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Lívia Lakatošová

The Impact of Pink Floyd's Music on British Society
and Their Influence on Dream Theater

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Vedoucí práce: Mgr. Jiří Flajšar, Ph.D.

Čestné prohlášení

Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně a uvedla úplný seznam použité literatury.

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Abstract

This thesis describes Pink Floyd's contribution to the music industry and the overall impact on British society. It aims to explore any areas in which Pink Floyd may have played a significant role: musical, cultural, or otherwise. The final chapter of the thesis deals with the influence on the American band Dream Theater, another member of the progressive rock scene, who have repeatedly voiced their admiration for Pink Floyd and have drawn inspiration from their music. The thesis illustrates how this appreciation is reflected in their body of work.

Keywords: Pink Floyd, Dream Theater, British, music, concept album, live shows, culture, society, politics

Introduction

In the music industry, one may find different criteria for measuring success, ranging from the number of YouTube views, awards to sold albums and concert tickets. There are also aspects which, although equally important, are difficult to quantify: uniqueness, innovation or even the ability to stay relevant. With this in mind, it is safe to say that Pink Floyd have pride of place amongst the most successful rock bands in the music's history. In addition to their musical prowess, they have made their name a renowned brand due to their imaginative album artwork, profound lyrics, and professionally executed live performances. Foremost, it was their ability to adapt to societal changes that made them stand the test of time.

As for many other bands who have kept their fame alive for several decades, to evolve, yet maintain a characteristic sound, proved to be a rather challenging feat – one which required an enormous amount of creativity and willingness to compromise. Unfortunately, the opinions of Roger Waters and David Gilmour – the leading force behind Pink Floyd's success – on what the band's direction should be did not match, eventually leading to a split-up. They managed to survive the most crucial years, thanks to their passion for music, and continued to perform; although, mostly as separate acts.

This thesis will present findings from the secondary qualitative research I have conducted. From the available methodology, I have combined cultural analysis and biographical research, enriched with musical analysis and marginal textual analysis. The following text will deal with Pink Floyd's impact on British society in a musical, socio-cultural, and political sphere.

The first part will consist of three chapters, each corresponding to a particular productive era. The text will describe the Pink Floyd's musical evolution and contribution to the entertainment industry, the group's association with British cultural movements and political events, and the overall reception in the UK.

The second part will examine the influence on the American band Dream Theater. In the span of more than thirty years, musical elements of various artists have been incorporated into their portfolio, but the Pink Floyd's signature have stood out profusely. This section will briefly introduce Dream Theater's background and it will analyse the influence and inspiration taken from Pink Floyd's music and live shows, with emphasis on similarities in the songwriting process.

1 Early Years and Rise to Fame

1.1 Blues Beginnings

When Roger Waters approached Nick Mason, a fellow first-year student of architecture, to borrow his car, no one would have predicted that two years later the pair of them would form one of the most successful progressive rock bands in the world. The earliest formation already included Richard Wright, a former student at Regent Street Polytechnic in London, who switched to studying music (“Disc And Music Echo,” 2016, p. 13). In his biography, Mason (2004, p. 9) claimed that the shared university experience played a substantial role in the band’s later active participation in relation to album cover artwork and the stage design: as the students of architecture they received education in a variety of subjects such as fine art, graphics, and technology.

Performing at small private venues, Pink Floyd would often gather in the university’s tea house to rehearse Blues covers and work on their own material, leading to changing their name to Tea Set (Fielder, 2013, p. 15). In 1964, Waters persuaded his childhood friend Syd Barrett, a student at Camberwell School of Arts, to join the band as a singer (Blake, 2013, pp. 42– 44). Waters knew Barrett’s previous band as he had been involved in organising their concert and had designed the posters (Povey, 2009, p. 13). After the addition of Barrett as a guitarist, Waters was assigned to play the bass guitar. Mason welcomed this decision as he jokingly admitted he was afraid that if Waters had chosen to play the drums, he [Mason] would have ended up as a roadie¹ (Mason, 2004, p. 13).

At first, Barrett was quite uncertain about his decision to have joined the band since he feared he did not fit in the group, feeling he was less musically endowed than the rest. David Gilmour, Barrett’s friend from Cambridge and later the lead singer of Pink Floyd, admitted it was partly true. However, he also pronounced Barrett “very clever, very intelligent, an artist in every way” and claimed he had “a frightening talent when it came to words” (Fielder, 2013, p. 13). That proved to be correct when Barrett penned a few original songs for the band, some of which appeared on their debut album. His other contribution was a change of the band’s name. Barrett had to decide on the spot due to the discovery another band of the same name would be performing at the local gig (Fielder, 2013, p. 15). The new title comprised of names of blues musicians Pink Anderson and Floyd Council, whose records Barrett had collected (Fielder,

¹ Roadie is an individual who travels with the band and is mostly responsible for maintenance of equipment and the stage

2013, p. 15). Under the new name – The Pink Floyd Sound – they attended Spontaneous Underground at the Marquee Club in London. This happening had two objectives: to assemble all the underground artists interested in poetry or performance art; and to unify performers and spectators by physically removing a stage (Fielder, 2013, p. 15; Macan, 1997, p. 18). Thanks to the enormous success of their improvised R&B-laced performance, Pink Floyd received another invitation from the club and a proposal from Peter Jenner, a lecturer at the London School of Economics, who offered to represent the group (Fielder, 2013, p. 18).

Gradually, the quartet started to divert from their original sound and exchanged their Bo Diddley covers for original, rather unconventional material (Spencer, 1967, p. 8). Yet, they never completely forwent the influence of blues. In 1972 they paid respects to their roots in a live performance of a song “Mademoiselle Nobs,” which featured David Gilmour playing the harmonica in Pompeii (Maben, 1972, 0:46:20). Despite having a short-lived career as a rhythm and blues band, The Pink Floyd Sound received an honourable mention for their contribution to the genre in the book *How Britain Got the Blues*, having acted as one of the agents of a British R&B wave in 1964 (Schwartz, 2007, p. 135). Lastly, the transformation to Pink Floyd was complete with the final change of name, advised by their manager Peter Jenner (Schaffner, 1991, p. 29).

Pink Floyd’s music worked like a magnet on the young generation of Britons who were looking for a novelty in music. Around this time, in the late 1960s, the band also started testing visual effects at the concerts during which a slide projector cast avantgarde images onto performers (Fielder, 2013, p. 19). In the USA, light shows had long been incorporated into the live acts, but in England, Pink Floyd were an exception. This was mainly due to the fact the light shows in the US were provided by the clubs whereas in the UK, it was the performers themselves who were responsible for operating the set (Schaffner, 1991, p. 50; Walsh, 2016, p. 15). To succeed in Britain, artists had to be clever and adroit. Light shows soon became a massive hit and attracted a wider audience – so much so that it secured Pink Floyd a place at UFO Club, a club known as the hotspot of lovers of non-mainstream music, the den of British underground scene. This gave the band enough room to improvise and experiment.

Claiming UFO Club as their home base was a breakpoint in Pink Floyd’s career, and it resulted in the nickname “The Beatles of Alternative Music” (Schaffner, 1991, p. 45). Not long after, they signed a record deal with EMI. As all the absorbed innovations started to merge, a new style resurfaced: *psychedelic rock*.

1.2 Psychedelic Breakthrough

The genre was active in the short but intensive period between 1966 and 1970 and replaced the bubble-gum pop of the 1950s (Sadowsky, 2013). Owing to the fact the subgenres displayed similar characteristics, psychedelic music is understood as a single style, and the term is often used interchangeably (Macan, 1997, p. 18). It saw a simultaneous development in San Francisco and London, with each epicentre giving the style its specific traits. The genre was strongly associated with the hippie movement on account of the use of psychedelic drugs. When searching for inspiration and the ways to induce out-of-body experiences, artists would often take hallucinogens like LSD and mescaline, on top of cannabis. In visual art, this state of mind was usually expressed in the form of vivid, colourful images, for which it was also likened to surrealism (Macan, 1997, p. 17).

As for Pink Floyd, it was Syd Barrett, Pink Floyd's singer and songwriter, who showed interest in the lifestyle: his passion for art, supernaturalism and Eastern mysticism, as well as his indulgence in drug-related activities were responsible for pulling the band in the direction of psychedelic rock rather than other popular styles of the Sixties (Schaffner, 1991, p. 25). According to David Gilmour and Nick Mason, Pink Floyd were never an "acid band" – a decision they unanimously agreed on after witnessing the outcome of Barrett's addiction (Witter, 2016, p. 113). However, it is indisputable that LSD played a role in the songwriting process and was present during live shows.

Ideology-wise, the style took inspiration in Eastern culture and spiritualism, giving the style the label of "head music" i.e. music designed for listening instead of dancing (Macan, 1997, p. 17). Rathbone (2019) regarded The Beatles' album *Revolver* from 1966 as "game-changing" since it introduced features of psychedelic rock to the more mainstream masses: elements in question included obscure lyrics, tape loops, and the use of uncommon instruments such as sitars. The influence of British blues and jazz artists and their high level of improvisation was likewise fundamental for the development of the style, as were the musical and technical innovations; for example, the use of echo machines² (Macan, 1997, pp. 17–18).

According to Doctor Jacqueline Edmondson (2013, p. 359), the style's most prominent novelty techniques were distortion and feedback. She defined distortion as a "result of components in an

² Echo machine was a device that functioned as a delay system. Pink Floyd used Binson Echorec Baby until 1972 when they switched to a synthesizer. This object is a part of Pink Floyd's display *Their Mortal Remains* in London. In a review, it was described as a prop from British sci-fi series *Doctor Who*.

electric device reaching the state of overdrive” and claimed it was used by musicians to “convey power”. In the past, music engineers and technicians worked to minimise distortion and improve the device’s ability to handle power in order to reproduce a clean and amplified sound (Edmondson, 2013, p. 359). The second phenomenon – feedback – was handled in a similar manner. This guitar effect was attained by striking a chord or a note while positioning the body of the guitar in front of an amplifier; the sound emitted by the amplifier would be then received by a guitar’s pick-up³ or a microphone and fed back into the amplifier (Edmondson, 2013, p. 359). Although these sound effects had been previously considered undesirable, fans actually appreciated an unconventional approach. Critics suggest that Pink Floyd, in the company of Jimi Hendrix and The Beatles, steered the course of 60s music by fusing their original musical style with these unorthodox techniques and psychedelic drugs.

Experimentation was the field where Pink Floyd took the natural lead, especially in England. In one of the concerts at UFO club, Barrett tried working with feedback while using a Zippo lighter as a slide⁴ (Schaffner, 1991, p. 36). To embellish his guitar playing, he would also resort to using Binson echo machine, which was later adopted by other members and created band’s iconic 70s sound. Despite characteristic for guitarists, Waters unprecedentedly used distortion and feedback with his bass guitar in *Piper At The Gates Of Dawn* (Edmondson, 2013, p. 359). In 1967, they tested a quadraphonic sound system at *Games for May* show in London. Instead of a typical stereo set, the group opted for four speakers – one in each corner – to generate surround-sound effect, a breakthrough idea which has never been tried in a live performance before (Sadowsky, 2013; Calore, 2009).

