

# History of Rock and Roll | Fall 2017

## Prof. Kris Tiner

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## Bakersfield College

MUSC B27 - 04

CRN 72248

M/W 1:00-2:25PM

Room: FA-60

3 Credits

## 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, pitch, harmony, rhythm, beat, meter, form, timbre, texture, genre, style, etc.
2. Demonstrate a familiarity with the major stylistic changes in American popular music, from its early folk origins through blues, country, rhythm and blues, rock and roll, soul, folk-rock, art rock, progressive rock, funk, punk, hip hop, and beyond.
3. Explain why music is an important component of American culture, 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. Write and speak confidently and creatively, with appropriate analytical and critical language, about the experience and interpretation of musical performances.

*These outcomes will be assessed through listening quizzes, written critiques, and written concert reviews.*

## Catalog Course Description

Introduction to the historical and stylistic developments of rock music, with an emphasis on its social, economic, and political consequences.

## Introduction

This course is all about listening. As we listen together we will explore the history of popular music in the twentieth century, learn the musicians' stories, analyze specific works, discuss the artist's role in society, and develop a greater appreciation for the musical experience and what it reveals about our shared humanity.

Everyone is expected to attend each class session and contribute to the class discussion. Prior musical experience may be helpful, but it is not necessary to succeed in this course. Curiosity, enthusiasm, and open-mindedness *are* necessary in order to succeed in this course.

## Required Textbook

***The Pop, Rock, and Soul Reader*** by David Brackett

3rd Edition 2014, Oxford University Press, ISBN 978-0-19-981170-0

## Listening Playlists

Students are required to have a Spotify Premium account for the duration of this course. Sign up at [spotify.com/us/student](https://spotify.com/us/student) for the student discount (\$4.99/month).

On our class website there are links to three Music B27 playlists on Spotify:

[Music B27 History of Rock and Roll](#) - master playlist, contains all the music used in this course.

[Music B27 Listening Quiz](#) - frequently updated, contains music assigned for the upcoming quiz.

[Music B27 Artist Report](#) - collaborative playlist, music for discussion during the last week of class.

These playlists contain all of the music you will need for this course. Once you are logged in to Spotify, click the “follow” button on each playlist so they will show up in your account. You will also need to click “follow” on my Spotify profile page – search for user **kctiner**.

Students are expected to learn the assigned music by spending 1-2 hours each week engaged in **active listening**, which means studying the music in a quiet, undistracted location, with a quality audio system or headphones, accompanied by your textbook, class handouts, and lecture notes.

## Exams and Assignments

### Concert Reviews (2 x 100 points each) – 20% of Final Grade

Students are required to attend two live concerts during the semester. These can be college or professional quality, any style or genre, and must be at least one hour in duration. Each concert review will consist of two full pages (typed, 12-point, double-spaced) analyzing the performance and how it relates to the subject matter presented in this class. Further guidelines are attached to this syllabus. **Each Concert Review is due within two weeks after the date of the concert**, and all reviews must be submitted before the final exam. *If personal circumstances prevent your ability to attend a concert this semester, speak with the instructor ASAP about the possibility of completing an alternate assignment.*

### Artist Report (200 points) – 20% of Final Grade

Select a contemporary artist or band (1980s–present and NOT on the class playlist) that interests you, and write a three to four page essay (typed, 12-point, double spaced) that describes the most important or innovative aspects of their music through your analysis of one representative song. Consider the objective features of the song – how it sounds, its production, instrumentation, lyrics, its history – and use the analytical methods and musical terminology we use in class to articulate your interpretation of the song. Add the song to the Music B27 Artist Report playlist in Spotify, and be prepared to contribute to our open discussion during the last two class sessions. **This assignment is due on Monday, November 20.**

### Quizzes (4 x 150 points each) – 60% of Final Grade

Each of the four in-class quizzes will include short answer and short essay questions on material from the lectures and assigned reading. There will also be a listening portion dealing with the identification of music selections from the **Music B27 Listening Quiz** playlist on Spotify. This playlist will be updated before each quiz. Quiz dates are included in the course outline below. No make-ups will be given for missed quizzes. Students who miss a quiz are advised to take advantage of the extra credit offered below.

