

Destroyer (p1 uk22, 1976). The live album *Alive* (p9, 1975) contained songs from their earlier albums, which saw increased sales and playing time on rock radio. By the end of the decade, KISS had masterfully exploited the marketing opportunities provided by their success, starring in their own feature film and even selling action figures.

THE SINGER-SONGWRITERS

The Importance of Being Earnest. The singer-songwriter style of the 1970s arose in part from the folk revival of the 1960s, and from the acoustic music of the Beatles. When Bob Dylan delivered a song from behind his acoustic guitar, or Paul McCartney sang while at the piano, it was understood that each was sincerely expressing the results of his own personal reflection and experience. The singer-songwriter movement was especially appealing to audiences that had left college and moved into adulthood. In a famous 1976 *New York* magazine article, writer Tom Wolfe referred to the 1970s as the “Me Decade,” which is particularly fitting in the context of the “self”-oriented singer-songwriter movement. The singer-songwriters stood as the direct antithesis to Bowie and Cooper: rather than playing characters, these artists seemed to reveal their unmediated personal perspectives. Much of this, it is important to understand, is only an ideal. No matter how authentic a performance or recording seems, show-business concerns for projecting the proper image almost always mediate it. The aural impression of sincerity and intimacy created by most singer-songwriter records was achieved by placing the singer front and center, with the accompaniment in a secondary and supporting role. In the 1970s, Dylan continued his career as a singer-songwriter, as did John Lennon. Lennon enjoyed several hit singles and albums in the first half of the decade, perhaps most notably *Imagine* (p1 uk1, 1971), which featured a title single that went to number three in the United States. In the case of both these artists, the focus was always the singer and the song.

1960s Connections: James Taylor, Carole King, and Paul Simon. One of the important new singer-songwriters to emerge out of the late 1960s was James Taylor. Taylor was among the first acts signed to the Beatles’ record label, Apple, in 1968. His debut on Apple, *James Taylor* (1968), did not chart, although it contained “Carolina in My Mind,” which would become internationally popular over time. Taylor soon signed to Warner, and hit in 1970 with “Fire and Rain” (p3 uk4) and *Sweet Baby James* (p3 uk6,



After a productive decade as a top songwriter in the 1960s, Carole King stepped into the spotlight to become one of the most important singer-songwriters of the '70s and eventually one of the most successful female songwriters of the twentieth century. Her 1970 album *Tapestry* sat at the top of the album charts for more than three months and remained on those charts for almost six years. She is shown here in a performance for the BBC in 1970.

Listening Guide

Carole King, “You’ve Got a Friend” Ode SP-77009

Words and music by Carole King, produced by Lou Adler. Contained on *Tapestry* (1970).

FORM: Compound AABA form. The A section is based on contrasting verse-chorus form, and consists of a 16-bar verse and a 14-bar chorus. The 10-bar bridge section is followed by a partial return of the A section, consisting of only the chorus. The song ends with a quiet coda.

TIME SIGNATURE: 4/4.

INSTRUMENTATION: Acoustic piano, acoustic bass, acoustic guitar, congas, string quartet, lead and backup vocals.

	0:00–0:12	Introduction , 4 mm.	Solo acoustic piano sets the intimate tone of the song.
A	0:12–0:58	Verse 1 , 16 mm.	Vocal enters, as piano continues but with the support of the acoustic bass. “When you’re down . . .”
	0:58–1:49	Chorus , 18 mm.	Congas and harmony vocal are added. James Taylor’s acoustic guitar playing can just barely be heard in the background. The chorus consists of 14 bars, to which 4 bars are added, drawn directly from the additional introduction. “You just call . . .”
A	1:49–2:34	Verse 2 , 16 mm.	As before, but now with acoustic guitar continuing and string quartet added. “If the sky . . .”
	2:34–3:13	Chorus , 14 mm.	All instruments continue, as harmony vocal and congas return. “You just call . . .”
B	3:13–3:42	Bridge , 10 mm.	Same instrumentation as verse 2, “Now ain’t it good . . .”
A’	3:42–4:21	Chorus , 14 mm.	As in the first chorus, string quartet drops out until the very end. Note how the guitar gets busy toward the end. “You just call . . .”
	4:21–5:05	Coda , 15 mm.	Repeat of vamp drawn from first 2 bars of the introduction, with King improvising vocal lines on top. “You’ve got a friend . . .”

