

Bakersfield College • SPRING 2012
MUSIC B27 • History of American Popular Music
CRN #31698 • 3 Units • Tuesday/Thursday 2:35 – 4:00 PM • FA 65 • 1/16 to 5/11
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COURSE SYLLABUS

Student Learning Outcomes (SLOs)

Upon successful completion of this course the student will be able to:

1. Demonstrate aural skills that display a working understanding of fundamental musical concepts such as melody, harmony, rhythm, beat, form, timbre, genre, style, etc.
2. Demonstrate a familiarity with the major stylistic changes in American popular music, from its early folk origins through blues, jazz and swing, early country, rhythm and blues, rock and roll, soul, folk-rock, art rock and progressive rock, funk, punk and beyond.
3. Explain how music is a crucially important component of American cultural history, with particular attention placed on musical innovators who have addressed critical social, cultural, economic and political issues through the medium of the popular song.
4. Engage in a personal examination of his/her own listening experience as well as an exploration of the theoretical, aesthetic, and philosophical ideas informing the creation of music.
5. Write and speak confidently and creatively about how she/he experiences music.
6. Enjoy a greater appreciation for both live and recorded music.

These outcomes will be assessed through listening exams, quizzes, written listening critiques, and a research paper and class presentation on the music of a contemporary popular artist or band.

Course Credit & Transfer Information

3 Units. BC Elective, BC Liberal Arts Course, BC GE Humanities, CSU GE Area C-1 - Arts, CSU GE Area C-1/2 - Arts/Human, IGETC Area 3 - Arts, IGETC Area 3 - Arts/Humanities, UC Transferable

Required Materials

TEXTBOOK: *Rock Music Styles* by Katherine Charlton; 6th Ed. 2010; McGraw-Hill; ISBN 978-0-07-802507-5

MUSIC: On our class website you will find a link to the **Music B27 Required Listening** playlist on iTunes. You will need to have the free iTunes software installed on your Mac or PC to access and purchase the 50 songs on this playlist. Go to www.itunes.com for more info.

While much of this music may be acquired by other means (e.g. CDs, Amazon, Rhapsody, Spotify, YouTube), students are expected to study (and will be tested on) the full versions of each song on this playlist. It is your responsibility to become familiar with this music by spending several hours each week engaged in *active listening* - which means studying the music in a quiet location, with a quality stereo system or headphones, accompanied by your textbook, lecture notes, and Listening Guide handout.

"I never looked at songs as either 'good' or 'bad,' only different kinds of good ones."
-Bob Dylan in *Chronicles Vol. 1*

Exams and Assignments

It is your responsibility to save all of your exams and papers until you receive your final grade from the registrar. There are a total of 1,000 points possible:

1. **Two Listening Assignments** – 20% of Final Grade (2 x 100 pts. each)
Each listening assignment will consist of three single-page essay questions (posted online) that will connect the student's thoughtful response to the assigned music with themes that carry through the lectures and reading assignments. Think of this as an *informed critique* rather than a research project per se, so reiteration of the information in your textbook should be kept to a minimum. Submitted assignments should be typed in 12-point font and double-spaced. Listening Assignment #1 is due on **Thursday, March 8**. Listening Assignment #2 is due on **Thursday, May 3**. Late assignments will not be accepted.
2. **Research Paper and Presentation** – 20% of Final Grade (200 pts.)
Students will research a contemporary (1970s-present) musical artist or band. Each student will submit a two-page paper (typed, 12-point, double spaced) that highlights their artist's background and details the more innovative or unique aspects of their music via an analysis of one representative song, using the terms and methods that have been presented in the lectures. More details and full content guidelines will be provided in a separate handout. Research topic proposals are due on Thursday, February 16. Research papers are due on **Thursday, April 19**. Late papers will not be accepted. Students will also discuss the subject of their paper during a 5-minute class presentation. These presentations will take place during the final four class sessions.
3. **Pop Quizzes** – 20% of Final Grade (200 pts.)
Quizzes will cover material from the lectures, assigned reading, listening, and student presentations. There are no make-ups offered for missed quizzes.
4. **Midterm Exam** – 20% of Final Grade (200 pts.)
Students will identify the **title**, **artist**, and **genre** (as printed in the course schedule below) for **20 tracks** selected from the required listening playlist. This exam will be given during class on **Thursday, March 8**. *Note: students who miss the midterm exam may be dropped from the class. Make arrangements ASAP if you are unable to be present for this test.*
5. **Final Exam (non-cumulative)** – 20% of Final Grade (200 pts.)
Students will identify the **title**, **artist**, and **genre** (as printed in the course schedule below) for **20 tracks** selected from the required listening playlist. This exam will be given on **Tuesday, May 8 from 2:00 - 3:50 pm**.

