heard? Who do you think uses anthems?**

What like commercials? Yeah that.

6. **Name** Beverley **Age** 37 (Blackwood, South Wales)

**What is a rock anthem?**

Well it's a classic isn't it? It makes you feel proud and it's like Queen, all big and grandiose and you know it instantly when you hear it.

**Can you give a few examples of rock anthems?**

'Bo Rhap', 'smoke on the water', 'stairway' by led zeppelin

**Where are anthems used and/or heard? Who do you think uses anthems?**

Tribute bands all do anthems and the jingles on ads.

7. **Name** Rod **Age** 24 (Birmingham)

**What is a rock anthem?**

Sticks in your head and is memorable. Its got that riff, accessible short riff, you know it when you hear it.

**Can you give a few examples of rock anthems?**

It's the instantly recognisable songs, there's loads, I know, led zep 'rock and roll', 'tie your mother down', 'smoke on the water', with that riff.

**Where are anthems used and/or heard? Who do you think uses anthems?**

Football, radio, TV

8. **Name** Terese **Age** 39 (Bath)

**What is a rock anthem?**

You can sing to it, it lives long, for a long time and is popular but not only that its done by legends, it a legend.

**Can you give a few examples of rock anthems?**

'Champs', 'rock you', 'Bo Rhap', 'Imagine', all the big ones.

**Where are anthems used and/or heard? Who do you think uses anthems?**

TV, sports, radio TV satellite.

9. **Name** Mary **Age** 52 (Manchester)

**What is a rock anthem?**

Catchy. Its got lyrics you can relate to, can't think of anything else.

**Can you give a few examples of rock anthems?**

'Champs', 'rock you'.

**Where are anthems used and/or heard? Who do you think uses anthems?**

Football matches, stadiums, sports events, all that.

10. **Name** Mark **Age** 22 (Bolton)

**What is a rock anthem?**

It's popular, recognisable

**Can you give a few examples of rock anthems?**

Nirvana, 'smells like teen spirit', 'ace of spades'

**Where are anthems used and/or heard? Who do you think uses anthems?**

Weddings parties

11. **Name** Russell **Age** 31 (Cardiff)

**What is a rock anthem?**

A song done by good performers and you listen to for the rest of your life.

**Can you give a few examples of rock anthems?**

'Stairway', 'Bo Rhap'

**Where are anthems used and/or heard? Who do you think uses anthems?**

Mostly football events

12. **Name** Leanne **Age** 45 (London)

**What is a rock anthem?**

Well, it's emotional and brings everyone together, yeah.

**Can you give a few examples of rock anthems?**

'Champs', 'Bo Rhap', 'Rock you'

**Where are anthems used and/or heard? Who do you think uses anthems?**

Concerts, sports events, funerals

13. **Name** Jim **Age** 41 (Newcastle)

**What is a rock anthem?**

Catchy, don't know how else to describe it

**Can you give a few examples of rock anthems?**

'Champs', 'rock you', 'rockin' all over the world' by the one and only Quo, 'teen spirit' by nirvana

**Where are anthems used and/or heard? Who do you think uses anthems?**

Ice hockey, football stadiums, adverts

14. **Name** Janet **Age** 60 (Surrey)

**What is a rock anthem?**

You sing along to it and it inspires you and you feel great.

**Can you give a few examples of rock anthems?**

'Rock you', 'Champs', 'friends will be friends' and 'radio ga ga'

**Where are anthems used and/or heard? Who do you think uses anthems?**

Sports events and TV, teah they did that evian water commercial using rock you didn't they, yeah. That's got to be a rock anthem.

15. **Name** Jacky **Age** 45 (Oxford)

**What is a rock anthem?**

Let's see, its definitely got a hook line, repetitive and you got to clap to it.

**Can you give a few examples of rock anthems?**

'Champs', 'rock you', 'ga ga'

**Where are anthems used and/or heard? Who do you think uses anthems?**

Stadiums, sports events, conventions and gatherings with loads of people.

16. **Name** Wendy **Age** 51 (New York)

**What is a rock anthem?**

Well the song grabs you and everyone. You don't need to be a fan, so it grabs everyone despite fan base. Its an icon for sure.