1970), which established his popularity on both sides of the Atlantic. He enjoyed continued success with albums like *Mud Slide Slim* (p2 uk4, 1971) and *One Man Dog* (p4 uk27, 1972). Taylor’s single “You’ve Got a Friend” (p1 uk4, 1971) was written by a familiar name in American popular music, Carole King. By the end of the 1960s, King had decided to step out from behind the scenes, becoming one of the most important and influential female artists of the 1970s. She scored a string of successful albums, beginning with *Tapestry* (p1 uk4, 1970), which contained the hit “It’s Too Late” (p1 uk6, 1971) as well as her own version of “You’ve Got

a Friend” and a reinterpretation of “Will You Love Me Tomorrow?” Later King albums included *Music* (p1 uk18, 1972) and *Rhymes and Reasons* (p2, 1972).

Another familiar name among the singer-songwriters was Paul Simon. In the wake of his tremendous run of hit records with Art Garfunkel, Simon decided to strike out on his own, updating his 1960s approach and releasing *Paul Simon* (p4 uk1, 1972). The album contained “Mother and Child Reunion” (p4 uk5, 1972)—a song that featured Jamaican musicians before reggae was well known. He often employed studio musicians to play on his tracks and expanded the singer-songwriter style. Simon increasingly incorporated jazz elements in his music with a series of albums and singles including *There Goes Rhymin’ Simon* (p2 uk4, 1973), “Kodachrome” (p2, 1973), *Still Crazy after All These Years* (p1 uk6, 1975), and “50 Ways to Leave Your Lover” (p1 uk23, 1975). A clear example of this is “Still Crazy after All These Years.” The lyrics reflect on meeting an old lover by chance and reassessing the course his life has taken. The backup playing is subdued but sophisticated during the verses, while the middle section features a soaring and melodic jazz-tinged saxophone solo.

American Poets Society. Carly Simon (no relation to Paul) first came to the attention of most rock listeners with “That’s the Way I Always Heard It Should Be” (p10, 1971) and “Anticipation” (p13, 1971). Similar to the music of Carole King, Simon’s confessional songs focus on her vocals, piano, acoustic guitar, and strings. Simon’s lyrics frequently discuss life changes facing the post-college generation. Her album *No Secrets* (p1 uk3, 1973) stands as the peak of her popular appeal, and contains the single “You’re So Vain” (p1 uk3, 1972). The song features backup vocals by Mick Jagger and was rumored to refer to Simon’s romantic relationship with Jagger, actor Warren Beatty, or many other dominant male characters in her life at the time. After nearly forty years of remaining secretive about the subject of the song, in 2010 Simon revealed “You’re So Vain” was written about music executive David Geffen. Harry Chapin was another important singer-songwriter from the period. His “Taxi” (p24, 1972) and “Cat’s in the Cradle” (p1 1974) both reflect on life’s twists and turns while highlighting his emotive baritone voice and acoustic guitar. Don McLean also used piano, acoustic guitar, and nostalgic lyrics to create music aligned with this movement. His “American Pie” (p1 uk2, 1972) attempts to summarize the previous two decades of rock and roll history, while his song “Vincent” (p12 uk1, 1972) offers a portrait of the painter Vincent Van Gogh. Jim Croce was at the height of his popularity in 1973 when he was killed in an airplane crash. His song “Bad, Bad Leroy Brown” (p1, 1973) was at the top of the U.S. charts at the time of the accident. The release a few months later of his “Time in a Bottle” (p1, 1974), a reflection on the unwelcome approach of death, recorded just months before the crash, gave the song an eerie poignancy.

British Singer-Songwriters: Van Morrison, Cat Stevens, and Elton John.

The singer-songwriter style was not restricted to Americans, as Van Morrison, Cat Stevens, and Elton John all enjoyed considerable success during the early and mid-1970s. Morrison continued his 1960s success into the new decade, bringing his blend of jazz and rhythm and blues influences to albums like *Moondance* (p29 uk32, 1970) and *Tupelo Honey* (p29, 1971). Cat Stevens first stormed the U.S. charts with



Elton John, pictured here in a 1975 concert, was the most successful singer-songwriter of the early 1970s. He blended folk and rhythm and blues influences (he performed on the black dance show *Soul Train*) with some of David Bowie's glam-rock sensibility. John's worldwide popularity continues to this day.

