

Syllabus

MUSI 1313, Section D10; Survey of Rock and Roll; Spring 2022: Online
Dr. Timothy Bonenfant; Carr Education Fine Arts Building (CARR-EFA) #217
Office Phone; Email: tbonenfant@angelo.edu

Office Hours: M 9-10 AM, 2-3 PM; T 9 AM-noon, 4-5 PM; W 9-10 AM, 3-4 PM; Th 9-10 AM, 11 AM-noon

Required Text: What's That Sound; An Introduction to Rock and Its History, 5th edition
by John Covach and Andrew Flory

The student will also be asked to purchase one album, to be assigned by the professor, as part of one of the class projects.

Course Description:

A study of the predecessors to and evolution of rock music from the early 50's through the developments to the present. The course is designed for non-music majors.

Some of the materials presented in this class, in addition to being historical, are very **graphic and direct**, using language that some may object to, and referring to practices that are not just outside of the mainstream, but also in many cases, illegal. They are part of the culture we will be studying, and we would be doing the course a disservice by ignoring them.

Major Course Objectives:

- Gaining factual knowledge (terminology, classifications, methods, trends)
- Learning fundamental principles, generalizations, or theories
- Gaining a broader understanding and appreciation of intellectual/cultural activity (music, science, literature, etc.)
- Developing a clearer understanding of, and commitment to, personal values.

Student Learning Outcomes:

The students will be able to:

- Recognize, define, and employ significant terms and concepts introduced in the readings or lectures.
- Employ a range of technical language to identify, discuss, compare, and integrate aspects of musical style within the rock, blues, or rhythm and blues idiom.
- Identify representative pieces chosen from each period, and draw intelligent conclusions about probable genre, artist, possible recording labels, and approximate date.
- Listen to an example from a genre of music studied in class, comprehend its distinctive characteristics, and articulate those characteristics.
- Listen, read and think critically about the relationship between musical style and cultural history.
- Listen to an example from a genre of music studied in class, and articulate a comparison to other music genres discussed in class.
- Describe musical examples with regard to the student's personal likes and dislikes, using factual knowledge gained in class to justify these opinions.
- Demonstrate the ability to work effectively with others to support a shared purpose or goal.

Method of Assessing Learning Outcomes:

Learning outcomes will be assessed by:

- Three Exams (100 points each)
- One CD Review (200 points)
- One Teamwork Project (100 points)
- Final Exam (200 points)
- Total points for course - 800

The grading scale is as follows:

- 90-100% (720 to 800 points): A
- 80-89% (640 to 719 points): B
- 70-79% (560 to 639 points): C
- 60-69% (480 to 559 points): D
- 59% and below (0 to 479 points): F

Exams:

The three exams will be given **via Blackboard** on the following dates.

Monday, February 14, 2022

Monday, March 21, 2022

Monday, April 11, 2022

Test access will begin at 12 AM (midnight) and end at 11:59 PM on each of the specified dates above.

Included in the exams will be a section on Tune Identification. What that means is that I will play a portion of a tune and the students will identify the tune and the artist from a list included on the test.

Makeup exams will not be given except under emergency situations, such as a death in the family, or accidents/illnesses that involve hospitalization.

CD Review Assignment:

The CD Review Assignment will be due on **Thursday, April 21st, 2022**. I will accept assignments until 11:59 PM on this date. The student will write a review of an important album assigned at the beginning of the semester. Each album will be randomly chosen by the professor. Each student will be assigned a unique album from every other student, which will be purchased by the student (unless the student already owns the album in question).

Please do not discuss these bullet pointed items in a tune-by-tune fashion. I am looking for the **general approach** the musicians take over the course of the entire album. Discussing melody, harmony, rhythm, etc. for each individual tune will take you far too long to do, and take far too long for me to grade. **I will deduct 20 points (a letter grade) from your score if you do this.**

Please turn all assignments via the link in Blackboard, or to my campus email address, tbonenfant@angelo.edu.

CD Review Form:

There are three parts to this assignment.