**Can you give a few examples of rock anthems?**

Champs and we will rock you

**Where are anthems used and/or heard? Who do you think uses anthems?**

Sporting events mainly.

17. **Name** Simon **Age** 31 (Hertfordshire)

**What is a rock anthem?**

You're inspired to sing along to the song. It's a song that fills stadiums and really makes a great sing-along by everyone.

**Can you give a few examples of rock anthems?**

'Champs', 'hey jude'

**Where are anthems used and/or heard? Who do you think uses anthems?**

Big venues, big places, share with other people.

18. **Name** Julie **Age** 24 (Birmingham)

**What is a rock anthem?**

Big song with big crowds

**Can you give a few examples of rock anthems?**

'We will rock you'

**Where are anthems used and/or heard? Who do you think uses anthems?**

Sports

19. **Name** Jo **Age** 26 (Leeds)

**What is a rock anthem?**

Something you can clap to, big song for big space.

**Can you give a few examples of rock anthems?**

'Rock you'

**Where are anthems used and/or heard? Who do you think uses anthems?**

Sports, arenas, stadiums

20. **Name** Dave **Age** 65 (Cornwall)

**What is a rock anthem?**

Popular legendary, sing along song.

**Can you give a few examples of rock anthems?**

'Rock you'

**Where are anthems used and/or heard? Who do you think uses anthems?**

Radio TV sports.

## APPENDIX ONE: UCI SURVEY RESULTS

UCI (United Cinemas International) surveyed 1005 people at their cinemas in Manchester, Greenwich, Cardiff and Norwich on 30 & 31 January 2004. The survey coincided with the release of the film 'School of Rock'.

Information accessed 05/26/2004 at

[http://www.uci.co.uk/index.php?page=news\\_print&news\\_id=406](http://www.uci.co.uk/index.php?page=news_print&news_id=406)

### **'School of Rock' - Top 20 Rock Anthems:**

1. We Will Rock You-Queen (1977)
2. Bohemian Rhapsody - Queen (1975)
3. Smells Like Teen Spirit - Nirvana (1991)
4. The Final Countdown - Europe (1986)
5. Livin' On A Prayer - Bon Jovi (1986)
6. All Right Now - Free (1970)
7. Layla - Derek & The Dominoes (1970)
8. Eye Of The Tiger - Survivor (1986)
9. The Best - Tina Turner (1989)
10. Addicted To Love - Robert Palmer (1986)
11. Walk This Way - Aerosmith & Run DMC (1986)
12. Is This Love - Whitesnake (1987)
13. (I Can't Get No) Satisfaction - The Rolling Stones (1965)
14. Bat Out Of Hell - Meatloaf (1977)
15. Should I Stay Or Should I Go? - The Clash (1982)
16. School's Out-Alice Cooper (1973)
17. Rockin' All Over The World - Status Quo (1977)
18. Stairway To Heaven - Led Zeppelin (1971)
19. I Believe In A Thing Called Love - The Darkness (2003)
20. 20th Century Boy - T Rex (1973)

## APPENDIX TWO: VARIOUS ANTHEM COMPILATIONS

The following shows the various types of anthem compilation albums as listed on <http://uk.towerrecords.com>. 17 November 2004.