Macan (1997, p. 18) also saw great importance in the underground club scene, where the genre emerged, concerning the entire music industry and its approach to musicians. He explained that the record companies could not simply produce tailored music to please the masses who showed interest in psychedelic rock (as they had done with other music styles); instead, they were compelled to sign a higher number of artists and filter out the less suitable ones based on their sale results (Macan, 1997, p. 18). This act helped transfer the creative control from the corporates to the hands of bands. Promoted by names such as The Beatles, psychedelic rock

³ A pick-up is essentially a coil: a device with six small magnets wrapped in a copper wire. It converts mechanical vibrations of strings into an electric signal.

⁴ A player inserts their finger inside a tube-like object and then moves it down the strings, hence the name *slide*. Gilmour is known to use slide when playing the lap steel guitar i.e. horizontal guitar. In the past, the guitar players used a neck of a glass bottle to create this effect. To a lesser degree, the term “bottleneck” is still being used today.

was swiftly gaining momentum, and reached its climax with the release of Pink Floyd's debut album *Piper At The Gates Of Dawn*.

1.2.1 The Piper At The Gates Of Dawn

Before they started to work on an album, the band released two singles: "Arnold Layne" and "See Emily Play." "Arnold Layne" was a controversial piece as it portrayed a story of a crossdresser who was stealing women's underwear in his spare time – a story very loosely based on a real-life event in Cambridge (Jones, 2016, p. 11; Fielder, 2013, p. 26). Several radio stations deemed the song inappropriate and smutty and thus chose not to give it air time. Paradoxically, this boosted Pink Floyd's public image (Fielder, 2013, p. 26). "See Emily Play" fared even better, reaching the number 6 in the singles chart in the UK, the highest position of a Pink Floyd single for a long time to come.

The debut album *The Piper At The Gates Of Dawn* was released in 1967. It combined many different elements, some of which might have seemed outlandish at the time. Schaffner (1991, p. 13) appreciated the "lyrical fantasy" and "surreal sound effects" and Spencer (2016, p. 9) accentuated the reoccurring theme of childhood nostalgia present in the songs "Bike" or "The Gnome" – a motive also found in the work of The Beatles. He believed the listeners' affinity for this theme was connected to their associating the concept of youth with a carefree attitude and pure, innocent state of mind (Spencer, 2016, p. 9). With songs "Astronomy Domine" and "Interstellar Overdrive" and their cosmic/sci-fi themes Pink Floyd contributed to the genre being referred to as "space rock" (Sadowsky, 2013).

In *Uncut* magazine Neil Spencer (2016, p. 6) highlighted the grand atmosphere, which hung around the group. According to him, the BBC arts show, who asked the band a handful of questions, did so "with an earnestness usually reserved for playwrights and painters." He claimed that, similarly to The Beatles, "Floyd weren't just pop, they were art" (Spencer, 2016 p. 6) Despite slightly overshadowed by *Sgt. Pepper's Lonely Hearts Club Band* released by The Beatles three months prior, it became an instant hit in the UK and brought Pink Floyd fame in the field of mainstream music. The significance of their (commercial) success lay in what Pink Floyd represented: the alternative scene, the branch of a society tired of a conventional approach in relation to more than just music. In an interview from 1967, Wright disclosed he did not think radio stations considered the lyrics of "Arnold Layne" too problematic, but that they likely refused to play the song as they opposed the group as a whole and what they stood for (Jones, 2016, p. 11).

1.3 Progressive Continuation

According to Barnes (2020, p. 2), the birth of progressive rock, also known as art rock, can be traced to as early as 1966 and he describes it as an explosion of inspiration accumulated in the era of psychedelic rock. The genre climaxed in the mid-Seventies and started to ramify by the end of the decade. In spite of it being generally acknowledged as a British style, progressive rock gained a large fanbase outside the United Kingdom, mainly in the United States. When even rebellious rock'n'roll was slowly becoming predictable and mainstream, artists started to explore new territory and test new styles and techniques, hoping to advance the conventional rock genre to a higher level of art – therefore the style gained the label “progressive” (Barnes, 2020, p. 3; Edmondson, 2013, p. 896). Since Pink Floyd’s conversion from psychedelic rock to progressive rock was blurred, they are said to be the representatives of “the first wave of progressive rock” or “proto-progressive rock” (Macan, 1997, p. 23). Amongst the latter second-wave artists were, again, other British bands like Jethro Tull, King Crimson, Yes or Genesis (Macan, 1997, p. 23).

The new style combined elements of various genres, such as the use of acoustic instruments typical for folk music or extended performances and solos found most frequently in blues rock. Perhaps slightly unexpected, but very palpable, was the influence of classical music, which manifested itself in an intricate musical structure and virtuosic performances resembling that of Mozart or Bach (Edmonds, 2013, p. 896; Macan, 1997, p. 15). Further evidence to this claim was provided by Philippe Gonin, a French music scholar, who created a spectacle *Hommage Symphonique à Pink Floyd* – a symphonic tribute to Pink Floyd – after having previously adjusted music from their album *Atom Heart Mother* for a secondary school orchestra (Gonin, 2011, p. 11). Coincidentally, songs from the very same album had been performed by Pink Floyd and London Philharmonic Orchestra in Montreux, Switzerland in 1971 (Povey, 2009, p. 148).

With the addition of David Gilmour, the breakthrough debut album was followed by a musical shift, which started in 1968 during the recording of band’s second album *Saucerful of Secrets*. This transition period was propelled by Barrett’s deteriorating mental health, which was reflected in his contribution to the new album: reduced to three songs (Dale, 2016, pp. 17-18). The group tried to deal with the unpleasant situation by booking a therapy session, but the plans failed when Barrett refused to leave the car (Barnes, 2020, p. 93). His unreliability and unwillingness to collaborate on and off stage led to his separation from the band,

accompanied by the managers Jenner and King (Barnes, 2020, p. 93). David Gilmour replaced Barrett on vocals while Wright with Waters took over the songwriting duties.

Next few albums were marked with uncertainty and confusion over the band's orientation, and, for a long time, the group felt they lost their way (Robinson, 2016, p. 40). The songs contained traces of "progressiveness," but the group had troubles sifting through the ideas to find what truly worked. A step in the right direction came in 1971 when Adrian Maben approached Pink Floyd with an idea to shoot a concert documentary film in Pompeii, Italy, inside an empty Roman amphitheatre (Robinson, 2016, p. 42). The setlist included material from the Barrett era and a soon-to-be-released album *Meddle* (Robinson, 2016, p. 42). "Echoes" occupied the entire other side of an LP *Meddle* and it saw the first real collaboration amongst members. Especially well-received was harmony between Gilmour's guitar and Wright's keyboard (Robinson, 2016, pp. 42–43). Two years later the band released an album which cemented their position in music's history.

1.4 Pink Floyd and Counterculture

A phenomenon known as counterculture began in the 1960s in San Francisco. It soon spread across the western world and gained followers in England. This social movement hailed from dissatisfaction young adults felt towards the regime and whose objective was to challenge and oppose "the dominant culture" – a culture they deemed too patriarchal, oppressive, and exclusive (Larkin, 2015, p. 73). Counterculture encompassed a variety of sub-movements who shared the common values: free speech, gender equality, sexual liberation, religious freedom, and rights of minorities (Larkin, 2015, p. 73; Sadowsky, 2013).

The hippies were, arguably, the most prominent and representative subculture. It advocated for above-mentioned values, in addition to the call for world peace and withdrawing American soldiers from the civil war in Vietnam. The boom of the hippie subculture occurred in 1967 during the famous *Summer of Love* happening and Woodstock festival (Maynard, 2012, pp. 24-26). Followers of the hippie movement revolted in the form of non-violent protests, fashion, and folk music. Psychedelic rock's role in the development of the movement was indubitable: it gave the followers a platform to share their experience and to form a community, which highly contrasted with their previous outcast position in the society (Maynard, 2012, pp. 57-58)

As an American trend of men's long hair and round sunglasses received a warm welcome in Britain – Pink Floyd included – reciprocally, a prolific number of British artists started extending their influence overseas, importing British culture to the United States. This phenomenon became known as *the British invasion* (Edmondson, 2013, p. 143). It did not involve only the bands like The Beatles, Rolling Stones or The Who, but also an American guitarist Jimi Hendrix, who first rose to prominence in London underground scene, where he could focus on experimentation with guitar effects (Edmondson, 2013, pp. 301, 910). Some sources include Pink Floyd in their lists, but the movement is acknowledged to have ended in 1967 before the release of *Piper At The Gates of Dawn* (Puterbaugh, 1988). Furthermore, when compared to other bands of the British invasion, it could be argued Pink Floyd focused mainly on the domestic scene at that time.

The British branch of the counterculture was mainly oriented on music having a very influential underground scene (Edmondson, 2013, p. 910). Pink Floyd, too, tried to reach out to the young generation via music and live shows instead of fashion or slogans. Waters shared his opinion on the question band's public image in a 1967 interview:

“We give the public what they can see for themselves – we don't want to manufacture an image. We don't want to be involved in some publicity build-up. ... We dress as we feel at the time.” (Disc And Music Echo, 2016, p. 13)

Barrett confirmed Pink Floyd specifically targeted teenagers for their proclivity to attend live performances instead of buying records (Disc And Music Echo, 2016, p. 13).

The very incentive to create Pink Floyd was also rooted in the counterculture. Prior to forming the band, the trio Mason, Wright and Waters studied architecture in London; however, upon coming to a bitter realisation that the architecture establishment in Great Britain was more interested in the economics than the artistic attributes, Waters decided to spend his money on musical equipment and pursue a career of a musician (Schaffner, 1991, p. 23).

Apart from performances in the clubs, festivals also had a place in the development of psychedelic rock, and counterculture and for that matter. Reaching the peak in Woodstock, the Hippie movement gradually started to recede after Altamont festival in 1969, where the line between the proclaimed freedom and chaos became blurred (Maynard, 2012, pp. 5-6). Edmondson (2013, p. 910) highlighted the subsequent decline of the number of festivals as one of the reasons for psychedelic rock's demise. Her other arguments include the limited potential

of bands, insufficient interest in expanding the genre, and deaths of the leading representatives, namely Jim Morrison, Janis Joplin and Jimi Hendrix (Edmondson, 2013, p. 910). In the United States, the genre was ousted by pop, blues rock and folk rock, but in Britain, it was replaced with progressive rock.

Keister & Smith delved into the complicated relationships progressive rock tried to maintain with different music genres and sub-movements of the early 1970s. In their work *Musical Ambition, Cultural Accreditation and the Nasty Side of Progressive Rock*, they mention Paul Willis's findings regarding the reception of the progressive rock by the hippie movement. Quite unexpectedly, the hippie movement showed great understanding and appreciation for progressive rock and saw it as a successor of psychedelic rock (Keister & Smith, 2008, p. 448). His findings show that in the eyes of British hippies, progressive rock musicians did not represent musical elitism, but rather an ally and possible leader in the counterculture movement, mainly due to the shared outlook on artistic freedom and opposition to mainstream (Keister & Smith, 2008, p. 448). In *Rocking the Classics* Macan (1997, p. 19) stated that progressive rock could only be understood as a product of a "post-hippie counterculture."

