

<https://doi.org/10.31516/2410-5333.060.03><sup>1</sup>

UDC 021.61 (100) : 070 : 654.195 : 78

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## **SPACE MUSIC IN SOCIO-CULTURAL RETROSPECTIVE: INFORMATION ANALYSIS OF THE PHONOGRAPHIC HERITAGE OF “HAWKWIND”**

The problem of space music as a special cultural phenomenon requires scientific understanding. The purpose of the article is to study the features of the emergence and development of space rock as a specific trend in modern popular culture using the history of the “HAWKWIND” group as an example. The chronology of sound recordings of the “HAWKWIND” group as one of the founders of the “Space Rock Music” is established. The role of Dave Brock, Bob Kalvert and other group participants in the creation of creative music programs is noted. It is proved that these musicians are the principles of the historical phenomenon, which received popularity as “Space Rock”. For the first time, the analysis of “HAWKWIND” sound documents through the prism of the history of space music development has been proposed.

**Keywords:** *album, archive sound records, space rock, progressive music, “HAWKWIND”, Dave Brock.*

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## **КОСМІЧНА МУЗИКА В СОЦІОКУЛЬТУРНІЙ РЕТРОСПЕКТИВІ: ІНФОРМАЦІЙНИЙ АНАЛІЗ ФОНОГРАФІЧНОЇ СПАДЩИНИ «HAWKWIND»**

**Актуальність.** Космічна музика є особливим феноменом сучасної техно-логізованої культури, що потребує наукового осмислення в межах інформаційно-комунікаційного підходу.

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**Мета статті** — на прикладі історії групи «HAWKWIND» простежити особливості виникнення і розвитку спейс-року як специфічного напрямку в сучасній популярній культурі.

**Методологія.** Методологічною основою публікації став міждисциплінарний підхід, оснований на комплексі загальнонаукових (порівняння, аналіз, синтез, узагальнення) та спеціальних методів, які визначаються метою і завданнями дослідження. За емпіричну основу дослідження взято архівні фонограмні матеріали «HAWKWIND».

**Результати.** Встановлено повну хронологію звукозаписів групи «HAWKWIND» як одного із засновників субжанру «космічна рок-музика». Відзначено роль Дейва Брока, Боба Калверта та інших учасників гурту у створенні креативних музичних програм. Доведено, що цими музикантами започатковано історичний феномен, який набув популярності під назвою «Space Rock».

**Новизна.** Уперше запропоновано аналіз фонодокументів «HAWKWIND» через призму історії розвитку космічної музики.

**Практичне значення.** Матеріали і висновки доцільно використовувати культурологам, музикознавцям, архівістам під час розробки сценаріїв, створення спеціалізованих колекцій фонодокументів, відновлення каталогів звукозаписів, викладання культурологічних дисциплін.

**Висновки.** Дослідження засвідчило, що у творчому шляху «HAWKWIND» загалом відбито основні періоди розвитку космічної рок-музики. «HAWKWIND», ставши одним з перших спейс-рок-гуртів, зазнав немало втілень, включаючи хард-рок, прогресив, психоделію, блюз, андеграунд, гаражний рок, протопанк, хеві-метал, електроніку та наукову фантастику в текстах пісень. У результаті утворився унікальний «коктейль», який вплинув на багатьох музикантів та авторів, але «HAWKWIND» завжди залишався попереду.

**Ключові слова:** *альбом, архівні звукові записи, космічний рок, прогресивна музика, «HAWKWIND», Дейв Брок.*

There is a wide range of performers who associate themselves with space music and science fiction. And although the terms space rock and space disco have firmly taken root, we see that there is no exact definition of «Cosmic Music». In general, very little has been written about Space Rock. There is a layer of journalistic works dedicated to specific musical groups and individual musicians who working in Space Rock. In a journalistic vein are of certain interest the few publications of both domestic (N. Antipova, A. Vilgotsky, A. Gaginsky, D. Zlotnitsky, S. Kanunnikov, A. Kiselev, V. Novoseltsev, S. Serebryansky, A. Skorobogatov, E. Kharitonov, etc.) and a number of foreign (M. Bartkowiak, K. Donnelly, P. Hayward, D. Simpson, A. Slavov, etc.) authors. But there is still no systematized full-fledged scientific research in which this direction in modern popular music is investigated.

The pioneers of Space Rock are primarily “HAWKWIND”.

More than 50 people were outplayed in this group, but the team was particularly stable and the ability to survive (Banks, 2020). For over

50 years these space rockers with an ever-changing line-up have been recording complex and highly significant records. Therefore, we propose to continue the trip in the form of a brief analysis of the fundamental sound records. The band was initiated by Dave Brock and guitarist Mick Slattery, ex-members of the acid rock band "FAMOUS CURE". They were joined by bassist John Harrison, drummer Terry Ollis, saxophonist Nik Turner and keyboardist Dik Mik. The first names for the band were "GROUP X" and "HAWKWIND ZOO". But in November 1969, these guys settled on the name "HAWKWIND" and showed up without an invitation to a local talent competition in the Notting Hill area and played their first concert. In August 1970, the first self-titled album was released, most of which was given to an expanded instrumental jam in five parts. A month later, Langton and Harrison split from the team. Around the same time, a second keyboardist, Del Dettmar, joined the band. With the new line-up, "HAWKWIND" recorded their second LP, *In Search of Space*, which was released in the fall of 1971 and peaked at No. 18 on the UK charts.