- Absolute Trance: The Biggest Dance-party Anthems* (Mix Connection Records 71340514522, 2002)  
*Air Guitar Anthems* (Emi Gold 724353847524, 2002)  
*International Anthems: Alive & Kickin' Compilation* (CDS Music CDB0231740042, 2002)  
*Anthem Alert* (Water Music Records 060 422, 2004)  
*Anthems Vol. 2 1998-1992* (1997)  
*Anthems For The Rotten* (SPV, 2001)  
*Anthems Of House* (Decadance DECBOX 3CD, 2001)  
*Anthems Of Old Skool* (Inspired INSPCD 38, 2004)  
*Anthems Of Trance* (Ministry Of Sound/Inspired, 2004)  
*Amazon Club Anthems* (Amazon AMAZC5, 2004)  
*Ba Ba Boom Time (Treasure Isle Rocksteady Anthems 1966-1968)*(Sequel NEMCD 473, 2000)  
*Best Ibiza Anthems...Ever!* (Virgin TV VTDCDX 254, 2000)  
*Best Dance Classics (2 CDs Of Classic Club Anthems)* (Virgin TV VTDCD 671, 2004)  
*Outlaw Anthems: Blood For Blood* (Victory Records (USA) 173, 2002)  
*Anthems For The Underdog: B Movie Heroes* (Spank SPANKCD 005, 2003)  
*Christian Rainbow Anthems* (Blue Moon Records, 2004)  
*Classic Rock Anthems* (Crimson CRIMCD98, 1997)  
*Clone Zone Dance Anthems 2003-10-06 / Almighty*  
*Club Anthems '99* (Decadance, 1999)  
*Club Anthems* (Decadance DECBOX 7CD, 2001)  
*Club Anthems Vol. 1* (Ultra Records, 2004)  
*Club Anthems: Ballboy* (SL LONE 11, 2001)  
*Club Mix 2002 (40 Of The Biggest Club Anthems)* (Universal Music TV, 2002)  
*Country Anthems* (Masters 1240, 2001)  
*Crash! Indie Anthems (1982-2004)* (BMG TV 753634, 2004)  
*Indie Anthems* (Universal Music TV 9826954, 2005)  
*Cream Anthems* (Deconstruction 74321326152, 1995)  
*Cream Anthems* (Deconstruction 74321529622, 1997)  
*Cream Anthems 2000*(Virgin TV VTDCD272, 1999)  
*Cream Anthems 2002* (Emi/Virgin, 2002)  
*Cream Trance Anthems* (Virgin TV, VTDCDX 4862002, 2002)  
*Dance Anthems* (1998)  
*Dance Floor Anthems* (1999)  
*Dance Nation Anthems* (MOSCD52, 2002)  
*Dance R&B Anthems Vol.4* (Festival Mushroom E574269, 2003)

*Dave Pearce's Dance Anthems - Summer 2003* (Ministry Of Sound/Inspired, 2003)  
*Dave Pearce's Dance Anthems - Spring 2004* (Ministry Of Sound/Inspired, 2004)  
*Dave Pearce Presents 40 Classic Dance Anthems* (Ministry Of Sound/Inspired 5471962, 1999)  
*Half-Wit Anthems Deadweight* (Orchard Records 0084, 2002)  
*Dedication Youth Murder Anthems* (Deathwish Records 3, 2001)  
*Deep Purple Anthems* (EMI Gold 5285122, 2000)  
*Digital Empire: Techno Anthems* (Cold Front Records 4362, 2000)  
*V.2 Hardhouse Anthems DJ Jacqueen* (49003, 2001)  
**Anthems** Of Ancient Splendour Dominance (Scarlet 004CD, 1999)  
*Driving-Rock Anthems* (EMI Gold (Australia) 5923552, 2004)  
*80's Dance Anthems* (Crimson MIDCD044, 1999)  
*England Anthems 2002* (Decca 4730072, 2002)  
*ESPN Stadium Anthems: Ultimate X* (Hollywood 720616238726, 2003)  
*Essential Anthems: Dance* (66182, 2002)  
*Essential Club Anthems* (FLUTE ESSECD13, 1999)  
*Essential Ibiza Anthems 2* (Beechwood, 2002)  
*Extreme Anthems* (Rumour 2002)  
*Extreme Wrestling Anthems 1* (55552, 1999)  
*Extreme Wrestling Anthems 2* (55562, 1999)  
*Galactic Anthems* (Galactic, 2002)  
*Garage Anthems* (Decadance (UK) DECBO2CD, 2001)  
*Gay Anthems Vol. 1* (1998)  
*Glasgow Celtic Supporters' Anthems* (Emerald, 2003)  
*Glasgow Celtic FC Anthems (The Greatest Collection Of Celtic Anthems)* (Emerald, 2003)  
*Greatest Guitar Anthems* (EMI Catalogue, 2004)  
*Greatest Sports Anthems - Vol. 1* (1994)  
*Happy Anthems Vol. 1* (Rumour, 1993)  
*Happy Anthems Vol. 3* (Rumour, 1995)  
*Happy Anthems Vol. 4* (Rumour, 1996)  
*Happy Mardi Gras! Party Anthems Volume 8* (Mardi Gras, 2002)  
*Heavy Metal Anthems* (Castle Pie, 1999)  
*Hard Dance Anthems 2003* (2002)  
*Hard House Anthems 4* (Nukleuz, 2003)  
*Hard House Anthems 2004* (Nukleuz, 2004)  
*Hard Trance Anthems (The Hardest Trance & Funkiest Hardhouse)* (Decadance, 2002)  
*Home T./Cocoa Tea/Shabba Ranks Pirates Anthem* (Greensleeves, 1998)  
*Horny Ibiza Anthems* (1999)  
*House Anthems Vol.1* (Virgin TV VTDCDX 424, 2002)  
*Ibiza Anthems* (1998)  
*Ibiza Summer Anthems Vol.2* (Club Cuts, 1999)  
*Indie Dance Anthems* (Sony, 2003)  
*Irish Dance Anthems Vol.1* (Emerald, 2003)  
*Irish Dance Anthems Vol.2* (Emerald, 2003)  
*Italian Dance Anthems and Euro Hits* (Ultra Records, 2004)  
*Karaoke - Rock Anthems* (Star Trax, 2004)  
*Karaoke Anthems* (EMI Gold, 2003)  
*Kid Dynamite Cheap Shots Youth Anthems* (Jade Tree, 2003)