2 Heyday

2.1 Concept Album

When discussing progressive rock and counterculture, one fundamental feature should not be omitted: *a concept album*. Its origin was connected to progressive rock's main purpose: to create music which was to be listened to and experienced. *Concise Dictionary of Popular Culture* defines the concept album as an album with a storyline, a theme, or a unifying musical structure (Danesi, 2017, pp. 15,73). The importance of the bond between the songs was best illustrated in the legal action Pink Floyd took against EMI in 2010 when the band sued the label for enabling the download of digital singles from their concept albums. In the contract from 1999, the group had explicitly stated that the songs could not be taken out of context to be sold as separate entities (Jonze, 2010). Unsurprisingly, they won the case.

Most critics agree it was The Beatles who introduced the concept – no pun intended – with their album *Sgt. Pepper's Lonely Hearts Club Band*, but in his thesis Rose (1995, p. 17) argued the songs were connected only musically; the lyrics appeared unrelated, which disrupted the feeling of cohesion. Unquestionably, the songwriting process was now putting more emphasis on lyrics and their meaning. This proved to be Waters's forte, who took it upon himself to ensure the albums would meet all the requirements of a well-constructed concept album.

Unfortunately, there was a difference in the approach to concept albums, and it was slowly building tension between Waters and the rest of the group. All members were generally in favour of producing more compact album since they described themselves as an album band rather than a singles band (Rolling Stones, 2013; Detmer, 2007, p. 72). Nevertheless, there was a growing divergence of opinions on the albums' content and Gilmour and co. were becoming less involved in the songwriting process, giving Waters all the decision-making power. Be it as it may, the concept albums *The Dark Side Of The Moon* (1973), *Wish You Were Here* (1975), and *The Wall* (1979) were the band's most commercially successful works, earning top positions in the lists of most influential (progressive) albums of all times (Barker, 2015; Dolan et al., 2015).

2.1.1 The Dark Side Of The Moon

1973 was a pivotal year for Pink Floyd due to release of *The Dark Side Of The Moon*. The raw versions of songs were first performed during live shows between 1971-1972 and then reworked in the studio based on the audience's reception (Epstein, 2018). This unusual

approach meant that fans, in a sense, took part in the making process and could feel closer to the band. In addition, being already familiar with the material created anticipation for the release. The new album also drew the attention of music critics and mainstream listeners. *The Dark Side Of The Moon* addressed mundane and serious struggles the band members experienced or encountered, such as travelling, deadlines, greed, alienation, mortality, and mental illness (Fielder, 2013, p. 72). Waters himself considered the album to be “an expression of political, philosophical, humanitarian empathy that was desperate to get out” (Dalton, 2016, p. 48).

Each song would seamlessly transition into another, change the pace and theme, yet the album functioned as one piece. Out of ten songs on the album, six combined music with lyrics, and three were purely instrumental. “Great Gig in the Sky” stood on the verge of the two categories: the musical part consisted of Hammond organ and pedal steel guitar; the lyrics, however, were substituted with improvised sounds provided by a singer Clare Torry (Kopp, 2018, p. 191; Sinclair, 1973). The only other vocal part was a recorded snippet of quotes, which replaced a string of Bible verses, some of which were narrated by a popular British figure Malcolm Muggeridge; the band had used these during their testing performances in 1972 (Povey, 2009, p. 155). The song’s motive addressed the fear of dying and the eventual acceptance. This was also mirrored in the musical aspect of the song in the change of pace and intensity.

The preceding track “Time” described the fear of the inevitability of ageing and regrets which surround it. “Money,” the following song, touched upon the topic of greed in life. Quite unusual was the use of sounds of the object the songs’ titles referred to: while “Time” started with the cacophony of chiming clocks followed by the ticking of a metronome, the intro to “Money” comprised of the sound of a cash register and coins captured on a tape loop (Waters, 1973a, track 6; Waters 1973b, track 4). Both songs also entailed a very prominent bassline. The penultimate song “Brain Damage” was the first song which mentioned their ex-member Syd Barret and the problems related to his unstable mental health (Dalton, 2016, p. 51; Detmer, 2007, p. 75). This issue was two years later revisited in *Wish You Were Here*.

Pink Floyd used various complements to make the meaning of songs more pronounced. They achieved that not only with the sounds of objects or backing vocals but also with spoken passages. During the recording, the band asked several people – including Paul McCartney and his wife Stella – to reply to questions not necessarily relevant to the album’s themes (Dalton, 2016, p. 50). Afterwards, they recorded the answers and smoothly weaved them

in the music. This feature was, for instance, included in the opening track “Speak to Me” and the closing track “Eclipse.” Together with the reprised sound of the bass guitar which resembled a heartbeat, it created a loop and enhanced album’s unity.

According to Waters, the themes drew inspiration from the juxtaposition of life and death, and light and darkness (Dallas, 1987, as cited in Rose, 1995, p. 21). This aspect was likewise noticeable in the album’s cover. The design was quite simple: it featured a prism refracting a beam of light into a colourful spectrum in the pitch-black background. One of the creators of the design group Hipgnosis, Storm Thorgerson, revealed he preferred some of their later covers as he thought this artwork did not amount to the music (Graff, 2013). Nevertheless, it became an iconic logo, even substituting the band themselves, earning a place amongst the best album sleeves of all time (uDiscover Team, 2018; Rolling Stone, 2011b). It started a life of its own, appearing on a staggering variety of objects in the official and unofficial merchandise: from key-rings, guitar straps, T-Shirts to windproof lighters and chef aprons (Bentley, 2016,

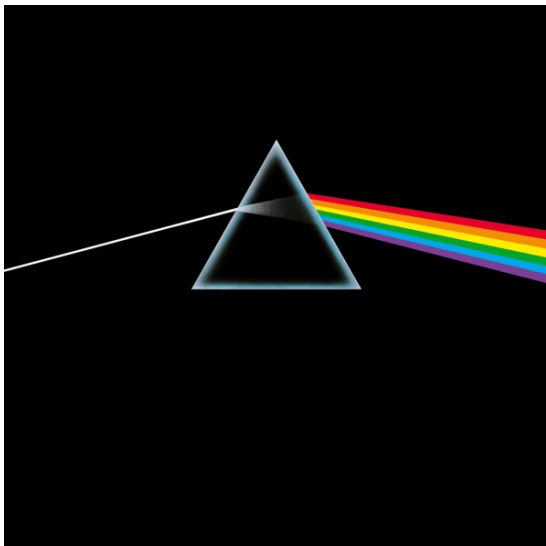


Figure 1 The Dark Side Of The Moon by Hipgnosis (1973)

p. 145).

Speaking of the band’s signature features, the changes have affected live shows as well. Usually, when putting together a set-list, bands would choose to interweave their well-known hits with new material. By creating a full-fledged concept album which demanded to be played as a unit, Pink Floyd rejected this traditional practice and performed all songs from the album as one piece. Even before the release of the album, new ideas had been incorporated into the light shows, namely sheets of flame in a cauldron; a gong, which burst into flames; and a firework display (Fielder, 2013, p. 74). During their American tour in 1973, they used a curved

mirror hovering above the stage to refract laser beams, and new stage effects: smoke made from dry ice; exploding aeroplanes; and rockets – all in the hands of Derrick Meddings, a special effects technician from *James Bond* films (Povey, 2009, pp. 160–161). The size of venues where Pink Floyd performed also had to change and the band were slowly getting accustomed to playing at stadiums. With nine tonnes worth of equipment, stored in three lorries, they wanted to make sure the live shows would be a musical and a visual spectacle (Povey, 2009, p. 155). Pink Floyd were starting to redefine what a live show should present to the spectators.

The success of *The Dark Side Of The Moon* was, and still is, immense. It topped US Top Ten Charts – the first Pink Floyd’s album to do so – and spent unbelievable 741 weeks (14 years) in the US Billboard chart (Dalton, 2016, p. 51). In Britain, the album claimed the second place. The fans selected it as number one in a fairly recent readers’ poll searching for the best Pink Floyd album (Rolling Stone, 2013). It sold around 45 million copies worldwide and, as of 2019, reached number seven in the official chart of best-selling albums in the UK (Copsey, 2019).

2.1.2 Wish You Were Here

While *The Dark Side of the Moon* was a commercial success, artists felt creatively exhausted and tried to retreat into the more comfortable avantgarde environment (Barnes, 2020, p. 532). The change began shortly after the recording sessions and during the US tour. Gilmour shared his feelings about the reception by the American mainstream audience:

“ [The success in the USA] gave us a much larger following, for which we should be thankful. But it included an element that wasn't versed in Pink Floyd's ways. It started from the first show in America. [...] People at the front shouting, ‘Play Money! Gimme something I can shake my ass to!’ We had to get used to it, but previously we'd been playing to 10,000-seaters where, in the quiet passages, you could hear a pin drop.” (Sutcliffe & Henderson, 2008)

As one would not whistle during the performance of a classical piece, Pink Floyd expected similar understanding and respect from their crowds when performing. Sans any arrogance, they were trying to bring their art closer to the fans. Song requests, loud proclamations of love, or mosh pits simply did not fit the environment Pink Floyd were building. Their objective was to create a multi-layered experience and immerse the audience in its atmosphere. This they managed with the audience in the UK. Unfortunately, the British press did not appear to be as thrilled.

Previously, the band faced criticism from media for relying excessively on the spur-of-the-moment live performances: firstly, it was difficult to achieve the same result

during recording sessions in the studio and would sometimes require several takes; secondly, they argued that a fraction of fans was disappointed the band would not recreate the same sound known from the records (Welch, 2016, p. 14). With *The Dark Side Of The Moon* out, another group of critics showed signs of discontentment: they accused the band of trading spontaneity for special effects and blamed their shift to the studio for the change (Taylor, 2017). There was a fraction of journalists tired of *The Dark Side Of The Moon* being played over and over again; and another which was dissatisfied with their overall underwhelming live shows (Povey, 2009, p. 189). Although, to be fair, the band also received some undeserving praise for one of their subpar performances. Gilmour called the review “a bland acceptance” and openly denounced it (Erskine, 2016, p. 62).

The next issue raised by the press was the Pink Floyd’s focus on the American tour at large stadiums instead of festivals and smaller venues in Britain, reminding the public of the good old times Pink Floyd used to play at underground clubs in London (Povey, 2009, p. 189). However, Povey (2009, p. 189) remarked on media’s previous abundant glorification of the band, which, he believed, largely contributed to the increasing amount of attention, preventing Pink Floyd from performing for a humble number of people. The exacerbated situation between the band and the press, and by extension, the music industry, resulted in producing the album *Wish You Were Here*.

