

**Music 304**  
**The History of American Rock 'n' Roll - Spring 2011**

**INSTRUCTORS:**

**Dr. David Stuart**

241 Music

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148 Music

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**LECTURE SESSIONS:**

**M-W 2:10 – 3:00 PM**

**(F 2:10 – 3:00 PM—April 15, 22, 29)**

**Room 140 Music Hall**

**Martha-Ellen Tye Recital Hall (METRH)**

**DISCUSSION SECTIONS:**

Tuesday 9:30–10:20, 11:00–11:50

Thursday 9:30–10:20, 11:00–11:50

**CLASS WEB SITES:**

<http://webct.iastate.edu>

*If you have a disability and require accommodations, please contact the instructor early in the semester so that your learning needs may be appropriately met. You will need to provide documentation of your disability to the Disability Resources (DR) office, located on the main floor of the Student Services Building, Room 1076, 515-294-6624.*

**REQUIRED COURSE MATERIALS:**

- Textbook: *From Bakersfield to Beale Street: A Regional History of American Rock 'n' Roll, Revised Edition* by David Stuart, Ryan Sheeler and Scott Anderson (available at the bookstores)
- Textbook: *Regional Cultures in American Rock 'n' Roll: An Anthology* by David Stuart and Scott Anderson. It is available online at [www.universityreaders.com](http://www.universityreaders.com). The textbook price is **\$52.95**, and includes readings that we will use in class daily, so you should purchase your own copy. Also, please keep in mind that our institution adheres to copyright law, so any copyrighted material should not be copied or duplicated in any manner.

**To purchase the textbook, please follow the instructions below:**

**Step 1:** Log on to <https://students.universityreaders.com/store/>.

**Step 2:** Create an account or log in if you have an existing account to purchase.

**Step 3:** Easy-to-follow instructions will guide you through the rest of the ordering process. Payment can be made by all major credit cards or with an electronic check.

**Step 4:** After purchasing, you can access your partial e-book (free 20% PDF) by logging into your account and clicking "My Digital Materials" to get started on your readings right away. Orders are typically processed within 24 hours and the shipping time will depend on the selected shipping method and day it is shipped (orders are not shipped on Sundays or holidays). If you experience any difficulties, please email [orders@universityreaders.com](mailto:orders@universityreaders.com) or call 800.200.3908 ext. 503.

## COURSE OBJECTIVES

To develop critical thinking and listening skills in popular music, specifically American Rock 'n' Roll from approximately 1940-1980. We will endeavor to study this music from a number of different viewpoints and sub-genres. You will be expected to develop listening habits in this course to differentiate between the various song forms and instrumentation used in rock music. It is also your responsibility to read the material as assigned before each class period.

## COURSE SYLLABUS – Music 304 – SPRING 2011

<u>Date</u>	<u>Topic</u>	<u>Textbook</u>	<u>Anthology</u>
January 10	Introduction/ Early Rock Video	Chapter 1	Miller (1)
Recitation 1	Introduction		
January 12	Early Rock Video/Rock Instruments	Chapter 1	Smith
January 17	<b>NO CLASS – MLK JR. DAY</b>		
Recitation 2	Retro Instruments		
January 19	Rock Instruments/Lyrics	Chapter 2	Gillett
January 24	Song Forms/Lyrics	Chapter 2	Barlow
Recitation 3	Contemporary Song Forms		
January 26	Blues	Chapter 3	
January 31	Early R&B	Chapter 3	Miller (2)
Recitation 4	Nashville Sound/Country		
February 2	Rockabilly	Chapter 4	Guralnick
February 7	Sam Phillips/Sun Studios	Chapter 4	Sykes
Recitation 5	Later Motown		
February 9	Motown	Chapter 5	
February 14	<b>NO CLASS – CYCLONE HONOR CHOIR</b>		
Recitation 6	<i>British Invasion</i> Video		
February 16	STAX/Muscle Shoals	Chapter 5	
February 21	Teen Idols	Chapter 6	
Recitation 7	<i>John Lennon's Jukebox</i> Video		
February 23	Brill Building/Girl Groups	Chapter 7	Sounes
February 28	Bob Dylan	Chapter 7	Miller (3)
Recitation 8	Protest/Music Business Songs		
March 2	Singer/Songwriters—James Taylor	Chapter 8	Gilmore
March 7	Psychedelic Rock	Chapter 7	Hornby; Marcus
Recitation 9	Horn Bands	Chapter 9	
March 9	<b>Ryan Sheeler</b> - Springsteen, <i>Nebraska</i>	Chapter 8	
<b>March 14-18    SPRING BREAK NO CLASS</b>			
March 21	Southern Rock	Chapter 9	Danielson
Recitation 10	<i>American Graffiti</i> Video		
March 23	Funk/Disco	Chapter 10	