Grading Scale

There is no curve. Final grades in this class are assigned based on a 1,000-point scale:

900 +	A
800–899	B
700–799	C
600–699	D
0–599	F

“What came first, the music or the misery? People worry about kids playing with guns, or watching violent videos, that some sort of culture of violence will take them over. Nobody worries about kids listening to thousands, literally thousands of songs about heartbreak, rejection, pain, misery and loss. Did I listen to pop music because I was miserable? Or was I miserable because I listened to pop music?”

–John Cusack (as Rob Gordon) in *High Fidelity*

TENTATIVE COURSE SCHEDULE

Weekly textbook reading assignments should be completed before each Thursday class session.

** Supplemental readings will be distributed in class or linked from the class website.*

Week Lecture Topic, Readings, and Listening Assignment

1 Introduction, Elements of Music

Study: Basic Elements of Music (see attached glossary #1-15)

2 Defining Popular Music

Film: *Money for Nothing*

* Jefferson, Cord. "The Music Industry's Funny Money." *The Root* (online).

3 Roots of Rock: From Africa to the Delta

Charlton: pp. 1-8

1. "Simbun Sa" – Salieu Suso, kora and vocal (1993) West African griot song
2. "Devil Got My Woman" – Skip James (1968) delta blues
3. "Akpoka" – Ewe Ensemble from Ghana (2002) West African dance-drumming
4. "Rosie" – C.B. & Axe Gang (1947) work song
5. "Early in the Mornin'" – 22, Hard Hair, Little Red & Tangle Eye (1947) work song

4 Classic Blues to Urban Blues

Charlton: pp. 9-27

* Albertson, Chris. *Bessie* [Excerpt]. New Haven: Yale University Press, 2003, pp. 152-157.

* Davis, Angela. "I Used to Be Your Sweet Mama" [Excerpt]. *Blues Legacies and Black Feminism*. New York: Random House, 1999, pp. 3-41.

6. "Black Eye Blues" – Ma Rainey (1928) classic blues
7. "Lost Your Head Blues" – Bessie Smith (1926) classic blues *p. 9*
8. "Walkin' Blues" – Robert Johnson (1936) delta blues
9. "Country Blues (Number One)" – Muddy Waters (1941) delta blues
10. "(I'm Your) Hoochie Coochie Man" – Muddy Waters (1954) Chicago blues *p. 22*
11. "Back Door Man" – Howlin' Wolf (1960) Chicago blues
12. "Bo Diddley" – Bo Diddley (1955) rhythm and blues *p. 26*

5 Hillbilly, Country, and Rockabilly

Charlton: pp. 38-43

* Tosches, Nick. "Yeah, But They Break If You Sit On Them" [Excerpt]. *Country: The Twisted Roots Of Rock 'n' Roll*. New York: Da Capo Press, 1985, pp. 227-233.

13. "Blue Yodel No. 1 (T for Texas)" – Jimmie Rodgers (1927) hillbilly
14. "Cold, Cold Heart" – Hank Williams Sr. (1950) country
15. "I'll Never Get Out Of This World Alive" – Hank Williams Sr. (1952) country *p. 41*
16. "It Wasn't God Who Made Honky Tonk Angels" – Kitty Wells (1952) country
17. "Folsom Prison Blues" – Johnny Cash (1955) Memphis rockabilly

6 Rhythm and Blues to Early Rock and Roll

Charlton: pp. 44-51, 54-56 (Buddy Holly), p. 108

18. "Shake, Rattle and Roll" – Big Joe Turner (1954) rhythm and blues *p. 46*
19. "Shake, Rattle and Roll" – Bill Haley and the Comets (1954) rock and roll *p. 46*
20. "Hound Dog" – Big Mama Thornton (1952) rhythm and blues *p. 50*
21. "Hound Dog" – Elvis Presley (1956) rock and roll *p. 50*
22. "Not Fade Away" – Buddy Holly and the Crickets (1957) rock and roll *p. 108*

7 **Chuck Berry and Little Richard**

Charlton: pp. 58-61, p. 72

*Berry, Chuck. *Chuck Berry: The Autobiography* [Excerpt] in Brackett, David. *The Pop, Rock, and Soul Reader*. New York: Oxford University Press, 2005, pp. 82-88.