*Kiss Anthems V2* (1997)  
*Last Resort Skinhead Anthems* (2004)  
*Let's Groove (40 Of The Very Best Funky Disco Anthems)* (DMG TV, 2003)  
*More Than A Feeling (The Greatest Rock Anthems Of All Time)* (Sony TV, 2004)  
*Naughty But Nice Future House Anthems 2001 (Mixed By Alex P & Brandon Block)* (Castle Music, 2000)  
*Non-Stop Dance Anthems* (1998)  
*Nukleuz Presents: Hard House Anthems 2001 (Mixed By BK & Ed Real /The Original & The Best)* (Virgin TV VTDCDX 364, 2001)  
*Nick Satan & The Rockin' Devils Teddy Boy Anthems* (Nervous, 2004)  
*Norman Jay Presents Philadelphia (The Underground Anthems Of Philadelphia Soul 1973-1981)* (Harmless, 2004)  
*Northern Soul Floorshakers (20 Anthems & Rarities From The RCA Vaults)* (Music Club, 1999)  
*Original Dance Album Vol.1 - 20 Wicked Old Skool Anthems* (Emi Gold,2002)  
*Paul Oakenfold/Nick Warren Cream Anthems 1997* (De-Construction, 1997)  
*Power Ballads Vol.2-The Greatest Driving Anthems In The World... Ever!*, (Virgin TV VTDCD 619, 2004)  
*Progressive Anthems* (2001)  
*Progressive Rock Anthems* (St. Clair 44032, 2002)  
*Put Your Foot Down And Drive - 35 Classic Driving Anthems* (Columbia, 2002)  
*Q – Anthems* (Virgin TV, 2001)  
*Ragga Jungle Anthems Vol. 1* (Greensleeves, 1996)  
*Ragga Jungle Anthems Vol.2* (Greensleeves, 2002)  
*Rave Anthems* (Castle Pie, 1999)  
*Rave Anthems* (Zyx, 2002)  
*Rave Anthems: Old Skool Classics* (2002)  
*Reggae Anthems* (Direct Source, 2004)  
*Rewind (Garage Classics - The Biggest Garage Anthems Of All Time)* (Ministry Of Sound, 2004)  
*Rock Anthems* (K-Tel, 2001)  
*Shed Anthems [Mixed By MJ Hibbett & The Validators]* (Sorted, 2004)  
*Slow Burn: After Hours Anthems* (1996)  
*Soca Anthems* (Right, 2003)  
*Soca Anthems Vol.2* (Hot Vinyl, 2001)  
*Speed Garage Anthems* (1997)  
*Subversives Protest & Dance/Anthems* (2000)  
*Summer Dance Anthems 1999* (1999)  
*Swing Classics - Mellow Flavas & Bump 'n' Grind Anthems* (WSM, 2003)  
*Synthpop Club Anthems 3 (A Different Drum, 2004)*  
*The Best Club Anthems...Ever! 1999* (Virgin TV VTDCD 221, 1999)  
*The Best Club Anthems...Ever! 2002* (Virgin TV VTDCD 498, 2002)  
*The Very Best Club Anthems...Ever!* (Virgin TV VTDCDX 569, 2003)  
*The Best Gay Anthems of all Time Vol. 1* (Metrodome METRO268, 1999)  
*The Best Footie Anthems ...Ever!* (Virgin VTCD94, 1996)  
*The Best Gay Anthems of all Time Vol. 2* (Metrodome METRO269, 2000)  
*The Best Rock Anthems...Ever!* (Virgin TV VTDCD215, 1998)  
*The Best Rock Anthems in the World...Ever Vol.2* (Virgin VTDCD215, 1998)  
*The Scene Anthem Alive* (Garfish Records/Skodi Records, 2001)  
*The Toy Dolls Anniversary Anthems* (2004)