Out of four songs on the album, two dealt with the relationship with their record label; the other two with the band’s broken chemistry. Bleak and mechanical “Welcome to the Machine” depicted the ubiquitous pressure in the music industry to fit the mould, and the weak position of artists against the corporate. In comparison, “Have a Cigar” was a light-hearted, satirical piece featuring Roy Harper on the guest vocals; Waters had felt he could not deliver a satisfactory performance during the recording sessions (Barnes, 2020, p. 532). Written from the perspective of the manager addressing the band, the song expressed Pink Floyd’s displeasure with the thirst for money outweighing the interest in the band. The infamous line “Oh, by the way, which one’s Pink?” was an actual quote they had been asked (Scoppa, 2016, p. 82). The centrepiece

“Shine On You Crazy Diamond” was said to be a contemplation on Barrett’s fragmented state of mind and his withdrawal from public life as well as the group’s relived fond memories. Waters later revealed the song was intended more as a general reflection on the extent of absence people are willing to undergo to protect themselves from harsh reality (Povey, 2009, p. 191). The song was divided into two main parts – part I-V at the beginning and part VI-IX at

the end of the album – to re-create the feeling of a loop as they had done with the heartbeat sound in *The Dark Side Of The Moon*.

“Wish You Were Here,” an eponymous acoustic song and the album’s greatest hit, again broached the topic of absence, alienation and longing; this time with respect to the current line-up and their inability to work together (Povey, 2009, p. 190). The polarity of album’s themes was also demonstrated musically: authentic feelings of wistfulness conveyed by an acoustic guitar stood in stark contrast to the artificial sound of electric guitars and synthesizer representing greediness of the power-hungry machine (Rose, 1997, p. 82).

This unexpected albeit sincere reaction to the state of music industry resulted in another success – quite surprisingly, given Pink Floyd were, essentially, biting the hand that fed them. Despite the band’s dissatisfaction with American mainstream fans showing lack of deeper interest in their music, the British public – critics excluded – seemed to value their work.

2.1.3 The Wall

In 1979, six years later after the revolutionary album *The Dark Side Of The Moon* and twelve years since the debut album, Pink Floyd managed to stir the musical and political waters with the double album *The Wall*. The idea for the album came to Waters after the incident during *Animals* tour where he spat at a fan in Montreal, perturbed by his unruly behaviour (Fielder, 2013, p. 123). In the aftermath, he reminisced about the relationship he had been maintaining with the audience up to that point, and he came to the conclusion some form of a barricade, *a wall*, had been forming between them.

Macan (1997, p. 152-153) tried to explain this phenomenon as the outcome of the evolution of progressive rock in general: in the early Seventies, musicians and the audience were nearly indistinguishable from each other; fans could practically go to any venue and expect to meet the band in person. Likewise, the similar socio-economic background provided comparable knowledge of literature and music, which, too, worked as a unifying factor (Macan, 1997, p. 152). However, once the progressive rock became everyone’s go-to music, performed at large stadiums, the bond was lost (Macan, 1997, p. 153). All this was palpable already during the recording of *Wish You Were Here*, only two years after Pink Floyd’s breakthrough. The band were facing a difficult challenge to *think big* yet not to become sell-outs.

This album represented Waters’s most intimate confession, not leaving much creative space for other members and their input. *The Wall*’s themes conveyed chiefly negative events of his life:

struggles growing up without a father, stern school environment, overprotective mother, divorce, fame, and estrangement from people (Lewis, 2016, p. 90; Povey, 2009, p. 220). Seeing as the story that Waters created showed a well-thought structure, it translated well into a stage production and a film.

Regarding live shows, Pink Floyd have always been visionaries. Already in 1967, they predicted the audience would be asking for “more than just a pop show” and to satisfy demand the artist would have to “offer a well-presented theatre show” (Walsh, 2016, p. 15). What happened with the creation of *The Wall* proved to be Pink Floyd’s most grandiose project.

The entire stage was gradually getting covered in a white brick wall made of cardboard blocks, onto which bizarre animated sequences were projected. This shielded the band from the audience while playing, showing only musicians’ faces through the openings in the wall until they eventually disappeared as well. This feat required a surrogate band to play in masks in front of the wall, confusing the audience as to where Pink Floyd really were (Fielder, 2013, p. 140).

Another shocking moment happened during the song “Comfortably Numb” during which David Gilmour appeared at the very top of the wall. Pink – the main character of the story and a merge of Barrett’s and Waters’s personalities – resided on the stage in a model of a motel room watching TV, accompanied by the puppets of a despotic teacher, Pink’s wife, and his mother (Povey, 2009, p. 224).

The next element which added to the overall atmosphere were loudspeaker cabinets installed underneath the seats, whose purpose was to amplify the sound of the wall shattering at the end of the show (Povey, 2009, p. 224). The effort put into *The Wall* paid off and British with the rest of the world changing their views of what live shows can offer – the bar was set higher than ever before.

After the success of the album and live shows, *The Wall* saw a film release in 1982. Directed by an Englishman Alan Parker, it depicted a young man Pink – played by Sir Bob Geldof – and his struggles with handling the pressures of life. The narration of the film switched between scenes from present and flashbacks, offering the explanation as to why Pink chose a mental escape to an imaginary place. In this new fascist world, he was surrounded by a self-imposed wall, protecting him from the reality, and by followers of his cult. At the end of the film, the judge of a trial occurring in Pink’s mind sentenced him to tear down the wall.

The film used Gerald Scarfe's animation already tested in the live shows and adjusted music from the album *The Wall*, whose lyrics replaced most of the film's dialogues (Malcolm, 1982). For the creation of the film it was crucial that all three departments – Waters's music, Scarfe's animation, and Parker's cinematography – cooperated and complemented each other. *The Guardian's* Derek Malcolm (1982) believed only a handful of American directors would have opted to shoot this film as he deemed the combination of allegorical themes and minimum script risky and difficult to execute, likely hinting at different tastes of British and American audience. He and Lewis (2016) agreed the film itself was not ground-breaking in its storyline, borrowing from the film *Tommy*⁵, but it did serve its purpose, which was to complete the narration Waters created. The triad would also win over the British market again, which may have felt neglected in favour of commerce-wise superior American market.

The Wall spent a year in UK charts and, in total, sold slightly fewer copies than *The Dark Side Of The Moon* (Lewis, 2016, p. 88). Since the band would not release many tracks as singles (none from the previous album *Animals*), the success of "Another Brick in the Wall, Part 2" came as a great surprise to everyone; even more so when it replaced Queen's "Crazy Little Thing Called Love" and conquered UK Charts (Greene, 2020). A few decades later, *NME* chose *The Wall* as number two in their pick of 23 best concept albums (Barker, 2015).

2.2 A Clash with the Punk Movement

At the end of 1970s, the British musical scene – underground and mainstream– saw a great wave of diversification. One of the genres which skyrocketed was punk. Similarly to the 1960s hippie movement in the US, punk was an anti-Establishment movement, initiated by the adolescents and young adults who opposed the authority and traditional society (Cullen, 1996, as cited in Clark, 2003, p. 223). In music was this rebellious stance expressed via provocative lyrics and a raw sound of electric guitars. Another prominent feature of the movement was its very distinctive fashion: a typical look sported leather jackets, fishnet stockings, combat boots or dyed messy hair. Such appearance was popular amongst artists and fans alike, and it gave its followers a sense of identity (Clark, 2003, p. 224).

⁵ *Tommy* (1969) was a concept album by The Who, which saw a film adaptation in 1975. As in *The Wall*, the story revolved around a young boy whose father died in WWII, and who, likewise, ends up as a preacher in a cult (Bradshaw, 2019). A number of famous faces appear in the film: Eric Clapton, Elton John, Tina Turner, and every member of The Who (Bradshaw, 2019).

Punk's flagship would be undoubtedly an English band Sex Pistols. Hit songs like "Anarchy in the UK" and "God Save the Queen" embodied genre's resentful attitude towards the mainstream culture. Despite the band's career having lasted only three years with one studio album in tow, it managed to make a dent in the British history – not necessarily because of their music. One of their well-documented public stunts was directly related to Pink Floyd: in 1977 Sex Pistols' frontman Johnny Rotten wore a ripped green Pink Floyd T-Shirt with holes over members' faces and a caption "I HATE" (Barnes, 2020, p. 551). This begged a question why a band rebelling against the system and the mainstream culture in the UK started a war with musicians whose origins were strongly rooted in the British underground scene.

There were several explanations for this light attack, probably the most obvious one being the age difference. As Pink Floyd matured, so did their audience. In the eyes of the punk followers, the group belonged to the older generation and could be even perceived as a part of the Establishment. Barnes (2020, p. 551) suggested some of the older Pink Floyd fans may have felt their values were being threatened by the actions punk took against the group as it dared to insult "the enlightening" Pink Floyd. This drew a parallel to Pink Floyd and the counterculture movement⁶; only this time, the positions were reversed. Where punk was fresh and daring, progressive rock could appear outdated and drained. Nick Mason reflected on the relationship and referred to punk as "an antidote to all those technoflash dinosaurs," which also included Pink Floyd (Witter, 2016, p. 113).

Progressive rock was also criticised for erecting a barrier between the artists and the audience; the topic addressed by the band in *The Wall* in 1979. In contrast, punk artists relied on the proximity to their fans since the whole movement was based on the idea anyone could "grab a guitar and do it" – a notion Mason and Gilmour valued as it reminded them of their beginnings (Witter, 2013, p. 113).

Ironically, Pink Floyd utilised the estrangement from fans to protect themselves from fame. To the British public, the concept of Pink Floyd consisted of the title and the album artwork; member's faces and names, on the other hand, remained relatively unknown. Authors of *The Art of LP* also noticed this unusual anonymity: they claimed even Pink Floyd fans could easily pass Mason or Wright on the street with no reaction; when shown the prism from *The Dark Side Of The Moon*, however, people would immediately recognise Pink Floyd (Morgan & Wardle, 2010, as cited in Deal, 2017). And by no chance; the group did not revel in their stardom status,

⁶ see Chapter 1.4

rarely giving interviews about their albums, and avoided disclosing personal information (Harris, 2014).