*White, Charles. *The Life and Times of Little Richard: The Quasar of Rock* [Excerpt] in Brackett, David. *The Pop, Rock, and Soul Reader*. New York: Oxford University Press, 2005, pp. 88-93.

23. "Maybellene" – Chuck Berry (1955) rock and roll
24. "School Day" – Chuck Berry (1957) rock and roll *p. 59*
25. "Tutti Frutti" – Little Richard (1955) rock and roll *p. 72*

8 **Midterm Review & Exam**

9 **Spirituals, Gospel, and Soul**

Charlton: pp. 28-31, 83-90

*"Sam Cooke's Swan Song of Protest." *NPR's All Things Considered* (online).

26. "Wade In The Water" – Fannie Lou Hamer & Congregation (1963) spiritual
27. "I'm Coming Home" – The Staple Singers (1959) gospel
28. "God Put A Rainbow In The Sky" – Mahalia Jackson (1959) gospel
29. "How Far Am I from Canaan?" – Sam Cooke with the Soul Stirrers (1952) gospel *p. 31*
30. "A Change Is Gonna Come" – Sam Cooke (1964) soul
31. "What'd I Say, Parts 1 & 2" – Ray Charles (1959) Atlantic soul *p. 86*
32. "Respect" – Aretha Franklin (1967) Atlantic soul *p. 90*

10 **Soul Power: Funk and the Music of Protest**

Charlton: pp. 90-96, 247-252

33. "Please, Please, Please" – James Brown (1956) soul *p. 87*
34. "Say It Loud, I'm Black and I'm Proud" – James Brown (1968) funk
35. "What's Going On" – Marvin Gaye (1971) Motown soul *p. 95*
36. "Stare and Stare" – Curtis Mayfield (1971) funk
37. "Thank You (Falettinme Be Mice Elf Agin)" – Sly and the Family Stone (1970) funk *p. 250*

11 **60s Rock, The British Invasion**

Charlton: pp. 62-70, 75-82, 97-116

38. "Be My Baby" – The Ronettes w/Phil Spector (1963) pop *p. 76*
39. "Surfin' U.S.A." – The Beach Boys (1963) surf rock *p. 79*
40. "God Only Knows" – The Beach Boys (1966) rock
41. "I Want To Hold Your Hand" – The Beatles (1963) British rock *p. 101*
42. "Norwegian Wood (This Bird Has Flown)" – The Beatles (1965) British rock *p. 103*
43. "(I Can't Get No) Satisfaction" – The Rolling Stones (1965) British rock *p. 109*
44. "You Can't Always Get What You Want" – The Rolling Stones (1969) British rock

12 Bob Dylan and the Folk Scene

Charlton: pp. 129-136, 140-143

Film: *Don't Look Back*

45. "Blowin' in the Wind" – Bob Dylan (1963) folk

46. "Like A Rolling Stone" – Bob Dylan (1965) folk rock

47. "A Case of You" – Joni Mitchell with James Taylor (1971) singer/songwriter

13 Hendrix, Psychedelia and Beyond

Charlton: pp. 126-128, 152-155, 231-234, etc. as assigned

Film: *Woodstock*

48. "Red House" – The Jimi Hendrix Experience (1966) electric blues *p. 127*

49. "All Along The Watchtower" – The Jimi Hendrix Experience (1968) psychedelic rock *p. 154*

50. "Heroin" – The Velvet Underground (1966) proto-punk *p. 233*

14 Student Presentations

15 Student Presentations

16 Final Exam

Course Schedule and Attendance

Because so much of this class has to do with learning how to listen critically to popular music, there is really no way to "cram" to make up for missed lectures and in-class listening activities. So it is *very unwise* to miss class.

Further, **any unexcused absence is grounds for the instructor to drop the student from the class.** Students have 24 hours after an absence to make contact with the instructor VIA EMAIL as to the nature of the absence. Absences will only be excused for serious and/or compelling reasons. In the case of an unavoidable absence *it is the student's responsibility* to keep up with the class progress, download any missed handouts from the class website, and obtain a copy of the lecture notes from another student. Lectures and Power Points will not be posted online.