On 1972 their epic hit single "Silver Machine" peaked at number three. "Silver Machine" with Bob Calvert as vocalist is very different from the one that was later recorded and released as a single. In this version, "HAWKWIND" sounds like a progenitor of true Space Rock. The most recognized is the line-up of Dave Brock, Robert Calvert, Nik Turner, Lemmy (Ian Kilmister), Simon King, Del Dettmar and electronics specialist Dik Mik (Hughes, 2009). They recorded LP "Space Ritual" (1973) at their peak. It is an allegorical, metaphorical and metaphysical rock opera that includes alternative realities and travel between galaxies (Moody, 2013).

This superb "live album" captures the full-fledged sound at the very rise of the band's career. Songs from the second and third discs "In Search of Space" (1971) and "Doremi Fasol Latido" (1972), were combined with dark sound collages and pieces of spoken lyrics. This resulted in a pseudo-operatic story about seven astronauts traveling in a state of suspended animation. "Orgone Accumulator" and "Space Is Deep" create a more addictive atmosphere, while the contrasting "Master of the Universe" is a brain-draining explosion, consisting of a hypno-metallic riff, vibrations of an intergalactic generator and comic fantasy. Based on Pythagoras theory of sound, in which the entire universe is represented as a single cosmic chord, it was a double album with a colorful opening envelope. The central motif of the cover itself is the sculpture-like Stacia Blake, a "HAWKWIND" dancer. The album received an alternative title "Miss Stacia". Subsequently, Nick Turner called all this "a kind of psychedelic science of space" (Turner, 2020). "Space Ritual" peaked at number nine on the UK charts.

"Warrior at The Edge of Time" (1975) can be considered the pinnacle of HAWKWIND's creativity. This is a collaboration with writer Michael

Moorcock (science fiction writer who coined the term “Multiverse”), based on his concept of the “Eternal Warrior”. Each song is self-sufficient, but at the same time it is perceived as part of the general flow, creating the feeling of a space rock opera. In 1975, “HAWKWIND” performed at the Watchfield Festival. On the recording of this concert, Dave Brock sounds as if he is singing in an echo chamber, standing on one side of the field, and his whole group is playing on the other and even in some fantastic portal from where you can go straight to hell. From Lemmy to the amphibious alien Turner in a green rubber frog suit, they were psychedelic in everything. The archive recording of the show was released in 1997 on four CDs “Welcome to the Future”. Stasia got married and left the group, “HAWKWIND” managed to lose such a talented and colorful character like Lemmy (Moon, 2004).

“Astounding Sounds, Amazing Music” (1976) is, in a sense, a concept album that pays homage to the sci-fi magazines of the 1930s and 1940s — each song tells a different sci-fi story. It turned out to be successful also because all its members got involved in the process of songwriting and arrangement. The cover design promotes a sense of sci-fi nostalgia with a touch of pungent parody. The 1976 and 1977 tours were spectacular with Calvert’s theatrical freaks. On stage, the frontman managed to completely transform himself into the heroes of his songs — he, leaving reality, easily crossed the boundaries of time and space and ended up in a given place. The music of that period was also very rich. Although “Quark, Strangeness and Charm” (1977) set a course for a commercial sound, Calvert’s lyrics reach their peak here. The album is embellished with Calvert’s thoughts on genetics, nuclear war and Islamic fundamentalism. The title track turned out to be a killer single, while other things stood out “Damnation Alley” and “Spirit of The Age” — a song about a space traveler who curses his girlfriend’s dad for refusing to deep-freeze her so she can wait for her traveling boyfriend to return, who travelling across the Galaxy.

Rock Astronauts gradually abandoned their former space style and began to play bizarre music. Then there was an American tour, after which the group disintegrated (Wade, Garbutt, 2016).

In 1979, Brock revived “HAWKWIND”. The new incarnation went through yet another round of career, culminating in “Levitation” (1980). The album presents a mixture of different styles and ideas, becoming one of the pinnacles of the intricacy of this collective. In the lyrics, post-punk harshness is inscribed in a sci-fi panorama. The instrumental numbers and songs are well balanced (Hughes, 2009). The album “The Chronicle of the Black Sword” (1985) became a triumphant one. After that, “HAWKWIND” actually broke up and only collected in the spring of 1988 (Hotten, 2012).