*This Is Rave Anthems* (2000)  
*This Is Hard House Anthems* (Beechwood BEBOXCD 46, 2001)  
*This Is Anthems 2000* (FLUTE BEBOXCD34 1999)  
*Tom Wilson Bouncin' Back Vol.2 (The Anthems - Mixed By Tom Wilson)* (Rumour. 2003)  
*Trance Anthems* (Euro-Com, 2000)  
*Trance Anthems Vol.2* (Decadance, 2001)  
*Trance Nation Anthems* (2CD) (2003)  
*12" Dance Party Anthems* (1998)  
*UK Gay Anthems Vol.1* (Almighty BLSTCD03, 1998)  
*Ultimate Feelgood Anthems* (Sony TV, 2004)  
*Ultimate Gay Anthems [Mixed By Wayne G And Almighty]* (Holier, 2004)  
*Ultimate Sk8er Rock 40 Slammin' Skate Anthems* (BMG TV, 2004)  
*Unofficial Aussie Anthems Album - Vol. 1* (Festival Mushroom, 2003)

## APPENDIX TWO: VARIOUS ANTHEM COMPILATION ALBUMS: TRACK LISTING

The following are track listings for the following albums: *The Best Footie Anthems...Ever Volume 1*, *Classic Rock Anthems* and *Power Ballads: The Greatest Driving Anthems in the World... Ever!* and *Driving Rock Anthems*.

### ***The Best Footie Anthems...Ever Volume 1*** (Virgin VTMC94, 1996)

1. 'We are the Champions' - Queen
2. 'World in Motion' - New order & England World Cup Squad
3. 'Three Lions' - Lightning Seeds and David Baddiel/Frank Skinner
4. 'Back Home' - England 1970 Worlds cup Squad
5. 'Match of the Day' - Offside
6. 'Life of Riley' - Lightning seeds
7. 'Fog on the Tyne' - Gazza and Lindisfarne
8. 'Anfield Rap' - Liverpool FC
9. 'You'll Never Walk Alone' - Gerry and the pacemakers
10. 'Wonderwall' - Oasis
11. 'Sportsnight' - Tony Hatch
12. 'Belfast Boy' - Don Fardon
13. 'Come on You Reds' - Manchester United FC
14. 'Move Move Move (The Red Tribe)' - Manchester United FC/Stryker
15. 'Ooh ahh Cantona' - 1300 drums
16. 'Grandstand' - Keith Mansfield
17. 'Football Crazy' - Robin hall and Jimmy Macgregor
18. 'Parklife' - Blur
19. 'Blue is the Colour' - Chelsea FC
20. 'Diamond Lights' - Glenn and Chris
21. 'Ossie's Dream' - Tottenham Hotspur FC
22. 'Nice One Cyril' - Cockerel chorus
23. 'Nessun Dorma' - Luciano Pavarotti
24. 'Ode to Joy' - Various artists
25. 'Always Look on the Bright Side of Life' - Monty Python