## Grading Scale

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

900+	<b>A</b>
800-899	<b>B</b>
700-799	<b>C</b>
600-699	<b>D</b>
0-599	<b>F</b>

## Extra Credit

Students may submit additional concert reviews for up to 100 extra credit points each. These should follow the same guidelines as the required concert reviews. Other extra credit opportunities may be announced in class. There is a maximum of 200 extra credit points allowed per student.

## Attendance Policy

District policies require instructors to drop all non-attending students. Attendance will be taken at each class meeting. Students have up to 24 hours after an absence to email the instructor with a valid excuse. Absences will only be excused for serious and/or compelling reasons. After the equivalent of two weeks (six class hours) of unexcused absences, or any unexcused absence during the first two weeks of the semester, the student will be dropped from the class.

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 slide shows will not be posted online. Lecture topics and reading assignments are listed in the course schedule below. The grading scale is clearly presented in this syllabus so that students will be able to track their own progress in the course. If you have a specific question or concern, please make an appointment to meet with the instructor during office hours.

## Communication

It is important that students check their college-assigned email account regularly. When sending email to [krtiner@bakersfieldcollege.edu](mailto:krtiner@bakersfieldcollege.edu) please be sure to include **MUSIC B27** in the subject line.

When emailing your instructors, a little bit of courtesy and professionalism goes a LONG way. State your request clearly, be respectful, and don't use informal language or texting abbreviations, emojis, etc.

**Credit will not be given for assignments submitted via email.** Students must either submit a hard copy directly, or to one of the administrative assistants in FA-69. Ask them to time-stamp your work and deliver it to my mailbox if I am not on campus.

## Students With Disabilities

Students with disabilities needing accommodation, including those who had an IEP in high school, should make requests to Disabled Students Programs and Services in CSS-10 (661-395-4334). Requests for accommodations require appropriate advance notice to avoid a delay in services. Please discuss approved accommodations with me so we can work together to ensure your access and success at BC.

## Tutoring

BC students get free one-on-one tutoring in most subjects in the BC Tutoring Center. Students get one free 50-minute session per subject per week with a trained tutor who has successfully completed the class. There is also drop-in tutoring in math and english all week long. Go to the Tutoring Center in SS-203 to make an appointment or call 661-395-4430 for more information.

## Classroom Protocol and Academic Integrity

- ▶ Bring your textbook, notebook, this syllabus and all handouts to each class.
- ▶ Mobile phones and personal electronic devices (including laptops) will be turned OFF or set to SILENT and put away before the start of class.
- ▶ To preserve academic freedom for both the instructor and students, video and audio recording is not permitted during class.
- ▶ Undistracted listening is crucial in a music course. Disruptions of any sort will not be tolerated.
- ▶ As per campus policy, food and candy are not allowed in the classroom. Beverages are allowed as long as they are in a container with a lid.
- ▶ Please do not wear strongly scented perfume or cologne in class - it's not fun for people with allergies.
- ▶ Do not begin packing up your belongings until you have been excused by the instructor.
- ▶ Leaving class early is an unwelcome disruption, and it 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 will result in a zero grade on the assignment, and may lead to a failing grade in the course and further disciplinary action by the College.
- ▶ Final grades earned in this course cannot be changed once posted, except in case of a clerical error.
- ▶ By enrolling in this course, you agree to the conditions of this syllabus. Please consider dropping the course if you are unable to meet these conditions.
- ▶ Should you choose to drop, it is your responsibility to notify Admissions and Records and also communicate your decision to the instructor.



*"Music expresses that which cannot be said and on which it is impossible to be silent."*

– **Victor Hugo**

*"I didn't have to experience anything that Hank [Williams] did to know what he was singing about. I'd never seen a robin weep, but could imagine it and it made me sad. When he sang, 'the news is out all over town,' I knew what news that was, even though I didn't know. The first chance I got, I was going to go to the dance and wear out my shoes, too."*

– **Bob Dylan** in *Chronicles Vol. 1*

## COURSE SCHEDULE

- ❖ *Complete all reading assignments in Brackett before each class session.*
- ❖ *Supplemental readings will be distributed in class or linked from the class website.*
- ❖ *Audio and video selections will be discussed and assigned in class.*
- ❖ *This schedule is subject to change. Any changes will be announced in class.*