Part I: (worth 40 points total)

In this format, list the following information:

- Name of the album and of the artist – 4 points
- Name of all songs on the album – 10 points
- Name of the composer(s) for each of those songs – 4 points
- Birth/death dates (years only) of composer(s) – 4 points
- Names of instruments used on the album – 6 points
- Name of musicians playing each of those instruments – 6 points (should include soloists, conductors, orchestra name, etc.)
- Year the album was originally released – 2 points
- Name of the album's producer – 2 points
- Recording label – 2 points

Part II: (worth 100 points total)

In this section the student will, (in paragraph form):

- **Provide a short biography of the artists/band – 14 points**
How did the band develop up to the time this album was recorded? As part of this section, be sure to identify three musicians and/or groups that influenced these artists, and three musicians and/or groups that these artists have themselves influenced.
- **Provide some historical background on the albums – 14 points**
Include any social significance that this recording has, any awards (Grammy, Oscar, etc.) that this album might have won, any significant sales or chart position that this album may have held. Also talk about the way this album has influenced and/or changed the rock landscape.
- **Identify the style(s) of the album in question – 8 points**
Examples of styles include, but are not restricted to, Blues, Country, Tin Pan Alley, Rockabilly, Doo-Wop, Surf, Folk (and Folk Rock), British Invasion, Soul, Acid Rock, Heavy Metal, Disco, Punk, Grunge, Rap, etc.
- **Discuss the overall melodic characteristics of the album – 8 points**
Does the melody tend to be sung/played in the high/low range of the performers?
Does it have a narrow or wide range? Does it tend to repeat certain ideas frequently
Is there any use of melisma, or the melody more syllabic?
- **Discuss the overall harmonic characteristics of the album – 8 points**
Is the harmony in a major or minor key? Or is it blues influenced? Is it consonant or dissonant?
- **Discuss the overall rhythmic characteristics of the album – 8 points**
What is the basic meter of the tunes in general? Does the artist tend to play fast or slow? Or is there a wide variety of tempos present throughout the album? Are there any repetitive rhythmic patterns?
- **Discuss the dominant formal structures used in each album – 8 points**
What formal structures are used (Contrasting or Simple Verse/Chorus, Blues, AABA, Tin-Pan Alley, etc.)?
- **Discuss the way each album uses dynamics – 8 points**
How soft/loud is the music in general?
Does it tend to remain the same with this group? Or does it tend to change often?
- **Discuss the texture(s) each album uses – 8 points**
Does the music tend to be presented monophonically/homophonically or polyphonically?
- **Discuss the relationship between the text and the music throughout the album - 8 points**
- **Mention any other characteristics of importance that are present in the album – 8 points**
What instruments/voices (includes background vocals) are heard prominently?
Mention any significant instrumental solos, important riffs, etc.

Part III: (worth 60 points total)

In this section the student will include his/her thoughts and perspectives of the music.

The student's grammar and spelling will also be assessed here:

- The student will state his/her opinion of the music on their assigned CD – 4 points
- The student will justify his/her opinion of the music on their assigned CD, **using information derived from Part II** – 36 points
- Grammar and spelling – 20 points.

It is highly recommended that students make an appointment with the professor, via phone or Skype, to discuss his/her particular CD before Spring Break of the session. Each album will have its own unique issues which need to be discussed. My office hours are an ideal time to ask questions concerning your specific CD. Please have your CD with you when calling so that I can use it to help demonstrate answers to your questions.

Teamwork Project: Rock and Roll Space Capsule Project: The Golden Record

Pioneers 10 and 11, which preceded Voyager, both carried small metal plaques identifying their time and place of origin for the benefit of any other spacefarers that might find them in the distant future. With this example before them, NASA placed a more ambitious message aboard Voyager 1 and 2, a kind of time capsule, intended to communicate a story of our world to extraterrestrials. The Voyager message is carried by a phonograph record, a 12-inch gold-plated copper disk containing sounds and images selected to portray the diversity of life and culture on Earth.

<https://www.jpl.nasa.gov/voyager/golden-record/>

Rock and Roll Space Capsule Project

The Rock and Roll Space Capsule Project will be due on **Tuesday, May 3rd, 2022**. I will accept assignments until 11:59 PM on this date. For this project, groups of between four and six students will be formed, assigned randomly by the professor once the class roster has been finalized. Each team will be responsible to collect a list of music from the entire history of rock and roll that showcases the span of musical achievement and significance in that genre.

Each team will turn in these two items:

- 1) Teamwork Assessment Form
- 2) Rock and Roll Space Capsule Report

Each team will come up with a list of ten musical selections that are significant in the history of rock and roll. Think about your social responsibility to include a diverse body of rock music and musicians for this project. Remember to think globally instead of only locally or individually. It is possible to pick selections of music that you may not personally like or identify with. You may consult with your classmates, friends, and relatives when constructing this list.

Each team will then work together to create a final list of ten rock and roll songs and write the rationale for each song's inclusion.

Once the Teamwork portion is finished, each student will complete and submit a Teamwork Assessment Form. This form evaluates the contributions of each member of the team and will be kept confidential.