<u>Date</u>	<u>Topic</u>	<u>Textbook</u>	<u>Anthology</u>
March 28	Kyle Munson – Music Criticism		O’Hara
Recitation 11	Power Pop		
March 30	Early Punk	Chapter 10	Warwick
April 4	Women in Rock	Chapter 10/11	Gaar
Recitation 12	Women in Rock		
April 6	Pop/MTV	Chapter 11	Pillsbury

\*Note: Recitation DOES NOT MEET Weeks 13-15. This time may be used to prepare/get help with projects.

April 11	<b>Chris Duncan</b> - Heavy Metal	Chapter 11	
April 13	<b>Boonie</b> - Post Punk	Chapter 11	
April 15	CLASS PRESENTATIONS		<b><u>PAPERS DUE</u></b>
April 18	CLASS PRESENTATIONS		
April 20	CLASS PRESENTATIONS		
April 22	CLASS PRESENTATIONS		
April 25	CLASS PRESENTATIONS		
April 27	CLASS PRESENTATIONS		
April 29	CLASS PRESENTATIONS		

## Reading Schedule

Week 1	<ul style="list-style-type: none"> <li>• Chapter 1</li> <li>• “Good Rockin’ Tonight: December 28, 1947” by Miller</li> <li>• “The Electric Guitar: How We Got From Andres Segovia to Kurt Cobain” by Smith</li> </ul>
Week 2	<ul style="list-style-type: none"> <li>• Chapter 2</li> <li>• “The Sound Begins” by Gillet</li> </ul>
Week 3	<ul style="list-style-type: none"> <li>• Chapter 3</li> <li>• “The Music of the Dispossessed: The Rise of the Blues” by Barlow</li> </ul>
Week 4	<ul style="list-style-type: none"> <li>• Chapter 4</li> <li>• “El Paso” by Miller</li> <li>• “Sam Phillips Talking” by Guralnick</li> </ul>
Week 5	<ul style="list-style-type: none"> <li>• Chapter 5</li> <li>• “Motown” by Sykes</li> </ul>
Week 7	<ul style="list-style-type: none"> <li>• Chapter 6</li> <li>• “Gerry Goffin/Carole King Interviews” by Zolo (to be read for recitation)</li> <li>• Chapter 7</li> <li>• “Yesterday is Gone but the Past Lives On” by Sounes</li> </ul>
Week 8	<ul style="list-style-type: none"> <li>• “Haight-Ashbury in the Summer of Loss” by Gilmore</li> <li>• Chapter 8</li> <li>• “October 1975: Rock and Roll Future” by Miller</li> </ul>
Week 9	<ul style="list-style-type: none"> <li>• “Jackson Browne: Late for the Sky” by Hornby</li> <li>• “Randy Newman-<i>Every Man is Free</i>” by Marcus</li> </ul>
Week 11	<ul style="list-style-type: none"> <li>• Chapter 9</li> <li>• “Two Discourses on Blackness” by Danielson</li> <li>• Chapter 10</li> </ul>
Week 12	<ul style="list-style-type: none"> <li>• “Why Punk: Background Comparisons with Previous Art Movements; Some Defining Characteristics of Punk” by O’Hara</li> </ul>
Week 13	<ul style="list-style-type: none"> <li>• “Rebellion and Girdom” by Warwick</li> <li>• “Smile for the Camera” by Garr</li> </ul>
Week 14	<ul style="list-style-type: none"> <li>• Chapter 11</li> <li>• “Thrashing All Around: Rhythm, the Body, and the Genre of Thrash Metal ” by Pillsbury</li> </ul>

## RECITATION SCHEDULE – MUSIC 304

Recitations are designed to help enhance your understanding of lecture and textbook material.