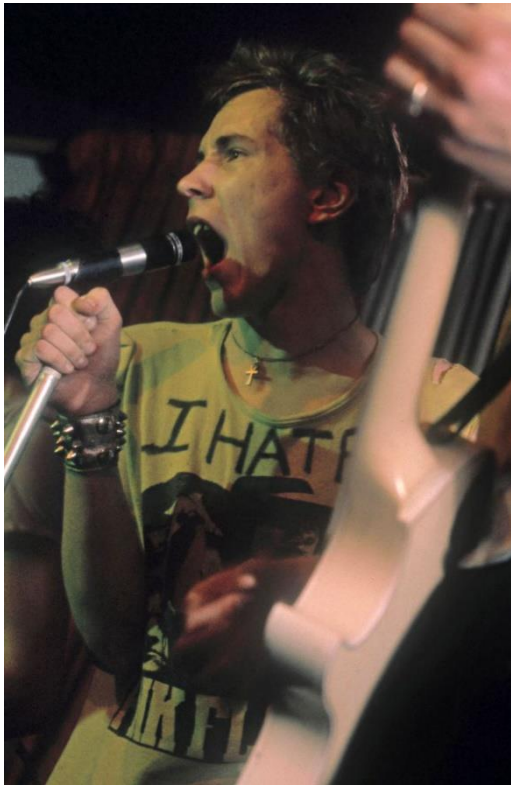


Figure 2 Johnny Rotten wearing "I Hate Pink Floyd" T-Shirt by Ray Stevenson (1977)

Another issue appeared to be the band's origin. Macan (1997, p. 145) claimed there was a link between the family background and the evolution of progressive rock itself. The members of Pink Floyd came from educated and financially-secured households; that is, at least, what one would assume when the bread-winner of the family was either a pathologist, a chemist, or a professor of genetics (Fielder, 2013, pp. 10–13; Schaffner, 1991, p. 15). Amongst the band members, Mason's wealthy upbringing was most prominent: their house was located in Downshire Hill, one of the luxurious streets in London, with the driveway filled with Aston Martin and other sports cars, which Mason later inherited (Schaffner, 1991, p. 23)

Similarly, the group's education also held an upper middle-class signature, especially in case of Mason and Wright, who went to private schools with access to various instruments, including a saxophone or a trumpet (Fielder, 2013, pp. 11–12; Mason, 2004, p. 15). Upon reaching adulthood, all members decided to continue on to higher education. This also happened to be the case for other progressive rock artists: Van der Graaf Generator, Yes, Genesis or Soft Machine (Macan, 1997, p. 148). With strong ties to universities and clubs, the progressive rock was a genre often associated with labels such as "bohemian" and "middle-class intelligentsia"

(Macan, 1997, p. 144). Summed up, this gave punk followers enough evidence to consider Pink Floyd entitled musicians, who were partially responsible for the deepening of the class division.

The group was operating in a grey area between the alternative music and the mainstream from the very beginning. Spencer (2016, p. 8) also hinted at this fact in the review of their debut album *The Piper At The Gates of Dawn* where he described Barrett's English accent as "hover[ing] between Cockney⁷ and art school posh." After the success of *The Dark Side Of The Moon* (1973), the press started looking fondly at the band's psychedelic past and the bygone days when the group performed at smaller venues as a counterculture band. Doctor Edmondson (2013, p. 897) criticised progressive rock's position as a whole, suggesting that a genre with the majority of its bands comprising of white, middle-aged males could hardly challenge conformity.

To some, this could reek of hypocrisy on Pink Floyd's side, but the band have never pandered to lower class, nor did they flaunt their upper-class membership. The group have always openly declared their support of non-mainstream music, and a desire to lead simple lives away from the spotlight. They disapproved of the exploitation of common people, case in point being the politically charged album *Animals* released in 1977. Macan (1997, p. 15) stated the group could never be working-class heroes and they did not pretend to. The track from the album *The Dark Side Of The Moon* called "Us and Them" served as a good example. The English working class had been using this expression to address the divisive relationship between them and the upper class (Rose, 1995, p. 40). The song's lyrics did not intend to put Pink Floyd in the position of the poor and disadvantaged; instead, with no hidden pretentiousness, it called for the awareness and the mutual understanding between two parties. Thirty years after the incident, Rotten confessed he did not resent Pink Floyd per se, but he despised the system they seemed to be part of (Michaels, 2010).

2.3 Political Views

Since Pink Floyd were not overtly explicit with their political affiliation, music critics compensated for it with creating labels themselves: according to Barnes (2020, p. 111), Waters was an "avowed socialist" while Dalton (2016, p. 51) saw the group as "politically conflicted hippie capitalists." This ambiguous stance – similar to that of being an underground and a mainstream band at the same time – stemmed from the conflict of their personal beliefs

⁷ Cockney is considered to be a working-class accent of citizens of London

and involvement in the music industry. In the chapter dedicated to the relationship between politics and progressive rock, Barnes (2020, p. 484) claimed the Seventies saw only sparse attempts at musicians sharing any political statements. Yet, this proclamation overlooked Pink Floyd's albums *Animals* (1977) and *The Wall* (1979).

Animals followed suit of *Wish You Were Here*, which lambasted the undue power of big corporates in the music industry. However, this time the band assessed equality in the British society – or lack thereof – as well as its decay (Fielder, 2013, pp. 113-114)

Waters divided the society, and the songs, into three groups, with the categorisation heavily based on the concept of *Animal Farm*⁸ by George Orwell. The groups in question were animal characters – pigs, dogs, and sheep – none of which were particularly appealing. It could be argued that all animal characters were meant to reflect the dark side of humanity.

According to Fielder (2013, p. 114), Waters's left-leaning views were not too dissimilar to Orwell's; he was, however, "disillusioned by Britain's [then] Labour government." Rose (1995, p. 93) was convinced the songs were intended as a social commentary of oppression facilitated by the capitalist economic system.

According to Rose (1995, p. 94), the dogs in the album symbolised profit-oriented people in big businesses: *the bourgeois*. Dogs exploited those who were below them in order to ingratiate to the powerful above them, prepared to betray each other for money should the opportunity arise. The *ruling class* was portrayed as pigs. These represented a small group of the richest people in society⁹, who only showed interest in their personal indulgence and power (Rose, 1995, p. 94). The last group consisted of sheep, whose behaviour mirrored that of *common folk*: follow the herd and do not question authorities. Yet, at the end of the song the sheep revolted. Barnes (2020, p. 581) implied the accompanying sounds of "bleating and babbling" mentioned in the lyrics referred to the subsequent disorder and anarchy, rather than freedom which should result from the death of oppressive dogs. This theory, in which sheep were meant to be seen as incompetent and unthinking rather than suffering, was also supported by the unflattering original name given to the song: "Raving and Drooling (Cavanagh, 2016, p. 86).

⁸ *Animal Farm* was an allegory for Stalinism and communisms. In the original story there also appear additional characters: horses, hens, and also humans.

⁹ These are commonly known as the one percent, but the term is used neither in the song nor in the Rose's album analysis.

In true Floydian fashion, the album's cover also reflected the content of lyrics. In the centre stood Battersea Power Station – a literal embodiment of power – with an inflatable pig flying and watching over (Rose, 1995, p. 94). The pig later appeared in their live shows, and like the light-refracting prism, it gained its own cult, mostly as a symbol of protests: it was used in a British film *Children of Men* (2006), and appeared briefly in the opening sequence for London's Olympic games, alongside the notorious power station (Glancey, 2017). Despite having become a part of pop-culture, *Animals* overall expressed Pink Floyd's disapproval of the system which was void of human decency but filled with greed and a mindless pursuit for comfort.

The theme of (political) oppression was next addressed in *The Wall*. However, this time the object of criticism was even more severe: fascism and war. The story's main character Pink believed himself to be a Hitler-like dictator, giving speeches to crowds, enticing hatred against the Jews, homosexuals, and the black people (Parker, 1982, 1:12:00). Animated sequences and the acted scenes in the film introduced a distinctive salute of the followers and a symbol of *marching hammers*. This symbol, like the Third Reich's swastika, sported banners and armbands (Parker, 1982, 1:10:03).

The Wall's next controversial feature – also a children's anthem and the album's most successful hit – “Another Brick in the Wall, Part 2” used rigid English educational system, especially at boarding schools, as an example of state's interference and control. The institution did not recognise pupils' abilities, needs or wishes; instead, it compelled them not to stand out.

Alun Renshaw, a free-thinking music teacher, selected a group of children from Islington Green School to record the famous line “We don't need no education” and the rest of the chorus in a studio nearby the school (Winterman, 2007). Margaret Maden, then headmistress, was not aware of the content of the lyrics and felt the unwanted publicity from the song harmed school's improving reputation (Winterman, 2007). Children, on the other hand, showed excitement at singing the lyrics and their newly-acquired status of school's celebrities. For some of the lucky ones who appeared on the album, the singing on the track opened the door to the future in the music industry (The Sydney Morning Herald, 2004). With this move, a group of four 30-year-olds unexpectedly gained a large fanbase of children and teenagers across the country.

1979 also happened to be the year Margaret Thatcher was elected as Britain's prime minister. As a former Secretary of State for Education, she was not pleased with the song and

the popularity it gained (The Sydney Morning Herald, 2004). Adding the media's remonstrance to the mix, Thatcher was under scrutiny to bring about a radical change in the school system as teachers' position in society was becoming intolerable (Lawton, 1994, as cited in Ellismore, 2005, p. 13).

The impact of the song reached further than just the UK. In the era of apartheid South Africa's representatives banned the song from airing on the radios. This happened because non-white children embraced it as a protest-song against the inadequate education they were receiving (Stassi, 2019, p. 58). Over time, the political meaning of *The Wall* became even more prominent and relevant. In the 1990, Waters performed *The Wall* in Germany to celebrate the fall of the Berlin Wall, and in 2019 he announced his wish for the show to take place on the US-Mexico border to raise awareness about Donald Trump's presidency (Hartmann, 2019).

Waters's pacifism was strongly influenced by the absence of his father, who had died in World War II, and it inspired tracks in both; *The Wall* (1979) and *The Final Cut* (1983). The latter turned out to be Pink Floyd's last album with Roger Waters and is considered to be de facto his solo album (Macan, 1997, p. 113). Despite sharing an anti-war message, it received mixed reviews due to its dark and depressing themes. The band split up right after the release without any tour in sight (Thomson, 2016, p. 104). In *The Final Cut* Waters openly criticised Thatcher's authoritative government, expansive politics and Falkland War as well as the situation of post-war England. His ire was directed at her in songs "The Post War Dream" or "Not Now John," where he patronisingly called her *Maggie* and questioned her policies (Waters, 1983a, track 11; Waters, 1983b, track 1). Waters believed the British government should have chosen a more diplomatic way of resolving the conflict, seeing Thatcher's move as career boost (Clerk, 2016, p. 100). Waters used *The Wall* and *The Final Cut* as a weapon against jingoism¹⁰ promoted by Thatcher.

This opened the question of progressive rock's stance towards national pride. Macan (1997, p. 154) noticed that besides "high culture," progressive rock did show mild sign of British nationalism. In their body of work Pink Floyd have numerous times mentioned their English origin: songs frequently exalted the beautiful scenery of Cambridgeshire, the homeland of Waters, Gilmour and Barrett, and the lyrics were often inspired by literary works of British

¹⁰ Jingoism is a type of nationalism carried out through the acts of expansive foreign policy

authors¹¹ or included references to English culture (Fielder, 2013, pp. 8–9; Schaffner, 1991, p. 14). In the entertainment industry, the group were associated with British artists of various styles, such as Kate Bush¹² or Elton John, but the social network did not concern only the musical field. Pink Floyd, for instance, donated a sum of money earned from sales of *The Dark Side Of The Moon* to help the comedians from Monty Python finance the film *Monty Python's Holy Grail* (Epstein, 2018).