Any student who does not fill out Teamwork Assessment Form will receive a zero (0/100) for the entire assignment.

The Report

- 1) List the ten music selections included in the report **IN CHRONOLOGICAL ORDER**:
10 points: 1 point per song.
Each song's appropriateness to the list will be graded here.
- 2) Each song should include a YouTube link:
5 points: ½ point per song.
- 3) Write a short paragraph for each song, discussing the reasons for that song's inclusion on this list:
25 points: 2 ½ points per song.
Your reasoning for each song's inclusion will be graded here.
- 4) Things to consider when choosing songs for this list:
 - A) their influence upon the history of rock music
 - B) How do the songs represent the social, political, and cultural issues of their respective time?
 - C) Do the songs represent each era (50s, 60s, 70s, 80s, 90s, 2000s, 2010s) up to the present day?**30 points: 3 points per song.**

The Teamwork Assessment Form

The Teamwork Assessment Form will be worth **30 points**. **Any student who does not fill out Teamwork Assessment Form will receive a zero (0/100) for the entire assignment.**

Final Exam:

The final exam will be given on **Tuesday, May 10th, 2021**, and is comprehensive in nature. It will be similar in format to the other tests given during the semester. Test access will end at 11:59 PM on that date.

Academic Honesty:

Angelo State University expects its students to maintain complete honesty and integrity in their academic pursuits. Students are responsible for understanding the Academic Honor Code, which is contained in both print and web versions of the Student Handbook. In essence, the willingness to cheat undermines our purpose at the university.

Plagiarism is, quite simply, turning in someone else's language, paragraphs, ideas, or writing for credit without adequately documenting your sources. Plagiarism includes letting your parents write your essay (even small portions) or turning in an essay from high school for credit in this class. To read more, check out the [Center for Academic Integrity](#).

University Course Withdrawal Policy:

The last day to drop or totally withdraw from regular session courses and the University is **Monday, April 28th, 2022, by 5 PM**. Withdrawal grades will be indicated with W.

Students with Disabilities:

Angelo State University is committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs, or activities of the university, or be subjected to discrimination by the university, as provided by the Americans with Disabilities Act of 1990 (ADA), the Americans with Disabilities Act Amendments Act of 2008 (ADAAA), and subsequent legislation. The Student Life Office is the designated campus department charged with the responsibility of reviewing and authorizing requests for reasonable accommodations based on a disability, and it is the student's responsibility to initiate such a request by contacting the Student Life Office, Room 112 University Center, at (325) 942-2191 or (325) 942-2126 (TDD/FAX) or by e-mail at Student.Life@angelo.edu to begin the process.

Title IX at Angelo State University:

Angelo State University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from sex discrimination of any kind. The University prohibits discrimination based on sex, which includes pregnancy, sexual orientation, gender identity, and other types of Sexual Misconduct. Sexual Misconduct is a broad term encompassing all forms of gender-based harassment or discrimination including: sexual assault, sex-based discrimination, sexual exploitation, sexual harassment, public indecency, interpersonal violence (domestic violence and/or dating violence), and stalking. As a faculty member, I am a Responsible Employee meaning that I am obligated by law and ASU policy to report any allegations I am notified of to the Office of Title IX Compliance. This is done in order to connect students with resources and options in addressing the allegations reported. As a student, are encouraged to report any incidents of sexual misconduct directly to ASU's Office of Title IX Compliance and the Director of Title IX Compliance/Title IX Coordinator. You may do so by contacting:

Michelle Boone, J.D.

Director of Title IX Compliance/Title IX Coordinator

Mayer Administration Building, Room 210

325-942-2022

michelle.boone@angelo.edu

You may also file a report online 24/7 at www.angelo.edu/incident-form.

If you are wishing to speak to someone about an incident in confidence you may contact the *University Health Clinic and Counseling Center* at 325-942-2173 or the *ASU Crisis Helpline* at 325-486-6345.

The Office of Title IX Compliance also provides accommodations related to pregnancy (such as communicating with your professors regarding medically necessary absences, modifications required because of pregnancy, etc.). If you are pregnant and need assistance or accommodations, please contact the Office of Title IX Compliance utilizing the information above.

For more information about Title IX in general you may visit www.angelo.edu/title-ix.