### WEEK 1-- JANUARY 10-14

Discussed/Due Today	For Next Week
<ul style="list-style-type: none"> <li>Introduction</li> </ul>	<ul style="list-style-type: none"> <li>Bring examples of contemporary bands using “retro” instruments such as a Hammond Organ, Mellotron, analog synthesizers, etc.</li> </ul>

### WEEK 2 – JANUARY 17-21

Discussed/Due Today	For Next Week
<ul style="list-style-type: none"> <li>Examples of contemporary bands using “retro” instruments such as a Hammond Organ, Mellotron, analog synthesizers, etc.</li> </ul>	<ul style="list-style-type: none"> <li>Bring examples of contemporary songs in 12-bar blues and/or AABA form – not remakes of older tunes.</li> </ul>

### WEEK 3 – JANUARY 24-28

Discussed/Due Today	For Next Week
<ul style="list-style-type: none"> <li>Examples of contemporary songs in 12-bar blues and/or AABA form – not remakes of older tunes.</li> </ul>	<ul style="list-style-type: none"> <li>Bring examples of contemporary “country” music incorporating the “Nashville Sound” rather than contemporary country music that relies heavily on the pop-rock sound.</li> </ul>

### WEEK 4 – JANUARY 31-FEBRUARY 4

Discussed/Due Today	For Next Week
<ul style="list-style-type: none"> <li>Examples of contemporary “country” music incorporating the “Nashville Sound” rather than contemporary country music that relies heavily on the pop-rock sound.</li> </ul>	<ul style="list-style-type: none"> <li>Bring examples of post-1960s Motown artists.</li> </ul>

### WEEK 5 – FEBRUARY 7-11

Discussed/Due Today	For Next Week
<ul style="list-style-type: none"> <li>Examples of post-1960s Motown artists.</li> </ul>	<ul style="list-style-type: none"> <li>Read: “Gerry Goffin/Carole King Interviews”</li> <li>Due Week 6 in class: write 150-word response comparing and contrasting song-writing teams from the Brill Building with song-writing teams from Nashville.</li> </ul>

### WEEK 6 – FEBRUARY 14-18

Discussed/Due Today	For Next Week
<ul style="list-style-type: none"> <li><b>DUE:</b> 150-word response that compares/contrasts song-writing teams from the Brill Building with song-writing teams from Nashville.</li> <li>Watch: <i>British Invasion</i> video</li> </ul>	<ul style="list-style-type: none"> <li><i>British Invasion</i> video: Answer related questions (on WebCT) after viewing. Due Week 7 in class.</li> </ul>

### WEEK 7 – FEBRUARY 21-25

Discussed/Due Today	For Next Week
<ul style="list-style-type: none"> <li><b>DUE:</b> <i>British Invasion</i> Questions</li> <li>Watch: <i>John Lennon’s Jukebox</i> video</li> </ul>	<ul style="list-style-type: none"> <li><i>John Lennon’s Jukebox</i> video: Answer related questions (on WebCT) after viewing. Due Week 8 in class.</li> </ul>

### WEEK 8 – FEBRUARY 28-MARCH 4

Discussed/Due Today	For Next Week
<ul style="list-style-type: none"> <li>• <b>DUE:</b> <i>John Lennon's Jukebox</i> Questions</li> <li>• Protest/Music Business Songs</li> </ul>	<ul style="list-style-type: none"> <li>• Compare and contrast production techniques using horns from James Brown, Memphis (Memphis Horns) Detroit (Funk Brothers), and Jazz Rock (Chicago, B, S &amp; T, Tower of Power). Find Examples</li> </ul>

#### WEEK 9 – MARCH 7-11

Discussed/Due Today	For Next Week
<ul style="list-style-type: none"> <li>• Compare and contrast production techniques using horns from James Brown, Memphis (Memphis Horns) Detroit (Funk Brothers), and Jazz Rock (Chicago, B, S &amp; T, Tower of Power).</li> </ul>	