Yet, the position of Pink Floyd and progressive rock as Britain's pride had its downsides. Macan (1997, p. 146) opined the progressive rock's monopoly of English bands was so deeply ingrained in the society, and the bands themselves, that it was difficult for foreigners – be it Americans or Europeans – to fully grasp the concept, let alone breach it. Barnes (2020, p. 380) saw the insular mentality of British people as one of the main reasons behind this phenomenon. He mentioned Britain's exclusive position in Europe, and the incomplete integration to the European union – well demonstrated by UK referendums from 1975 and 2016 – as well as the lack of interest in travelling abroad as the key factors (Barnes, 2020, p. 380). This mindset of belonging neither with the US nor with Europe was strongly reflected in the evolution of progressive rock and its reception in the UK. Macan (1997, p. 165) was implying a similar viewpoint in the chapter “A Sociology of Progressive Rock,” where he stated the genre was best described as a combination of high and low cultures, and African-American and European influences; a “third stream.”

¹¹ The debut album *The Piper At The Gates Of Dawn* (1967) was also a title of the seventh chapter of a children's book *The Wind in the Willows* by Kenneth Grahame. The albatross from the opening line of “Echoes” off *Meddle* album was a reference to Samuel Taylor Coleridge's poem “Rime of the Ancient Mariner” (AmpedUpReviews, 2016). *Animals* borrowed the analogy from the novel *Animal Farm* by George Orwell, already mentioned in this chapter.

¹² David Gilmour discovered Kate Bush and helped her establish her career by paying for her demo record (Fielder, 2013 p. 102)

3 From Split-up to Present

3.1 The Discrepancy: Who is Pink Floyd?

After the release of *The Final Cut*, Roger Waters left the band, believing it had run its course. One of the reasons for the disagreements amongst the group members was the albums' content as, according to Waters, Gilmour found it too political and negative; he was also unwilling to contribute to them as a songwriter (Clerk, 2016, pp. 98–102). Shortly after the departure Waters announced he would not play with “Gilmour, Mason or anyone [else] as Pink Floyd” (Fielder, 2013, p. 163). In 1992, he opened up about the dysfunctional relationship in an interview with the *Q* magazine:

“We'd cracked it. We'd won the pools. What are you supposed to do after that? *Dark Side Of The Moon* was the last willing collaboration: after that, everything with the band was like drawing teeth; 10 years of hanging on to the married name and not having the courage to get divorced, to let go; 10 years of bloody hell. It was all just terrible. Awful. Terrible.” (Hibbert, 1992)

The remaining members agreed that the relationship between Waters and them had been rocky for a long time, but they had no intentions to end the project. Thus, a legal battle over the trademark Pink Floyd began. Waters took the ex-members to court, hoping it would dissolve the band (Gilmore, 2008, p. 330). Although the court acknowledged Water's ownership over *The Wall* and the inflatable pig, Mason and Gilmour were allowed to continue performing under the name Pink Floyd (Gilmore, 2008, p. 330). The first post-Waters album this duo produced was titled *A Momentary Lapse Of Reason* and was released in 1987. Wright, whom Waters had ousted during the recording of *The Wall*, first appeared in the live shows and he later fully rejoined the band. The tour lasted for two years, grossing \$135 million – Pink Floyd's historic maximum – and became the most successful musical tour at the time (Gilmore, 2008, p. 330; Schinder & Schwartz, 2008, p. 452). The end of 20th century saw the release of *The Division Bell* (1994), which was followed by the final Pink Floyd tour *P.U.L.S.E.* This marked the end of Pink Floyd's active years for the time being.

3.2 Active Years

Gilmour pronounced *P.U.L.S.E.* tour the end of Pink Floyd's active era and bar a few exceptions he kept his word. The new millennium saw only a handful of occasions that once again alerted the world of Pink Floyd's existence: their reunion at a beneficial concert Live 8; Pink Floyd's ultimate album *The Endless River*; and an exhibition *Their Mortal Remains* in London.

Live 8

Due to complications arising during the split-up, Pink Floyd did not attend Live Aid, a fundraising rock event in 1985. However, twenty years later, a follow-up concert – this time called Live 8 – witnessed the band’s last ever reunion. According to Gilmour, the event’s cause was of greater importance than the “petty squabble” amongst the musicians (Fielder, 2013, p. 196). Despite Live 8 taking place in a number of cities, the leg in London attracted most of the attention. When the announcement of Pink Floyd’s reunion reached the public, several people voiced their fears it might overshadow the event and its purpose, which was to raise awareness about famine and poverty. Regarding the American audience, Live 8 organiser Bob Geldof admitted as much:

“In the US, why this band, with such a painful history of disorder, have agreed to do this, is a far bigger story than Live 8 itself.” (Blake, 2013, p. 9)

It was him, who brokered the deal between the two sides. He tried to pursue Gilmour first and he did so rather intensively: after an unsuccessful phone call, he took a train to his hometown and paid him a visit and when that failed as well, Geldof spoke to Mason, hoping he could be the one to convince Gilmour (Greene, 2015). Quite unexpectedly, Gilmour changed his mind after a surprise call from Waters and the band started rehearsals on 28th June 2005, only four days before the concert (Black, 2015).

Politicians also became involved in the Live 8 event, but not for the reasons one would expect. While Tony Blair, then prime minister of the UK, anticipated seeing the complete line-up play together again, the same could not be said about Tessa Jowell, the Secretary of State for Culture, Media and Sport (Blake, 2013, p. 2). She called for an emergency backstage meeting out of fear the crowd of nearly 200 000 people would wreak havoc in the streets of London (Blake, 2013, p. 2). Jowell’s fear likely stemmed from the evidence of power Pink Floyd proved to have over the crowd, as seen in the impact of “Another Brick in the Wall, Part 2” and a revolting reaction this song elicited¹³. Nevertheless, she greenlit the event and the penultimate act brought the greatest attraction of the night: Pink Floyd’s first live performance in their original formation since 1981.

¹³ see Chapter 2.3

At 11:23 pm, without any vocal announcement, the legendary sounds from *The Dark Side Of The Moon*'s "Speak to Me" resonated across the stage and the band welcomed the crowd with the track "Breathe" (Greene, 2015; Fielder, 2013, p. 196). The rest of the setlist consisted of songs "Money," "Wish You Were Here," and "Comfortably Numb," the total running time being less than half an hour (Greene, 2015). The set finished with a group hug, the photo of which circulated in all the newspapers the following day (Fielder, 2013, p. 199). Despite the positive critical acclaim, the band refuted any speculations concerning a full reunion tour as Gilmour and Waters refused to participate in anything more than one-off performances (Greene, 2015).

A week after the beneficial concert, the demand for Pink Floyd's albums skyrocketed: a Birmingham-based record label HMV stated the sales of a compilation album *Echoes: The Best Of Pink Floyd* rose by 1343% and claimed the number one spot; data provided by Amazon UK showed a boost in sales of *The Wall* (3600%), *Wish You Were Here* (2000%) and *Dark Side Of The Moon* (1400%) – topping the chart – with *Animals* (1000%) and *Echoes* (600%) also appearing in the top ten ("Donate Live 8 profit says Gilmour," 2005). When confronted with the numbers, Gilmour revealed he would donate the royalties and appealed to other artists to do so as well ("Donate Live 8 profit says Gilmour," 2005).

Due to Richard Wright's death in 2008, no other reunion in the complete line-up was possible. As solo artists, however, the remaining members would occasionally agree to working together. The most notable collaboration was David Gilmour's semi-unexpected¹⁴ guest appearance in Waters's *The Wall* tour (2009-2011), which celebrated the album's 30th anniversary; there he re-created the famous act of playing at the top of the wall during the track "Comfortably Numb".

The Endless River

While Live 8 concert saw the reunion of all four members, *The Endless River* was a collaboration of the trio Gilmour, Wright and Mason. It contained leftover material from *The Division Bell* recording, and mostly instrumental songs (Bonner, 2016, p. 122). Gilmour and Mason released it in 2014, twenty years after *The Division Bell* and six years after Wright's death, as a tribute to their friend and a colleague (Bonner, 2016, p. 122) The title *The Endless*

¹⁴ Waters announced Gilmour would join him for one performance, but he kept the specific time and date a secret. In 2011 Gilmour appeared in London's O2 Arena (Black, 2015).

River, paradoxically, accentuated the finality of the band's career: the name was a reference to the penultimate line of the closing track "High Hopes" off *The Division Bell*, Pink Floyd's then last album. Since it was not meant to please the masses and music critics, the reviews were neutral: the critics understood the emotional value of the album and what it meant for the remaining members; especially, when taking into account their outlook on letting public and press into their lives. However, the released material was not exactly ground-breaking or even particularly new – it was familiar, as it was meant to be. After its release, the band Pink Floyd officially disbanded, and each individual performed under their own name.

Their Mortal Remains

Joining the likes of The Beatles, Pink Floyd received an honour of a special issue of stamps. These were released by Royal Mail in August 2016 to celebrate the band's 50th anniversary since turning professional (Alberge, 2016). A year later, more than just the philatelist fans were pleased. To commemorate 50 years of their existence, an exhibition *Their Mortal Remains* was put together, thanks to a collaboration between Pink Floyd, their design group Hipgnosis, the stage production, and the host – Victoria & Albert Museum; together they created a spectacular display for the "pop's most anonymous band" (Petridis, 2017).

The exhibition presented to visitors a variety of Pink Floyd's paraphernalia: it offered common items like photographs, letters, articles, instruments, album artwork or Scarfe's animations, but it also treated them to the sight of a neon pig, rubber masks worn by the stand-in band during *The Wall* tour¹⁵ and even a replica of the infamous Sex Pistols T-Shirt¹⁶ (Petridis, 2017). The entire experience was enhanced by an audio-guide commentary and music, produced by a special AMBEO sound installation – a 3D audio technology – which allowed visitors experience the real Pink Floyd atmosphere to the fullest wherever they moved ("The Pink Floyd Exhibition," n.d.).

Mason's fears they would not have enough material soon proved to be wrong and *Their Mortal Remains* attracted more visitors than expected; due to the high demand for tickets, the running time had to be extended by two weeks ("The Pink Floyd Exhibition," n.d.). The exhibit became the museum's most visited music show, beating *David Bowie Is* from 2013, the previous top music-based exhibit ("The Pink Floyd Exhibition," n.d.) .

¹⁵ see Chapter 2.1.3

¹⁶ see Chapter 2.2

3.3 Reception from Younger Generations

Amongst the authors who have examined the relationship between the music and a selected demographic, a British sociologist Andrew Bennet belongs to those most renowned. In his thesis *Popular styles, local interpretations: Rethinking the sociology of youth culture and popular music* from 1996¹⁷ he dedicated a chapter to the reception of Pink Floyd's music by the more industrial North East England and the effects on the Geordie identity (Bennett, 1996, p. 6). According to his findings, British local-patriotism did not play a significant role in the band's popularity; on the contrary, the music of Cambridge-based Pink Floyd became intrinsic to North-eastern pub and club culture (Bennet, 1996, p. 69).