his single “Peace Train” (p7, 1971). A string of successful albums made him a regular on the charts on both sides of the Atlantic, including *Teaser and the Firecat* (p2 uk3, 1971), *Catch Bull at Four* (p1 uk2, 1972), and *Buddha and the Chocolate Box* (p2 uk3, 1974). Perhaps the most successful of the singer-songwriters was Elton John. John was introduced to American audiences with the single “Your Song” (p8 uk7, 1971), and followed with a series of hugely successful albums: *Honky Chateau* (p1 uk2, 1972), *Don’t Shoot Me I’m Only the Piano Player* (p1 uk1, 1973), *Goodbye Yellow Brick Road* (p1 uk1, 1973), and *Caribou* (p1 uk1, 1974). He wrote most of his songs with lyricist Bernie Taupin, forming a songwriting team that rivaled the success of Lennon and McCartney. Taupin’s images are clever and compelling, and John’s melodic-harmonic sense draws on a wide range of influences. Except for the fact that John performs the tunes, the partnership is strongly reminiscent of the Tin Pan Alley and Brill Building songwriting teams of previous decades, owing to the fact that they wrote their respective parts completely separately. John began employing a backup band in the early 1970s (most often drummer Nigel Olsson, bassist Dee Murray, and guitarist Davey Johnstone), and the idea of the singer-songwriter as front man became the model for many others later in the decade. Elton John’s move into rock prepared the way for the next batch of harder-rocking singer-songwriters, including Billy Joel, Bob Seger, and Bruce Springsteen (discussed in Chapter 10).

Canadian Voices: Joni Mitchell and Neil Young. Joni Mitchell’s music in the 1960s was very much indebted to the folk revival, and like Paul Simon, she began experimenting with the use of jazz in the 1970s. Mitchell first climbed the pop charts as a songwriter when Judy Collins

recorded “Both Sides Now” (p8 uk14, 1968). Mitchell’s albums, including *Ladies of the Canyon* (p27 uk8, 1970) and *Blue* (p15 uk3, 1972) did not achieve popularity to match their critical success. Her music developed further into the mid-1970s, as she made a practice of using very talented and sometimes well-known musicians to back her. *Court and Spark* (p2 uk14, 1974), which contained the single “Help Me” (p7), was her biggest commercial success and featured the playing of Tom Scott’s LA Express. A year later, she experimented with new, sometimes avant-garde stylistic territory with *The Hissing of Summer Lawns* (p4 uk14, 1975), and later explored esoteric jazz with *Mingus* (p17 uk24, 1979). Mitchell was probably the most musically eclectic and experimental singer-songwriter of the decade, and her influence extended directly into the Lilith Fair movement of the 1990s (discussed in Chapter 13).

Also with roots in the 1960s, Neil Young enjoyed success as a member of Buffalo Springfield, and in his on-again, off-again relationship with Crosby, Stills, and Nash.

As a solo artist, Young placed a string of albums high on the charts. He began the 1970s with *After the Gold Rush* (p8 uk7, 1970), containing “Southern Man,” a song that directly confronted slavery and the question of reparations. The track never charted, but received enough airplay that Lynyrd Skynyrd felt they had to answer it in the lyrics to “Sweet Home Alabama” (the entire second verse responds to Young’s sharp criticism of racism in the South). Young enjoyed his greatest commercial and critical success with *Harvest* (p1 uk1, 1972), which featured the hit “Heart of Gold” (p1 uk10). Performing in a style in which voices are often pretty and controlled, Young’s singing voice is frequently thin, somewhat out of tune, and seemingly unsure. But like Bob Dylan, Young showed that in the rock context imperfect vocal qualities could be deeply expressive and evocative.



With music ranging from folk to avant-garde rock to jazz, Joni Mitchell (pictured here in a 1974 concert) is probably the most musically eclectic and experimental singer-songwriter of the decade. She combined her own strong songwriting skills with a unique style of acoustic guitar performance and several very talented backup bands.

COUNTRY ROCK

The Gift to Be Simple. Like the singer-songwriter movement, the country-rock style that emerged in the early 1970s was in many ways the result of a reaction against the growing excesses of psychedelic rock. The impulse that made rock listeners interested in blues or folk also attracted many rockers to country music. The apparent simplicity of country music seemed more honest and authentic to the American experience than most pop music. As we saw in Chapter 1, this was partly because the genre projected a perception that it was down-home music. Nashville and Bakersfield, California, became destinations for many rock musicians to connect with the country side of the music business. The Byrds were among the first rockers to record in Nashville in the new country rock style. By 1968, most of the original Byrds had left the band and Roger McGuinn brought guitarist Gram Parsons on board. Parsons knew the country style well, and this is evident in the band’s influential *Sweetheart of the Rodeo* (1968). Bob Dylan also headed to Nashville to record *Nashville Skyline* (p3 uk1, 1969) during this period, which contains a duet version of “Girl from the North Country” sung with Johnny Cash.