#### WEEK 10 – MARCH 21-25

Discussed/Due Today	For Next Week
<ul style="list-style-type: none"> <li>• Watch: <i>American Graffiti</i> clips</li> </ul>	<ul style="list-style-type: none"> <li>• Due Week 11 in class: <i>American Graffiti</i> clips: Answer related questions (on WebCT) after viewing.</li> <li>• Compare the production techniques of 1980s Power Pop (Madonna, Huey Lewis, Prince, etc.) with those of 1960s and 1970s Pop (Lou Christie, The Archies, Neil Diamond, Elton John, etc.). Find Examples.</li> </ul>

#### WEEK 11 – MARCH 28-APRIL 1

Discussed/Due Today	For Next Week
<ul style="list-style-type: none"> <li>• <b>DUE:</b> <i>American Graffiti</i> Questions</li> <li>• Compare the production techniques of 1980s Power Pop (Madonna, Huey Lewis, Prince, etc.) with those of 1960s and 1970s Pop (Lou Christie, The Archies, Neil Diamond, Elton John, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• Compare and contrast nearly obscure Chick Singers with Sensitive Female Singer/Songwriters. Find examples.</li> </ul>

#### WEEK 12 – APRIL 4-8

Discussed/Due Today	For Next Week
<ul style="list-style-type: none"> <li>• Compare and contrast nearly obscure Chick Singers with Sensitive Singer/Songwriters. Find examples.</li> </ul>	

## COURSE GRADING

Your grade for this course will be determined by the following:

- Exams (6) — 50% (250 points)
- Class Project (Paper or Presentation) — 30% (150 points)
- Homework/Class Attendance/Class Participation — 20% (100 points)
- Optional extra credit assignment to be given during the final examination period for Music 304 - *Rolling Stone Video Project* — 2%

**Music 304 Final Grades are not curved, and are based on a “straight” scale:**

- 90 — A
- 88 — A-
- 84 — B+
- 80 — B
- 78 — B-
- 74 — C+
- 70 — C
- 68 — C-
- 64 — D+
- 60 — D
- 58 — D-

## EXAMINATIONS

There are 6 hour exams covering materials from the text and lectures. The fifth exam will not be a comprehensive final, but rather the last hour exam covering the final chapter in the text as well as student presentations. Each exam will consist of questions covering lecture materials, information from the textbook, and listening from the musical examples in the text available on Rhapsody. Your grade for exams will be based on the **five (5) best exam scores**, *i.e. the lowest exam score will be dropped when computing your total exam grade.*

**All exams are administered in the CODL [Center for Distance and Online Learning]  
Testing Facilities in Carver Hall #60**

The testing facility located in Room 60 Carver Hall will be open and available:

**Monday - Thursday Open 8am – 8:00 pm**

**Friday - Open 8:00 am – 4:00 pm**

**Because the allotted time for 102 examinations is 1 (one) hour, you must be logged in on the CODL computer at least one hour prior to closing time (7:00 pm Monday–Thursday – 3:00 pm Friday), or you will not be allowed to take the exam.**

Below is a link for an on-line tutorial/information presentation about testing in the COLL labs using WebCT: [http://online.las.iastate.edu/testing\\_info/](http://online.las.iastate.edu/testing_info/)

## EXAM SCHEDULE

**Exam 1**                      **Begins:** Thursday, January 27                      **Ends:** Tuesday, February 1  
[Chapters 1 & 2, Notes, Readings, Listening]

**Exam 2**                      **Begins:** Tuesday, February 8                      **Ends:** Friday, February 11  
[Chapters 3 & 4, Notes, Readings, Listening]

**Exam 3**                      **Begins:** Thursday, February 24                      **Ends:** Tuesday, March 1  
[Chapters 5 & 6, Notes, Readings, Interlude, Listening]

**Exam 4**                      **Begins:** Tuesday, March 22                      **Ends:** Friday, March 25  
[Chapters 7 & 8, Notes, Readings, Listening]

**Exam 5**                      **Begins:** Thursday, April 7                      **Ends:** Tuesday, April 12  
[Chapters 9 & 10, Notes, Readings, Listening]

**Exam 6**                      **Begins:** Monday, May 2                      **Ends:** Thursday, May 5  
[Chapter 11, Notes, Readings, Listening, Student Presentations]

***Rolling Stone Extra Credit Final (during final exam period)***  
[additional 2% extra credit towards final grade]

## **CLASS ATTENDANCE**

During the second week of class, seats will be assigned and attendance will be taken. You are to be in your seat by the beginning of class, and ready to participate. (**i.e. please do NOT read the Daily, use your cell phone, talk excessively with your neighbors, or otherwise disturb the classroom environment.**)

**Excuses:** PDF Excuse forms are on WebCT. Print, fill out and give to the instructor with appropriate documentation. Acceptable absences usually include family emergency/death (especially your own), athletic event, jury duty, etc., or other sanctioned ISU activities. You must have a written excuse form on file if you wish the absence to be excused.