He cited Midlands and Northeast as an example of the positive acceptance of progressive rock, and for his research, Bennet used a Pink Floyd tribute band Benwell Floyd from Newcastle upon Tyne (Bennett, 1996, p. 171). Prior to conducting his research, Bennet identified two reasons for the warm welcome based on the previous findings: "effeteness" of the punk movement, and British pub culture (Bennett, 1996, pp. 172–173). Without a discussion, music was a key point in attracting the audience. Yet, the live acts of Benwell Floyd lured even those whose music taste did not necessarily include Pink Floyd's work, but who enjoyed the atmosphere and the shared company such events provided (Bennett, 1996, pp. 175–178). Taking into account the audiences were diverse in age as well, it formed a special amalgam, sticking together thanks to "kinship and friendship bonds," as described by Bennett (1996, p. 4)

Observing Benwell Floyd's interaction with their audience, he noted it was mainly the relaxed atmosphere, light-hearted banter, and having the attendees be familiar with the songs, which contributed to the success of the band. As one interviewed member disclosed, Benwell Floyd's success lay in bringing the music of Pink Floyd closer to home, enabling fans to fully experience it, which beat watching "four dots on stage half a mile away (Bennet, 1996, p. 180).

Interestingly, all members bar one were either in their late teen or early twenties (Bennet, 1996, p. 181). Performing the music of their parents' generation led to creating stronger ties between

¹⁷ Although the research was conducted in 1996, and, therefore, might not seem too relevant due to its age, I decided to include it in the thesis for the following reasons: (i) it was important to note the ongoing change in the working class's approach to progressive rock since punk era of late 1970s (ii) the interviewees must have been born in early to mid-Eighties, meaning that members of Pink Floyd were 40 years their senior when the research took place, making them, indeed, a "young generation."

the band members, their families and, lastly, their mixed audience. As for the family connection, many claimed to have learned about Pink Floyd through their parents and to have listened to the songs with their siblings, associating Pink Floyd's music with family bonding time and a shared emotional experience. This turned out to be surprisingly universal for all involved: the reactions to certain songs such as "Us and Them," "Another Brick in the Wall" or "Wish You Were Here" did not differ despite the audiences' demographics (Bennett, 1996, pp. 184 –185). In addition to musical inheritance, the interviewees credited their parents' introduction to Pink Floyd as a way of receiving informal musical education (Bennett, 1996, pp. 185).

Likewise, many of the contemporary British artists have acknowledged Pink Floyd as their inspiration: Blur¹⁸, Oasis¹⁹, Scissor Sisters²⁰, Porcupine Tree, Kaiser Chiefs²¹ or Radiohead. The last mentioned were frequently dubbed "the new Pink Floyd" by the press on account of a similar stance to innovation in music, and the sound. The band have since made their own name, shaking off the label. The still-unsatisfied hunger for Pink Floyd has resulted in a rise of Pink Floyd tribute bands, some of which, surprisingly, originated from Wales or Scotland²². Possibly the most successful act would be Brit Floyd, a Liverpoolian tribute band who have performed all around the world. With the state of the music industry and the position Pink Floyd hold, it is safe to say the demand for Pink Floyd will be there for years to come.

¹⁸ In a poll Blur's guitarist Graham Coxon chose an album by Pink Floyd as one of his favourites (Barrie, 2015)

¹⁹ Noel Gallagher cited *Wish You Were Here* and *The Wall* as the records he kept returning to for its musical and songwriting value (Perlmutter, 2015). He also attended Pink Floyd's exhibition *Their Mortal Remains* ("The Pink Floyd Exhibition," n.d.)

²⁰As a tribute Scissor Sisters released a cover of "Comfortably Numb" in 2003. The song did very well in UK Charts.

²¹Kaiser Chiefs stated *The Wall* played a major role in creating their album *Education, Education, Education & War* ("Playlist – 'Songs Of Education . . . And War' By Kaiser Chiefs," n.d.)

²² The bands in question being The Scottish Pink Floyd and Welsh Floyd. English tribute bands include The UK Pink Floyd Experience; The Darkside of Pink Floyd; Dark Side of the Wall; Just Floyd, or Pink Floydian

4 Influence on Dream Theater

A number of musicians, not necessarily from the realm of psychedelic and progressive rock, have paid tribute to Pink Floyd over the years. One of the most devoted turned out to be Dream Theater. In 1990s this group of accomplished musicians became pioneers of a new genre, which combined progressive rock and heavy metal²³: *progressive metal*. The distinct style merged heavy sound of guitars with long instrumental sections and meticulously executed solos (Lambe, 2012, “The Rise of Progressive Metal,” para. 1). While the band – originally called Majesty – have gained enormous popularity, the genre itself has received less attention when compared to its founding counterparts. Regarding Dream Theater’s exclusive position, Lambe (2012, “The Rise of Progressive Metal,” para. 2) remarked they were the only progressive metal band to receive proper acknowledgement and full acceptance from progressive rock fans, mainly thanks to the mature lyrics and the group’s outward respect for other progressive rock artists. On the other hand, Jasun Tipton from a fellow progressive metal band Zero Hour pointed out that Dream Theater’s position might have hurt the genre and drain it of originality: in his opinion, a large portion of bands were trying to copy Dream Theater and not expand beyond the established patterns (Wagner, 2010, p. 95).

That is not to say the metal influence was not present; Dream Theater’s sound contained “shredding” guitar work, double-pedal drum patterns and, on some occasions, even backing vocals known as “growls” provided by Portnoy (McCandless, 2013, para. 4; Sliwa, 2009). Group’s appearance, too, fell into the category of a metal look: the members would sport black T-Shirts, denim and leather, and long hair (McCandless, 2013, para. 4). Yet, their progressive side was more dominant and, it seemed, appealing to fans (McCandless, 2013, para. 6, 15). Therefore, it was only reasonable to seek inspiration in the forefathers of the genre itself: Pink Floyd.

4.1 A Brief Insight into Dream Theater

Similarly to Waters, Mason and Wright in 1960s, the founding members of Dream Theater also met during their studies, namely at Berklee College of Music in 1985. The original formation consisted of John Petrucci on the guitar, John Myung on the bass guitar and Mike Portnoy on the drums (Dream Theater, 2019, para. 1). Petrucci and Myung, who had been friends prior to

²³ Specifically, a New Wave of British Heavy Metal (NWOBHM), popularised by the groups like Black Sabbath, Iron Maiden or Judas Priest

enrolling at Berklee, approached Portnoy after listening to his drum practice in one of the university's music rooms (Lopez & Portnoy, 2006, 0:1:48). Since then, the group have undergone several line-up changes, one of the most fundamental ones being the addition of Canadian singer James LaBrie in 1991 (Dream Theater, 2019). Dream Theater, or Majesty for that matter, had released a studio album and a couple of demo records, but only with the arrival of LaBrie did the band receive worthy recognition. Portnoy believed LaBrie's voice was more "commercially acceptable," which helped the band become more accessible and "round things out" (Wagner, 2010, pp. 93–94). That the albums *Images and Words* (1992) and *Awake* (1994) would bring the attention not only to Dream Theater but to progressive metal in general, seemed highly improbable – this was the Nineties, the ruling era of grunge – yet, the band managed to secure a radio play of an edited version of their single "Pull Me Under," with also its video becoming an MTV hit (Dream Theater, 2019; Wagner, 2010).

Another breakthrough came in 1999 with the album *Metropolis Pt 2: Scenes from a Memory*, their first concept album. According to Lambe (2012, "The Rise of Progressive Metal," para. 3-4), this presented a very bold move on their part: firstly, they released a concept album in times when these were no longer popular; secondly, it relied on a fusion of Petrucci's shredding guitar and LaBrie's "macho" vocals with a relatively sensitive content of lyrics.

This album also introduced a new keyboard player: Jordan Rudess. After his teacher recognised his exceptional talent, Rudess was immediately offered tuition and, aged nine, he enrolled at Julliard's pre-school division ("Jordan Rudess – Biography," 2017). To his tutors' and parents' displeasure, he showed more interest in keyboard and synthesiser, choosing his future path in progressive rock ("Jordan Rudess – Biography," 2017).

Finding ways how to improve their playing has been paramount to all members; the dedication to practice and the openness to experimentation being their signature features. As children Myung and Petrucci would practice six hours a day, a habit they would not break even when studying at Berklee (Clayton, 2014). On his personal growth and professional career Petrucci commented:

"My biggest desire as a musician has always been to try to do something different, something nobody else has done before." (Bosso, 2012)

On that account, the band have been flirting with various additive elements in their music: for instance, to record their album *The Astonishing* (2016) the musicians used services of three choirs, also accompanied by Prague Symphony Orchestra (Jurek, 2016).

4.2 Pink Floyd's Influence

Based on the fact Dream Theater have been a progressive metal band for over thirty years, it was difficult to pinpoint whether the selected aspects were inspired by Pink Floyd per se or by the progressive rock in general. Nevertheless, some similarities between the bands have been fairly obvious, with Dream Theater members keen to confirm them.

Regarding the songwriting process, Dream Theater tried their hand in the formula tested by Pink Floyd: concept albums²⁴. In the case of Dream Theater, however, the material did not involve only personal experiences, real-life events, or social commentary but also fictional storylines created by the band members themselves. The band released concept albums *Metropolis Pt. 2: Scenes from a Memory* (1999), *Six Degrees of Inner Turbulence* (2002) or *The Astonishing* (2016) – the last one being a two-hours-long rock opera which told a story of a dystopic future; inspired by Pink Floyd's *The Wall* (1979) (Classic Rock Magazine, 2016, 0:4:16).

Another similarity was a shared liking of extended duration of songs. Both bands have shown interest in producing unconventionally long tracks; either purely instrumental or ones comprising of various instrumental passages. While an average Dream Theater song would undoubtedly exceed the limit of radio-friendly tracks, there were only a few truly lengthy pieces in their discography. It was a risky territory, case in point being Pink Floyd's "Atom Heart Mother"²⁵ (23:44), which the band declared to be a misstep, and most critics an aimless improvisation (Blake, 2019). However, when putting in enough effort, the songs could become fan favourites, as seen in "Echoes"²⁶ (23:31) and "Shine On You Crazy Diamond"²⁷ (26:00), which scored very high in several fans' polls (Gallucci, 2013; Rolling Stone, 2011b). "The Count of Tuscany"²⁸ (0:19:16), "Octavarium"²⁹ (0:24:00) or "The Presence of Enemies"³⁰ (0:25:38) were more than worthy successors to Pink Floyd's masterpieces. The longest track,

²⁴ see Chapter 2.1

²⁵ *Atom Heart Mother*, 1970, track 1.

²⁶ *Meddle*, 1971, track 6. On the original LP it represents the entire side two.

²⁷ *Wish You Were Here*, 1975, tracks 1;5. On the original LP, these are track 1 on side one and track 3 on side two. The number shown is a total length of Part I-V and Part VI-IX

²⁸ *Black Clouds & Silver Linings*, 2010, track 8.

²⁹ *Octavarium*, 2005, track 8. Petrucci admitted being strongly inspired by "Shine On You Crazy Diamond"

³⁰ *Systematic Chaos*, 2007, track 1;8. The number shown is a total length of Part I and Part II

however, happened to be “Six Degrees of Inner Turbulence”³¹ (0:42:00) i.e. Dream Theater’s entire album. The selected Pink Floyd songs were also covered by Dream Theater, and Portnoy’s other band Transatlantic; although, ironically, not in their entirety³².