### ***Classic Rock Anthems*** (Crimson CRIMCD98, 1997)

1. Strange Kind Of Woman - Deep Purple
2. Paranoid - Black Sabbath
3. Voodoo Chile - Jimi Hendrix
4. Silver Machine - Hawkwind
5. Mean Girl - Status Quo
6. Bad Bad Boy - Nazareth
7. Sweet Home Alabama - Lynnyrd Skynryd
8. Blowing Free - Wishbone Ash
9. Parisienne Walkways - Gary Moore
10. Fanfare For The Common Man - Emerson Lake And Palmer
11. Radar Love - Golden Earring

12. Rocky Mountain Way - Joe Walsh
13. On The Road Again - Canned Heat
14. Devil's Answer - Atomic Rooster
15. In A Broken Dream - Python Lee Jackson Featuring Rod Stewart
16. Sylvia - Focus
17. All Because Of You - Geordie
18. Race With The Devil - Girlschool
19. Ace Of Spades - Motorhead
20. Easy Livin' - Uriah Heep

***Power Ballads: The Greatest Driving Anthems in the World... Ever!***  
(Virgin TV VTDCD413, 2003)

Disc 1:

1. Hero - Chad Kroeger feat. Joesy Scott
2. We Are The Champions - Queen
3. The Best - Tina Turner
4. Because The Night - Patti Smith Group
5. The One I Love - R.E.M.
6. I Drove All Night - Roy Orbison
7. The Power Of Love - Huey Lewis & The News
8. Heaven Is A Place On Earth - Belinda Carlisle
9. Alone - Heart
10. Is This Love – Whitesnake
11. Black Velvet - Alannah Myles
12. (I Just) Died In Your Arms - Cutting Crew
13. You Took The Words Right Out Of My Mouth (Hot Summer Night) - Meat Loaf
14. Total Eclipse Of The Heart - Bonnie Tyler
15. China In Your Hand - T'Pau
16. Bitch - Meredith Brooks
17. How You Remind Me – Nickelback
18. Love Hurts - Nazareth Every Rose
19. Has Its Thorn - Poison
20. Nothing Compares 2 U – Sinéad O'Connor

Disc 2:

1. Drive-The Cars
2. Broken Wings - Mr. Mister
3. Hard To Say I'm Sorry - Chicago
4. Against All Odds (Take A Look At Me Now) - Phil Collins
5. To Be With You - Mr. Big
- 6.1 Want To Know What Love Is – Foreigner
7. The Living Years - Mike & The Mechanics
8. Nothing's Gonna Stop Us Now -Starship
9. Keep On Loving You - REO Speedwagon
10. We Belong - Pat Benatar
11. Don't You (Forget About Me) -Simple Minds
12. Missing You - John Waite

13. Isn't It Time - The Baby's
14. When I See You Smile - Bad English
15. It Must Have Been Love - Roxette
16. Eternal Flame - The Bangles
17. All By Myself- Eric Carmen
18. Eyes Without A Face - Billy Idol
19. I'd Do Anything For Love (But I Won't Do That) - Meat Loaf

***Driving-Rock Anthems*** (EMI Gold (Australia) 5923552, 2004)

1. Rock & Roll Dreams Come Through - Meat Loaf
2. Rebel Yell - Billy Idol
3. French Kissin' In The USA -Debbie Harry
4. Simple Minds Alive & Kicking –
5. Let's Stick Together - Bryan Ferry
6. Get It On - Powerstation
7. Dirty Love - Thunder
8. Hey You – Quireboys
9. Here I Go Again - Whitesnake
10. Psycho Killer - Talking Heads
11. Milk & Alcohol - Dr Feelgood
12. Atomic – Blondie
13. Motor Biking - Chris Spedding
14. Devil Gate Drive - Suzi Quatro
15. 2-4-6-8 Motorway - Tom Robinson Band
16. Simply Irresistible - Robert Palmer
17. Rush Hour - Jane Wiedlen
18. Rio - Duran Duran
19. (We Want) The Same Thing - Belinda Carlisle
20. Senses Working Overtime - XTC