Due to the size of the class, email messages asking "what did I miss?" may not be answered immediately. Students should be aware that all reading and listening assignments are listed in the course schedule above. The grading scale is clearly presented in this syllabus so that students will be able to accurately track their own progress in the course. If you have a specific question or issue, please make an appointment to visit with the instructor during office hours.

Extra Credit

Extra credit points are offered for students who attend concert events sponsored by the Bakersfield College Department of Music. In order to receive the extra credit you must stay for the entire concert, save your ticket stub, and attach it to your 2-page typed review of the concert. Each concert review is worth up to 25 points extra credit. You may turn in *up to two* extra credit concert reviews, and they are due by the final class session.

Extra credit points are also offered for students who attend the Library Research Workshops offered by the Grace Van Dyke Bird Library. You can attend *up to two* workshops for 25 extra credit points each. For more information and a schedule go to <http://www.bakersfieldcollege.edu/library/workshop.asp>

Additional extra credit assignments may be announced in class.

Email and Online Resources

It is important that students check their college-assigned email account regularly. To access your free student account go to <http://email.bakersfieldcollege.edu> Any out-of-class communication with the instructor must be initiated via email. When sending email to krtiner@bakersfieldcollege.edu please be sure to include **MUSIC B27** in the subject line.

I do not give credit for assignments submitted via email. Students must either submit a hard copy directly to me, or to one of the Fine Arts secretaries in FA-69. They can time-stamp your work and deliver it to my mailbox if I am not on campus. Don't slide it under my office door!

All course handouts and assignments are available to download on our class website. There are also links to the required listening playlist and other online resources that will be used in the class. Go to www.kristiner.com and click on **Pages > Classes > Music B27**.

You may also use this direct link: <http://kristiner.com/blog/classes/music-b27>

Classroom Protocol and Academic Integrity

It is vital that all students remember and adhere to the following:

- Bring your textbook, notebook, this syllabus and all other handouts to each class.
- Cell phones must always be turned OFF or set to SILENT and put away before the start of class.
- Any student caught using a cell phone, iPhone, iPod/mp3 player, or any other electronic device during a quiz or test will receive a ZERO grade for that test.
- Laptop computers and other electronic devices are NOT permitted for note-taking. Recording devices are permitted in some situations, and only with the permission of the instructor.
- Uninvited talking, singing along with the music, tapping/clicking pens, shuffling papers, or other disruptions will not be tolerated during class. Remember this: *"Music is a picture painted on a background of silence."*
- As per campus policy, food and candy are never allowed in the classroom. Beverages are allowed as long as they are in a bottle or a container with a lid.
- Please do not begin packing up your belongings until you have been excused by the instructor.
- Leaving class early constitutes an unexcused absence, unless your reason for leaving has been cleared with the instructor in advance.
- Plagiarizing, cheating, or other forms of academic dishonesty can result in a failing grade for the course and may lead to further disciplinary action by the College.

Disclaimer

As the subject of this class is popular music, and rock music in particular, students should be advised that the discussion will sometimes deal with aspects of rebellion such as drugs, sex, violence and vulgarity, and these themes will occasionally appear in the audio and video examples that are played in class.

Students With Disabilities

Students with disabilities who believe they may need accommodations in this class are encouraged to contact Disabled Student Programs & Services located at Student Services Building, 1st Floor, Counseling Center (661-395-4334), as soon as possible to better ensure such accommodations are implemented in a timely fashion.

STUDENT GUIDELINES FOR WRITING ASSIGNMENTS

Please look over this list carefully before submitting your work.

Assignments that ignore any of these rules WILL be penalized, and may not be accepted at all!