You will be allowed 2 (two) unexcused absences for the semester. For any unexcused absence beyond the allotted 2, your attendance grade will be affected as follows:

- 0-2 Unexcused Absences                      A                      (100%)
- 3-4 Unexcused Absences                      B                      (80%)
- 5-6 Unexcused Absences                      C                      (70%)
- 7 Unexcused Absences                      D                      (60%)
- 8 Unexcused Absences                      D-                      (50%)
- 9 or More Unexcused Absences                      F                      (0%)

## CLASS PROJECTS (CHOOSE ONE OF THE FOLLOWING)

**OPTION 1.** Write a concise, well-planned, approximately 1,500 word essay (5-7 pages, double-spaced, 12-point Times or Arial font, spell-checked, correct grammar) that answers the following question:

Over the years, certain songs have been widely considered by historians, producers, critics and musicians to be some of the best ever written and performed. Choose one (1) song and discuss how and why you feel it deserves this acclaim, why it has been influential, ground-breaking, and/or exceptional. Excellent essays will cover both the song's musical qualities and its historical context and relevance to American culture and society. You will also be required to cite three (3) credible sources (e.g. journals, books, articles) that help back up your evidence and opinions. You may use the textbook and reader as one of your sources.

If you need help identifying a song, think about those listed in the textbook and reader. You can also browse *Rolling Stone*, *Billboard*, or other magazines and journals. But be sure to choose a song based on more than just expert opinion—every essay should have an argument that you develop yourself.

Here are some further questions you might think about:

- How was the writer able to relate and reach his/her audience? Think about the success of the song at the time it was written (relate to events of the time) as well as the song's longevity. Has the song been covered? parodied?
- Is the instrumentation of the song different or new? experimental? If so, elaborate on what changes occurred and how they have influenced other artists.

If you need help with your paper at any time during the semester, please email [music304@iastate.edu](mailto:music304@iastate.edu). Sample essays may be posted on WebCT later in the semester.

**The paper is due NO LATER than class time on Friday APRIL 15, 2011.**

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**OPTION 2.** Develop and present a group-lecture on one of the topics listed below. These group-presentations will be given at the end of the semester (see dates in the syllabus).

These lectures will be given by YOU, the student, if you choose this project. Topics should be selected from the list below or *approved* by the instructors. Groups should consist of 4-6 participants and each group is responsible for EVERYTHING that might be needed: lecture notes, songs, videos, handouts, and any multimedia aspects. The instructors will provide guidance, but the group is responsible for scheduling meetings and coordinating. The lecture **MUST BE** coordinated to fit the 50-minute format. In addition, all material presented is expected to be delivered in a semi-professional manner, but do attempt to enjoy yourselves as well. These slots will fill up fast, so it is advisable to get your group together ASAP and inform the instructors. Once you have signed up for a slot and topic, you cannot change it. **NO LAST MINUTE CHANGES.**

NOTE: Material covered in student presentations will be included on Examination 5 so appropriate questions for the exam will also be required by each group, **due no later than Wednesday, April 27.**



TOPICS:

*Preference will be given to presentation topics that cover material since 1990*

- Electro/Techno Rock
- Remixes, Mash-Ups, or Sampling
- Overview History of Music for Video Games
- Rap, Hip-Hop, or Contemporary R&B
- The Seattle Sound (Pearl Jam, Soundgarden, et. al.)
- Brit Pop
- (Gasp!) Boy Bands
- Art Rock Bands (Styx, Asia, Gentle Giant, Moody Blues, Yes, etc.)
- Ska
- Rock Movies and/or Musicals
- Rock in Television
- Humor in Rock (Spinal Tap, Rutles, Weird Al, etc.)
- Topic of Your Choice (if approved by instructors)