Now out of the Byrds, David Crosby teamed up with Buffalo Springfield’s Stephen Stills and the Hollies’ Graham Nash to record *Crosby, Stills & Nash* (p6 uk25, 1969). Their next album, *Déjà Vu* (p1 uk5, 1970), included Neil Young (who had been in Buffalo Springfield with Stills), followed by the live album, *4 Way Street* (p1 uk5, 1971). Crosby, Stills, and Nash (with or without Young) blended the folk rock of the Byrds with touches of jazz, country, and blues. “Suite: Judy Blue Eyes” (p21, 1969) provides a good example of the band’s blend of acoustic and electric instruments, close vocal harmony, and catchy pop songwriting. The family narrative of “Teach Your Children” (p16, 1970) (in addition to a prominent pedal steel guitar performed by Jerry Garcia) also shows strong connections to country music.

While working with Dylan in upstate New York, the Band recorded its first album, *Music from Big Pink* (p30, 1968). Led by drummer Levon Helm and guitarist Robbie Robertson, this group of mostly Canadian musicians had a deep love for the music of the American South, including country music. A series of successful albums, including *The Band* (p9 uk25, 1970), *Cahoots* (p21, 1971), and *Rock of Ages* (p6, 1972), established them among American listeners. Their first single was “The Weight” (uk21, 1968), a great example of a song that went largely unnoticed in the U.S. at the time of release, but has since become a fixture in the standard rock repertoire. The group’s next release, “Up on Cripple Creek” (p25, 1970), had as its B-side “The Night They Drove Old Dixie Down.” “Dixie” chronicles the fall of the South during the Civil War and draws on both folk and country styles.

Poor Boys Make Good: Creedence Clearwater Revival. Most listeners in the late 1960s were surprised to learn that the band made up of brothers John and Tom Fogerty on guitar, Stu Cook on bass, and Doug Clifford on drums were from the San Francisco Bay area. Their music was an eclectic blend: stylistically they had a country sound, John Fogerty sang like a rhythm and blues vocalist, and they came from the home of psychedelia. Recording for the small Fantasy label, Creedence Clearwater Revival (CCR) placed a long string of singles on the charts, beginning with “Suzie Q” (p11, 1968), and extended their success to Britain with “Proud Mary” (p2 uk8, 1969) and “Bad Moon Rising” (p2 uk1, 1969). John Fogerty wrote most of the band’s music, delivering commercially successful albums like *Green River* (p1 uk20, 1969), *Willy and the Poor Boys* (p3 uk10, 1970), and *Cosmo’s Factory* (p1 uk1, 1970). The hippie component was not entirely missing from CCR’s music. *Willy and the Poor Boys* showed the influence of *Sgt. Pepper*, as the members of CCR became the jug band pictured on the cover and named in the title. From the first track, “Down on the Corner,” to “Poor Boy Shuffle” and “Fortunate Son,” the tracks seem to be generated from the central “concept” of the album. Yet, much like the Canadian members of the Band, the southern themes of this music aligned CCR most closely with country rock.

The Avocado Mafia. By the early 1970s, Los Angeles, Woodstock, and San Francisco became centers for country rock in the United States. In Southern California, the Eagles were the leading band working in this style. Guitarist Glenn Frey and drummer Don Henley got to know one another while playing in the touring band for singer Linda Ronstadt. They decided to form their own band and recruited bassist Randy Meisner and guitarist Bernie Leadon, recording their debut album in London—not sunny California—under the production of Glyn Johns. This album, called *Eagles* (p22, 1972), was followed by a country-rock concept album about the Old West called *Desperado* (p41, 1973). Guitarist Don Felder joined the group after the second album, and they subsequently released *On the Border* (p17 uk28, 1974) and *One of These Nights* (p1 uk8, 1975). Beginning with “Take It Easy” (p12, 1972), the band placed eight singles in the American Top 40 by 1975, including “Best of My Love” (p1, 1974) and “One of These Nights” (p1, 1975). By mid-decade, Leadon was replaced by ex-James Gang guitarist Joe Walsh, and the band moved away from its country rock sound to become even bigger stars.