Schedule

Week 1

1/18/22 Syllabus; Intro: What to Listen for in Rock; Typical Format Types in Am. Pop Music
1/20/22 Intro: Who's Playing What?: In the Studio: The Role of Record.
Techniques in Rock Music: Viewing Rock

Week 2

1/25/22 Chapter 1: Building a Nat. Audience; Tin Pan Alley, The Singer Steps Forward:
Regional Styles: Recordings and Radio: Further a National Sound for C&W Music
1/27/22 Chapter 1: Hank Williams: Bluegrass; R&B as a Marketing Category that Includes a
Broad Range Musical Styles: R&B as a "Dangerous Influence"

Week 3

2/1/22 Chapter 2: Rise of Youth Culture in 50's thru 1st Rock & Rollers Cross Over
2/3/22 Chapter 2: The Rise of Elvis Presley; In Steps Corporate America:
Rockabilly in Wake of Presley; The Day The Music Died

Week 4

2/8/22 Chapter 3: Splitting Up The Market: Tennyboppers & Their Older Siblings:
Rise of The Producer:
2/10/22 Chapter 3: Sweet Soul on the Rise: Rockabilly Popsters:
Surfin' USA: ...; Narrative Lyrics Run Amok...

Week 5

2/14/22 **Test No. 1: Introduction & Chapter 1-3**
2/15/22 Chapter 4: British Pop in the 50's/early 60's; thru Beatlemania 1963-1966:
The British Invade:
2/17/22 Chapter 4: Rolling Stones & the British Blues Revival:
The Mop Tops Threaten the Big Wigs

Week 6

2/22/22 Chapter 5: Folk Rock: American Pop on Both Coasts;
2/24/22 Chapter 5: Garage Bands: No Experience Necessary:
TV Rock: The Industry Tries to Take Over

Week 7

3/1/22 Chapter 6: Berry Gordy Jr. and Black Music for White Audiences: Chicago R&B
3/3/22 Chapter 6: Southern Soul; J. Brown: On The Way to Funk
Chapter 7: Drugs & Quest for Higher Consc.; Psychedelic Ambition: The Beach Boys

Week 8

3/8/22 Chapter 7: Psychedelic Ambition: The Beatles: The SF Scene and Haight-Ashbury
3/10/22 Chapter 7: The London Scene; LA and NY; Woodstock Nation: Fest., Audiences, & Radio

3/14-18/22 Spring Break.

Week 9

3/21/22 **Test No. 2: Chapters 4-7**
3/22/22 Chapter 8: The Hippie Aesthetic; Blues-Based British Rock American Blues Rock
and Southern Rock:
3/24/22 Chapter 8: Progressive Rock: Big Ideas & High Ambitions; Jazz-Rock Fusion &
Jazz-Influenced Rock Glam Rock and Rock Theater:

Week 10

3/29/22

Chapter 8: Singer-Songwriters: Country Rock

Chapter 9: Black Pop in the 1970's: Motown: Philadelphia Sound

3/31/22

Chapter 9: Blaxploitation Films: James Brown, George Clinton & P-Funk:

Reggae: Rise of Disco; Disco & the Hippies

Week 11

4/5/22

Chapter 10: Mainstream Rock: 75-80; The Big Album

Rethinking Previous Approaches: New Arrivals in Late 70s

4/7/22

Chapter 10: US Roots of Punk: Rise of Punk in UK, 1974-1977:

The Rise of New Wave, 1977-80

Week 12

4/11/22

Test No. 3: Chapters 8-10

4/12/22

Chapter 11: MTV is On The Air: Dance Music of the 1980's: The New Traditionalists

4/14/22

Chapter 11: The New Traditionalists (cont.): Adapting to Newer Styles:

Older Musicians in the 1980's:

Chapter 12: Heavy! Duty! Heavy Metal in the 1980's

Week 13

4/19/22

Chapter 12: Heavy! Duty! Heavy Metal in the 1980's (cont.): The Emergence of Rap

4/21/22

Chapter 12: Punk Goes Hardcore: Indie & College Rock

Chapter 13: The Rise of Alternative

CD Reviews due.

Week 14

4/26/22

Chapter 13: Rap and Rock: Metal Extensions: Indie Rock

Chapter 14: The Rise of Classic Rock: New Rock Traditions

4/28/22

Chapter 14: Rock is Still Pop: Female Singer/Songwriters: Teen Idols: Beat-Based Pop

Last day to drop classes

Week 15

5/3/22

Chapter 15: Technology and Rock: Mainstream Rock in the New Millennium

Teamwork Projects due

5/5/22

Chapter 15: Country and Beat-Based Styles:

Indie Rock Sells; Rock as Discourse

Week 16 – Finals Week

5/10/22

Final Exam: Introduction & All Chapters

Exam is open from 12 midnight to 11:49 PM

Terminology for Listening Guides and CD reviews:

Rhythm; Meter: Most tunes in Rock and Roll will be in what is called 4/4 time; that is, patterns of 4 beats in a repetitive manner. See **“Will You Still Love Me Tomorrow?”** above.