In May 1988, the album “The Xenon Codex” was released and another purge of the “HAWKWIND” ranks followed: Brock, Bainbridge and Davey

remained, Simon House returned, and drummer Richard Chadwick and vocalist Bridgett Wishart joined the huge family of the group. Surprisingly, with this line-up, the band “decided to return to their space-rock roots” and recorded four albums “Space Bandits” (1990), “Electric Teepee” (1992), “It’s the business of the future to be dangerous” (1993) and “The Business Trip” (1994). Some of the compositions from these albums are a whirlpool and recall the most aggressive themes of “PINK FLOYD” (Dome, 2014). Recorded in the mid-1990s during the so-called psychedelic techno era, when keyboards dominated “HAWKWIND”, “Strange Trips & Pipe Dreams” became Dave Brock’s third solo album. The recording is replete with samples from science fiction films and the series “Star Trek” ... (Udo, 2012).

The studio albums “Blood of the Earth” (2010) and “Onward” (2012) also turned out to be creative. In the composition labeled “The Mystery Track”, an artificial voice over awesome riffs and whistling synthesizers says: “Become a witness to the chaos of perpetual motion... Watch the beginning of your tomorrow...” (Dome, 2014). In 2019, “All aboard the Skylark” was released. New members added freshness and brightness (Farren, 2010). Today Brock has a new line-up. They still masterfully create fresh music, re-release their most sought-after recordings. On October 16, 2020, another sci-fi gift – the album “Pioneers of Space” with new tracks and covers (Synieokyi, 2021).

On October 16, 2020 musicians continuing their journey as “HAWKWIND LIGHT ORCHESTRA” (this new slightly truncated version of the original band featuring Brock), in isolation released the album “Carnivorous” (anagram of “coronavirus”). The lyrics raise contemporary issues. Once they stated: “Space Is Deep”, and now with their powerful galactic glitches they are fighting the pandemic – until they were carried away by the hawk wind...

In his turn, 81-year-old Nick Turner in August of 2021 with the new album “I Do What I Like” proved that his life in Space continues... Then “HAWKLORDS” is another side in the personalities of Jerry Richards, Fred Reeves, Adrian Shaw who with the participation of their colleagues released their tenth release “Time”. This sci-fi journey down the rabbit hole is based on “observations of life through the prism of time”. On the eve of this release, several other ex-members of “HAWKWIND” (Bridgett Wishart, Alan Davey, Paul Hayles, Mick Slattery) accompanied by other eminent rock veterans within the framework of the international instrumental space rock project “SPIRITS BURNING” took part in the creation of the monumental canvas “Evolution Ritual” (2021).

On September 10, 2021, “HAWKWIND”, for the first time in trio format, returned with a new album “Somnia”. All material was recorded at the members’ home studios and collected at the “HAWKWIND” headquarters.

They did a flawless job with the remote recording. “Somnia” shows music reminiscent of their experiences in the early 70s and partially a revival in the early 80s. “HAWKWIND” continued their sonic journey proceeding to innovate the space rock genre. The new album explores the phenomenon of sleep: stories of sleepless paranoia, strange encounters, feverish dreams and meditation are told through Roman mythology and the god of sleep, Somnus. In this work (unlike the previous “Carnivorous”), the group no longer concentrates on the pandemic, touching on the problems that keep people from falling asleep. “It’s hard to figure out what to do when everyone is relying on you”, sings Brock in “Only a Dream”. He is the helmsman, although he can rely on Magnus Martin to write the songs. This new guy joined Brock and drummer Richard Chadwick in 2017: in “Somnia”, Magnus wrote four out of thirteen songs, and Dave Brock wrote the rest of the album. Anyway, it is impossible to imagine a group without Brock: he can and will continue to carry the baton along with an amazing supporting cast.

Even though “HAWKWIND” has turned to a trio, the band demonstrates their signature percussive sound. In passages such as “Small Objects in Space” or “Strange Encounters”, they sound like no other than “HAWKWIND”. In some places, Dave returns to the blues sound (“I Can’t Get You Off My Mind”), and the lyrics, amid the themes of love, loss and obsession, gracefully flip the classic Beatles slogan “Can’t Buy Me Love”. In the darker labyrinths of the album, we hear trance sounds with an oriental flavor and restrained atmospheric attacks. In the final “Cave Of Phantom Dreams” — a soothing meditation with sound lightning in hissing encoding. And although they are far from the anarcho-cosmic avant-garde, they have enough impulse not to turn into a group-dedication to themselves. For their 34th Album, the band is not trying to be anything other than themselves, which makes “Somnia” a great unorthodox addition to their mighty catalog.

Since its inception, being one of the first Space Rock bands, “HAWKWIND” (the name almost repeats the surname of the prominent scientist-cosmologist Hawking) has gone through many incarnations, including Hard Rock, Progressive, Psychedelia, Blues, Underground, Garage, Proto Punk, Heavy Metal, Experimental Electronics, and science fiction in lyrics (much Bob Calvert’s texts wrote is still relevant today). The result is a unique cocktail that has influenced many musicians and authors. But “HAWKWIND” has always been somewhere ahead, opening up space and daringly dancing on the brink of chaos. The study of the problem continues and, possibly, in future publications, we will continue to highlight this interesting scientific issue.

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Надійшла до редколегії 22.09.2021