The Eagles were the leaders of the California country-rock scene, placing eight singles in the U.S. Top 40 by 1975 by blending a strong pop sensibility with often rich vocal harmonies and driving guitars with a country twang. Shown here in a 1973 performance in the Netherlands are (left to right) Randy Meisner, Don Henley, Glenn Frey, and Bernie Leadon.

The Eagles’ “Take It Easy.” The Eagles brought together many elements of previous rock styles, and their first hit, “Take It Easy,” is a good example of the group’s country-rock approach. The first seventeen seconds of the tune tell the listener a lot about where the band is coming from musically. Opening with big, brilliant electric guitar chords reminiscent of folk rock, another electric guitar soon enters with a lick that is meant to imitate the sound of the steel guitar, characteristic of country music. As the song continues and the lead vocal enters, Glenn Frey sings with a southern accent. When the backup vocals enter, they show a marked Beatles and Beach Boys influence (notice how the harmonies are set high in the male voice register). In the second verse, a high harmony is added to make it a duet, much in the style of the Everly Brothers. The guitar continues to emulate a steel guitar during the solo, and banjo is added in the accompaniment to reinforce the country connection. In the third verse, a new vocal part is added above the lead vocal to create interest and keep the arrangement fresh. In the coda, the banjo comes to the front of the mix, and the band showcases their harmony vocals. The song is in simple verse form—there is no clear chorus or bridge—but the verse structure is more complicated than is usual for a simple verse form. In this case, it consists of three 8-bar sections to total 24 bars. Notice that only the first two 8-bar sections are used in the instrumental verse.

A Performance That Launched a Career. Glenn Frey and Don Henley did much of the planning for their new band while touring with Linda Ronstadt. In fact, Ronstadt and her manager, John Boylan, were helpful bringing Randy Meisner and Bernie Leadon into the group. And while all four Eagles would appear on the singer’s 1972 album, *Linda Ronstadt*, this entire foursome backed Ronstadt in only one performance. The show was at Disneyland on July 15, 1971, almost a year before the band’s debut album would appear. Leadon has remarked that the group had rehearsed together once before this show, but this otherwise routine show did indeed mark the first public performance of one of the top bands in rock history.

Listening Guide

The Eagles, “Take It Easy” Asylum 11005

Words and music by Jackson Browne and Glenn Frey, produced by Glyn Johns. Reached #12 on the *Billboard* “Hot 100” chart in the summer of 1972.

FORM: Simple verse form. The verse structure is complicated, with three distinct 8-bar phrases. The middle phrase sounds like it might be a chorus, and the last phrase has a refrain. The song cycles through the verse four times, with the third time (instrumental verse) consisting of only two repetitions of the verse.

TIME SIGNATURE: 4/4.

INSTRUMENTATION: Acoustic and electric guitars, bass, banjo, drums, lead and backup vocals.

0:00–0:17	Introduction , 10 mm.	8 bars of big-sounding guitars, then 2 bars with the entire band, setting the country-flavored mood of the song.
0:17–0:58	Verse 1 , 24 mm. (8 + 8 + 8)	Lead vocal enters, joined by rich vocal harmonies in the second 8-bar phrase. “Well I’m runnin’ . . .”
0:58–1:44	Verse 2 , 26 mm.	2-bar country guitar riff from introduction is followed by the 24-bar verse, performed mostly as in verse 1, with the addition of a second backup vocal part in the first and third 8-bar phrases. “Well I’m standin’ . . .”
1:44–2:13	Instrumental verse , 16 mm.	Guitar solo based on first two phrases of the verse. Note the addition of banjo to the accompaniment.
2:13–2:55	Verse 3 , 24 mm.	As before, but with the addition of even more backup vocals. The banjo continues in the background. “Well I’m runnin’ . . .”
2:55–3:31	Coda , 19 mm.	10 bars of vamp with choral vocals on top and the banjo moving to the front of the mix, then a new 9-bar melody based on the verse that ends with a surprise chord.