As for their playing or singing style, the members of Dream Theater were seeking inspiration elsewhere. Petrucci’s guitar playing has always been closer to heavy metal, or even hard rock, especially in terms of speed, techniques³³, and his use of pedals (Petrucci & Aledort, 2018). Still, he acknowledged Gilmour’s “complete grasp on how to use his instrument to express melody” and appreciated his “bluesy” style (Bosso, 2012). Petrucci created his own from closely following bands like Iron Maiden, Metallica, Black Sabbath, Led Zeppelin or Van Halen (Bosso, 2012; Petrucci & Aledort, 2018). Between Portnoy and Mason there was a shared fondness of rototoms, a special type of a drum kit. Mason’s most renowned usage of the kit involved a drum solo at the beginning of “Time” from *The Dark Side Of The Moon* (Footes, 2016). Nevertheless, Portnoy’s style, too, resembled that of heavy metal drummers.

Pink Floyd’s influence came more in the form of motivation to experiment as well as in the songwriting inspiration. In *The Wall* Petrucci appreciated the compact story created by a well-balanced relationship between the lyrics, music, tour, and the film (Bosso, 2012). As a songwriter Portnoy, likewise, labelled *The Wall* as his main inspiration, even congratulating the band on the album’s 40th anniversary with a photo of a copy signed by Mason and Waters (Ustaer, 2019). That is not to say the musical influence of Pink Floyd was skipped entirely. In 2006 Dream Theater chose to release a live cover of an album *The Dark Side Of The Moon* with all its original arrangements.

³¹ *Six Degrees of Inner Turbulence*, 2002, tracks 1-8. The song is divided into eight parts, each track carrying a different title and a theme.

³² The song “Echoes Pt.1” can be found on the official DVD of *Dream Theater – Official Bootleg: Dark Side Of The Moon* in the bonus section. Transatlantic’s cover of “Shine On You Crazy Diamond” appears on a limited edition of *Bridge Across Forever* alongside covers “And I Love Her” by The Beatles and “Smoke On The Water” by Deep Purple.

³³ The techniques in question were tapping or shredding. In contrast, progressive rock’s style is described as “a slow hand.”

The Dark Side Of The Moon cover

This album was not Dream Theater's first cover album; the band had previously released two tribute albums from the official bootleg series: *Dream Theater – Official Bootleg: Master Of Puppets* (2003) and *Dream Theater – Official Bootleg: The Number Of The Beast* (2005). The band recorded the songs during a live concert in London in 2005, but the album was not released until 2006. In addition to the main five members, the cover album featured guests Norbert Stachel on saxophone and Theresa Thomason, who provided backing vocals, and main vocals for "Great Gig In The Sky" (Portnoy, 2006b).

Portnoy revealed the idea to make a cover album had been there for a long time and the band had performed a variety of live covers of Pink Floyd: "Comfortably Numb," "Hey You," "Echoes," or "One of These Days"³⁴ to name a few (Portnoy, 2006a). When asked about the motivation behind choosing *The Dark Side Of The Moon* specifically, he confessed he had considered different albums, namely *The Wall*, his personal favourite; however, he decided against it after listening to it in its entirety as he found it an "exhausting experience" (Portnoy, 2006a). He voiced his delight at the opportunity to record the album in London, Pink Floyd's birthplace, and described it as "very fitting" (Portnoy, 2006a).

To the question about the fans' reaction, Portnoy noted they were surprised by how many of them were not familiar with the album:

"We kinda assumed that everybody grew up on Pink Floyd, but I guess our audiences are a lot younger. [...] we noticed in Amsterdam there was [sic] a lot of people that didn't know this album. We found that absolutely incredible." (Portnoy, 2006a)

He acknowledged their difficult position as a progressive metal band in regard to pleasing their fans: he presumed progressive rock fans "probably hated" their covers of Metallica and Iron Maiden while their metal fans were likely "bored to tears" with their take on Pink Floyd (Portnoy, 2006a).

Portnoy also revealed that, ironically, Pink Floyd's slower playing style, self-described as "a mood and a vibe," was essentially an *anti-thesis* to theirs and it was challenging, yet

³⁴ Portnoy likely singled out "One of These Days" – a comparably less commercially successful song – due to it being an instrumental song written by a fellow drummer, Nick Mason. Mason also sang the song's only line: "One of these I'm going to cut you into pieces." In *Pink Floyd: Live at Pompeii* (1972), the song is performed essentially as a drum solo.

entertaining, not to give in to the faster rhythms and techniques (Portnoy, 2006a). In contrast to the Metallica's and Iron Maiden's covers, tackling Pink Floyd required extra work in order to achieve the same atmosphere: the band operated special effects and sounds as well as the projection, most of which were Rudess's responsibility. Regarding the complexity of the show, Portnoy described the show as "a presentation" (Portnoy, 2006a).

In addition to the entire album of *The Dark Side Of The Moon*, the official DVD release offered bonus Pink Floyd covers: "Hey You," "Echoes Pt. 1" and "Comfortably Numb" (Portnoy, 2006b). Even ten years later, Dream Theater still proudly showed their admiration for the band and played an acoustic cover of "Wish You Were Here" during their album promo for *The Astonishing*. There, Petrucci opened up about the song and its meaning for him:

"I have many memories of playing that back in high school even; at parties. It was just one song that everybody kinda seemed to know and loved to sing along. Pink Floyd is a huge influence, not only on me, but on the rest of the guys." (Classic Rock Magazine, 2016, 0:3:54)

Although the band have since decided to focus less on the covers of their childhood heroes, the influence Pink Floyd have had on the Dream Theater remains present and relevant.

Conclusion

The main aim of this thesis was to illustrate how important Pink Floyd's work have been for Britain and how they affected not only the music industry but the society itself.

Starting as a young student cover band, the group soon became aware their musical future was not with blues, and that if they wanted to break through, they had to follow an original path. In the late Sixties, the formation led by Syd Barrett gained fans as an underground psychedelic band. At the beginning, the band were known for their carefree attitude and experimentation with musical instruments, more in a form of entertainment than a musical inquiry, and without any vocal proclamations, they participated in the counterculture movement. To regular people, Pink Floyd represented an accessible band full of fresh and inventive ideas. Their music accommodated those who felt alienated from the mainstream culture, and their popularity gave hope to followers of the alternative music that the genre could flourish even in the current environment of a dysfunctional society.

The shift from psychedelic to progressive rock meant a change in the band's approach to the music itself: the members became more serious about the lyrical content of their albums and the technical side of their playing. Unlike before, the band's experiments with instruments and musical devices now had a clear goal: to test their potential. The year 1973 became an important milestone for the band, the genre, and the entire music industry. *The Dark Side Of The Moon* was original and innovative in its composition, in its lyrics, in its use of musical equipment. Their approach was new and unpredictable: instead of a pair of hit singles, the band chose to release a concept album; instead of a concert, Pink Floyd gave their fans a multisensory experience.

For aspiring musicians, it was a proof there were still unexplored areas in music. For an average listener, it was an enjoyable experience. For Pink Floyd, it was a first hurdle on the way. The worldwide success, which resulted from the release of the album, made the band disillusioned about the music industry. If being successful meant having a fraction of your fans virtually disregard you during your own concert, was it truly worth it? British audience and press faced an equally difficult conundrum: do we want a British super-band, which releases grand records every year, travels around the globe and plays at large stadiums; or do we want our underground club performers back at home?

Next few albums made the British populace rethink both options. While Pink Floyd paid more attention to the domestic scene, they did so with a critical eye. Their songs spoke of greed, contempt, and exploitation as well as of solitude and longing. These topics did not concern only the abstract fights between wealthy rock stars and their record label; it pertained the problems anyone could relate to. Their albums mentioned mainly non-mainstream themes: a corrupted state of class society; post-war Britain with its crushed ideals and lost sense of identity; or the outcomes of mental isolation. The way, in which they addressed these topics, resulted in the (un)wanted attention for the band, and even seemed to have raised the public awareness. Some might even say they did it in a likeable fashion. One could not hate Pink Floyd.

Yet, not everyone would agree with the sentiment. Putting politicians aside, there was also opposition in the form of a group of young people rejecting all that was old and outdated, which, in their view, included the band as well. As the generation before, the youth of the late Seventies abhorred the system and rebelled against that which showed traces of Establishment; putting Pink Floyd in the unfavourable position. Sitting on the fence, the band were the embodiment of mainstream underground; a living oxymoron.

After the split, their popularity became even more prominent, judging by society's reaction to any Pink Floyd-related news. Their influence on fans and fellow musicians has been palpable. People from South or North, England or Scotland, young or old, have all been able to relate to their music. To musicians like Dream Theater, Pink Floyd represented innovation and originality in the music industry from both; the visual and the audio perspective. Under words Pink Floyd people understand familiar tunes, spectacular shows, the flying pig, the prism, and, amongst all, their cultural inheritance they could be rightfully proud of.

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Resumé

Tato bakalářská práce se zabývá vlivem hudební tvorby britské progresivní skupiny Pink Floyd na společnost a na tvorbu jejich amerických kolegů Dream Theater. Popisuje hudební vývoj skupiny, společně s měnícím se vlivem na britskou společnost: věnuje se především oblasti umělecké, kulturní a politické. Zároveň popisuje rozdílná přijetí fanoušky napříč generacemi a různé asociace s Pink Floyd. V druhé části se věnuje konkrétně vlivu na skupinu Dream Theater, kde analyzuje podobnosti mezi hracími styly, přístupy k psaní alb, a celkový vliv na jejich tvorbu.

Anotace

Jméno a příjmení:	Lívia Lakatošová
Katedra:	Ústav cizích jazyků
Vedoucí práce:	Mgr. Jiří Flajšar, Ph.D.
Rok obhajoby:	2020

Název práce:	Vliv hudební tvorby skupiny Pink Floyd na britskou společnost a na tvorbu skupiny Dream Theater
Název v angličtině:	The Impact of Pink Floyd's Music on British Society and Their Influence on Dream Theater
Anotace práce:	Tato práce se zaměřuje na skupinu Pink Floyd a její celkový přínos hudebnímu průmyslu a britské společnosti. Zkoumá oblasti, kam skupina zasáhla svým vlivem, ať už hudební, kulturní nebo jiné. Závěrečná kapitola se věnuje jejich vlivu na americkou skupinu Dream Theater, která se netajila svým obdivem pro Pink Floyd, od kterých čerpala inspiraci. Tato práce popisuje, jak se tato inspirace odrazila na jejich vlastní tvorbě.
Klíčová slova:	Pink Floyd, Dream Theater, britský, vliv, hudba, koncepční album, živá vystoupení, kultura, společnost, politika
Anotace v angličtině:	This thesis describes Pink Floyd's contribution to the music industry and the overall impact on British society. It aims to explore any areas in which Pink Floyd may have played a significant role: musical, cultural, or otherwise. The final chapter of the thesis deals with the influence on the American band Dream Theater, another member of the progressive rock scene, who have repeatedly voiced their admiration for Pink Floyd and have drawn inspiration from their music. The thesis illustrates how this appreciation is reflected in their body of work
Klíčová slova v angličtině:	Pink Floyd, Dream Theater, British, influence, music, concept album, live shows, culture, society, politics
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