Other common meters are $\frac{3}{4}$ (see **“If You Don’t Know Me By Now”**)

<http://www.youtube.com/watch?v=MKGt3PmaJ-c&feature=related>

Tempo - slow/medium/fast; Are there any repetitive rhythmic patterns, as in this example from **Curtis Mayfield?**

<http://www.youtube.com/watch?v=ECgBXkil7YI&feature=BFa&list=PL29F1229C358637CE&lf=BFp>

Melody/Harmony

Syllabic: one note per sung syllable (see first six words in **“If You Don’t Know Me By Now”**)

Melismatic: two or more notes per sung syllable (Next word – “now” has two notes)

Melismas are very common in gospel and blues music: See **“I Got A Woman” by Ray Charles**

<http://www.youtube.com/watch?v=Mrd14PxaUco&feature=BFa&list=PL2E739639829E0D78&lf=BFp>

Major / minor; the two basic types of keys; major keys sound happy or upbeat; minor keys sound forlorn or sad; For an example; the opening of **“I’ll Be Missing You” by Puff Daddy** starts out in a minor key, but moves to a major key at 0:49.

http://www.youtube.com/watch?v=1gOk7EhZq_U&feature=BFa&list=PLC5D3F3F4DCB758D1&lf=BFp

Consonant / Dissonant; dissonance is harsh, clashing sound, creating tension. Consonance is associated with the resolution of that tension. For example: compare the opening of **“Heroin” by the Velvet Underground** (Consonant) to the same tune at 5:00 (Dissonant).

http://www.youtube.com/watch?v=6xcwt9mSbYE&feature=BFa&list=PLD5252EA720E7BB9D&lf=mh_lolz

Timbre is simply a description of the instruments and voices you are hearing;

The most common timbres we hear in Rock are vocals (lead and background) electric and acoustic guitar, electric bass, and drum set. We will also sometimes hear piano/keyboard, saxophones and other wind instruments, orchestral strings, etc. Timbre can also describe a change to the basic characteristic sound of an instrument. The most common example you will run into throughout the semester would be distortion on an electric guitar.

Electric guitar without distortion: **Allman Brothers – Ramblin’ Man**

<http://www.youtube.com/watch?v=9PL3pyG6rh0&feature=BFa&list=PL29F1229C358637CE&lf=BFp>

Electric guitar with distortion: **Led Zeppelin – Whole Lotta Love**

http://www.youtube.com/watch?v=09e_naTLVxo&feature=BFa&list=PL29F1229C358637CE&lf=BFp

Dynamics is the musical term for Volume; soft – medium – loud

Texture: You will encounter three basic kinds of texture:

Monophonic: one melody line WITHOUT accompaniment: **Son House – John The Revelator**

http://www.youtube.com/watch?v=uGBoP70A7Q0&feature=BFa&list=PL36E23F7F49FE74AE&lf=mh_lolz

Homophonic: a melody, with an accompanying background that’s is clearly subordinate. Most rock and roll is in this type of texture; see **“At Last” by Etta James.** <http://www.youtube.com/watch?v=1uunRdQ61M>

Polyphonic: two or more melodies being performed simultaneously;

See the chorus of **“Good Vibrations” by the Beach Boys**

- 1) First melody in low voices – 0:25
- 2) Second melody in middle voices as first voice continues – 0:32
- 3) Third melody enters in high voices as first two voices continue – 0:38

http://www.youtube.com/watch?v=TCeD_6Y3GQc&feature=BFa&list=PL36E23F7F49FE74AE&lf=mh_lolz

Word-Music Relationships

Does the overall mood of the music fit the overall mood of the lyrics? See **“I’ll Be Missing You”** opening above (The mood can be the opposite of the lyrics for an ironic affect.)

Is there an attempt to emphasize certain words with the music through word painting?

Example of word painting: **“Helplessly Hoping” by Crosby, Stills and Nash**

http://www.youtube.com/watch?v=dolEwzc6k_k&feature=BFa&list=PL36E23F7F49FE74AE&lf=mh_lolz

In these lines, the numbers stated in the text match the number of voices actually singing the line:

At 1:22; “They are one person” – sung by one person; At 1:25; “They are two alone” – sung by two people

At 1:28; “They are three together” – sung by three people; At 1:28; “They are four for each other” – sung by four people

Other possibilities are singing a high note on the word “high” or the word “heaven”; singing a low note on the word “low” or the word “bottom”; singing a rapid series of notes on the word “running” etc.