This chapter has followed the development of several rock styles of the first half of the 1970s, tracing their roots in the psychedelic era. Surveying the music of the first half of the 1970s, it is clear that aspects of psychedelia became the impetus for the formation of new styles. Country rock focused on the integration of country music into rock, for instance, while progressive rock refined the use of classical music, and jazz rock experimented with infusing jazz into the rock tradition. The close connections found in rock music between 1966 and 1976 might raise questions about the usefulness of these stylistic divisions. It is probably best to view the music discussed in Chapters 7 and 8 as more unified than divided, and to look for connections between stylistic categories. What unifies the music is the hippie aesthetic, and until

Sound Check

Artist	Song	Sound
Led Zeppelin	Whole Lotta Love (1969)	Form: compound AABA Riff-based Psychedelic central section Vocal cadenza
The Allman Brothers Band	Whipping Post (1969)	Form: contrasting verse-chorus Jazz influence Rhythmic fluctuation Dramatic build to final chorus
Santana	Evil Ways (1970)	Form: simple verse Two-chord vamp Emphasis on Latin rhythms Lengthy organ and guitar solos
Yes	Roundabout (1972)	Form: compound AABA Extended B section Extended instrumental solos Layered harmony vocals
Carole King	You've Got a Friend (1970)	Form: compound AABA No drum kit or electric instruments Intimate tone Close vocal harmony
The Eagles	Take It Easy (1972)	Form: simple verse Country mood Active banjo Extended vamp at the end

about 1975 there was nothing to deter the idea that rock music would continue to develop the subgenres that emerged under the banner of psychedelia. However, three things happened in the mid-1970s that changed the course of rock history: (1) corporate conglomerates became involved in the music business, (2) the punk movement began to form, and (3) disco music produced to accompany dancing at large-scale clubs became widely popular. The reaction within the rock community caused by the rise of disco will be explored in Chapter 9, and the challenge of punk's return-to-simplicity approach will play an important role in Chapter 10.

For Additional Online Resources, visit:
digital.wwnorton.com/whatsthat5

FURTHER READING

- Mark Blake, *Comfortably Numb: The Inside Story of Pink Floyd* (Da Capo, 2008).
 Hank Bordowitz, *Bad Moon Rising: The Unofficial History of Creedence Clearwater Revival* (Schirmer, 1998).
 Marley Brandt, *Southern Rockers: The Roots and Legacy of Southern Rock* (Billboard Books, 1999).
 David Buckley, *Strange Fascination: David Bowie, the Definitive Story* (Chicago Review, 2017).
 Henry Edwards and Tony Zanetta, *Stardust: The David Bowie Story* (McGraw-Hill, 1986).
 John Einarson, *Desperados: The Roots of Country Rock* (Cooper Square, 2001).
 Mark Eliot, *To the Limit: The Untold Story of the Eagles* (Little, Brown, 1998).
 Susan Fast, *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music* (Oxford University Press, 2001).
 Billy James, *An American Band: The Story of Grand Funk Railroad* (SAF Publishing, 1999).
 Bob Kealing, *Calling Me Home: Gram Parsons and the Roots of Country Rock* (University Press of Florida, 2012).
 Carole King, *A Natural Woman: A Memoir* (Grand Central Publishing, 2012).
 Edward Macan, *Rocking the Classics: English Progressive Rock and the Counterculture* (Oxford, 1997).
 Dave Marsh, *Before I Get Old: The Story of the Who* (St. Martin's, 1983).
 Barry Miles, *Zappa: A Biography* (Grove, 2005).
 Stuart Nicholson, *Jazz Rock: A History* (Schirmer, 1998).
 Philip Norman, *Sir Elton: The Definitive Biography* (Carroll & Graf, 2001).
 Alan Paul, *One Way Out: The Inside History of the Allman Brothers Band* (St. Martin's, 2014).
 Simon Reynolds, *Shock and Awe: Glam Rock and Its Legacy, from the Seventies to the Twenty-First Century* (Dey Street, 2016).
 Linda Ronstadt, *Simple Dreams: A Musical Memoir* (Simon & Schuster, 2013).
 Carlos Santana, *The Universal Tone: Bringing My Story to Light* (Little, Brown, 2013).
 Marc Shapiro, *The Long Run: The Story of the Eagles* (Omnibus, 1995).

- Paul Stump, *The Music's All That Matters: A History of Progressive Rock* (Quartet Books, 1997).
- Brian Sweet, *Steely Dan: Reelin' in the Years* (Omnibus, 2000).
- Dave Thompson, *Alice Cooper: Welcome to My Nightmare* (Omnibus, 2012).
- Sheila Weller, *Girls Like Us: Carole King, Joni Mitchell, Carly Simon—and the Journey of a Generation* (Washington Square, 2008).
- Dave Zimmer, *Crosby, Stills, and Nash: The Authorized Biography* (Da Capo, 2000).