1. All typed assignments should adhere to the following format guidelines:
 - ✓ Double spaced, without extra line breaks between paragraphs.
 - ✓ 1” margins all around.
 - ✓ 12-point font.
 - ✓ Use a standard font like Times or Times New Roman.
 - ✓ Do not include clipart or decorative images.
 - ✓ Do not use **boldface**, underline, or *italics* except for emphasis and where appropriate.
 - ✓ Use white 8.5” x 11” paper.
 - ✓ Multiple pages should be stapled at the top left corner. Do not submit your assignment in a report cover or plastic folder. These items will be discarded.
2. Include a title page with only your **name**, the **title of your assignment** and your **class number**. Or you may include that information in a heading at the top of the first page of your assignment. For subsequent pages, a one-line header with your last name and the page number is acceptable. **Do not put a full heading at the top of every page.** This is an unnecessary waste of space.
3. Song titles should be in double quotes, album titles should be in italics. So if you are writing about the song “Norwegian Wood” from the Beatles album *Rubber Soul*, do it that way.
4. **Do not use informal text messaging abbreviations** on ANY writing assignment! For example: don’t use the letter ‘U’ instead of the word ‘you’, or the number ‘2’ instead of the word ‘to’.
5. Do not use language that seems to make assumptions about your reader’s reaction to music that YOU are listening to. For example, instead of writing: “When **you** hear this song **you** can’t help being amazed by it,” phrase it this way: “When I hear this song, I can’t help being amazed by it.”
6. **Do not copy and paste information from the internet** without properly citing the source. This is called **plagiarism**, it is illegal, and you probably have no idea how easy it is to get caught!
7. Always use proper grammar, spelling, and punctuation, and have someone else proofread your work before you turn it in.

GLOSSARY OF MUSICAL TERMS

Basic Elements of Music

1. **BEAT** – the underlying pulse in music
2. **TEMPO** – speed of the beat (fast/slow)
3. **METER** – repeating pattern of accented and unaccented beats (duple, triple, irregular)
4. **RHYTHM** – length of sound or silence (long/short) in relation to the beat
5. **PITCH** – frequency of a sound (high/low)
6. **RANGE** – distance between a musician’s lowest and highest pitch (wide/narrow)
7. **MELODY** – meaningful organization of pitch + rhythm (the “tune”); may be vocal or instrumental
8. **CONTOUR** – the direction or shape of a melody (ascending/descending)
9. **HARMONY** – pitch + pitch; provides a colorful accompaniment to the melody
10. **CHORD** – three or more pitches played together (major/minor)
11. **TEXTURE** – melody + harmony (and all accompanying layers) (thick/thin)
12. **TIMBRE** – vocal or instrumental tone quality or color (bright/dark, rough/smooth, etc.)
13. **INSTRUMENTATION** – combination of voices/instruments in a song
14. **DYNAMICS** – level of volume (loud/soft)
15. **FORM** – overall structure and design of music

Expressive and Structural Elements

1. **LYRICS** – the words or text of a song
2. **DIALECT** – a particular ethnic or regional speaking style adopted by the singer (or lyricist)
3. **VIBRATO** – “pulsating” vocal or instrumental expressive effect
4. **FALSETTO** – high or “false” male vocal range above the normal tenor voice
5. **PITCH BENDING** – sliding up or down on a pitch, common in the blues (“blue notes”)
6. **MELISMA** – expressive and elaborate melodic improvisation sung on a single syllable
7. **RIFF/OSTINATO** – a short melodic or rhythmic background figure that repeats many times
8. **BREAK** – a short unaccompanied section for one voice or instrument
9. **SOLO** – when one instrument plays its own lead melody (usually improvised)
10. **IMPROVISATION** – creating music in the moment of performance
11. **GROOVE** – the rhythmic feel of a song; a song may alternate between several grooves
12. **SYNCOPIATION** – placing the rhythmic accent in between the beats or on weak beats
13. **POLYRHYTHM** – interlocking rhythmic layers; African polyrhythm combines multiples of 3 and 2
14. **HOOK** – a memorable (usually repeated) figure and/or lyric that makes a song unique
15. **CHORUS** – recurring section of a song; usually incorporates the hook (also called a REFRAIN)
16. **VERSE** – alternating section of lyrics where the main part of the story is told
17. **INTRO** – a brief opening section at the beginning of a song
18. **OUTRO/CODA** – a brief closing section at the end of a song
19. **INTERLUDE** – a brief transitional section within the regular structure of a song
20. **CALL & RESPONSE** – organized musical interaction between a leader (call) and a group (response)
21. **32-BAR SONG FORM** – AABA structure; each section has 8 bars; B section is called the “bridge”
22. **12-BAR BLUES FORM** – repeated chorus form; AAB lyrics; employs the I, IV, and V chords