### WEEK 1 – Syllabus and Introduction

- ▶ Basic elements of music (see attached glossary)
- ▶ Attending concerts and writing about music

### WEEK 2 – Defining Popular Music

Brackett: Ch. 82, 86, 88

Film: *Money for Nothing*

### WEEK 3 – Roots of Rock: From Africa to the Delta

Brackett: Ch. 8

- ▶ Griot/Jali songs, work songs, field hollers, spirituals, Son House, Robert Johnson, Muddy Waters
- ▶ QUIZ 1

### WEEK 4 – Minstrelsy, Vaudeville, and Classic Blues

Brackett: Ch. 6, 7

- ▶ Bert Williams, Ma Rainey, Bessie Smith, Billie Holiday

### WEEK 5 – Early Country and Rockabilly

Brackett: Ch. 5, 13, 14

- ▶ Jimmie Rodgers, Hank Williams, Kitty Wells, Johnny Cash

### WEEK 6 – Rhythm and Blues to Early Rock and Roll

Brackett: Ch. 16, 18, 21

- ▶ Ruth Brown, Big Mama Thornton, Big Joe Turner, Bill Haley, Little Richard

### WEEK 7 – Hail, Hail Rock and Roll

Brackett: Ch. 20, 22, 23, 25

- ▶ Chuck Berry, Elvis Presley
- ▶ QUIZ 2

### WEEK 8 – Gospel and Early Soul

Brackett: Ch. 17, 31

- ▶ The Staple Singers, Mahalia Jackson, Ray Charles, Sam Cooke, Wilson Pickett

### WEEK 9 – Dylan and The Folk Scene

Brackett: Ch. 29, 30

Film: *Don't Look Back*

- ▶ Woody Guthrie, Pete Seeger, Bob Dylan

### WEEK 10 – Beach Boys, Beatles, and the Stones

Brackett: Ch. 27, 37 (“Beatlemania...”), 38, 39, 40

- ▶ Brian Wilson, John Lennon, Paul McCartney, Mick Jagger, Keith Richards

**WEEK 11 – Soul Power**

Brackett: Ch. 32, 33, 34, 35

- ▶ Martha Reeves, Smokey Robinson, Marvin Gaye, James Brown, Otis Redding, Aretha Franklin
- ▶ QUIZ 3

**WEEK 12 – Kozmic Blues, Psychedelia, and Avant-Garde**

Brackett: Ch. 42, 43, 44

- ▶ Janis Joplin, Jimi Hendrix, Frank Zappa

**WEEK 13 – Identity and Intention**

Brackett: Ch. 48, 49

- ▶ Joni Mitchell, Leonard Cohen, Sly Stone, Curtis Mayfield

**WEEK 14 – Ch-Ch-Changes**

Brackett: Ch. 54, 56, 62

- ▶ David Bowie, Bob Marley, Michael Jackson

**WEEK 15 – Open Discussion: 1980s-2000s**

Brackett: TBD

**WEEK 16 – Finals Week**

- ▶ Final Exam aka QUIZ 4 on **Wednesday, December 6 at 12:00PM**



*“In order to get to it, you gotta go through it.”*  
– **Sly Stone**

*“I never looked at songs as either ‘good’ or ‘bad,’ only different kinds of good ones.”*  
– **Bob Dylan** in *Chronicles Vol. 1*

*“Someone’s gotta go over the edge so everybody else knows where it is.”*  
– **Jimi Hendrix**

*“Never say you can’t survive.”*  
– **Curtis Mayfield**

## How to Write a Concert Review

When you go to a concert be sure to stay for the entire duration, which should be from one to two hours. Take detailed notes during the concert. Following the event, give yourself a few days to draft and refine your notes into a thorough, thoughtful essay that covers the following points:

- ▶ **Introduction:** What was the name of the group and/or the main solo performers, what style of music did they perform, when and where did the concert take place?
- ▶ **Describe the music:** Using objective, analytical language, do your best to connect the musical terms and concepts you have learned so far in this course to the music that was performed. Use specific examples to demonstrate these concepts.
- ▶ **Describe the musicians:** Again using objective language, discuss the performers and any aspects of their performance that help to place the music in its appropriate social and historical context.
- ▶ **Describe the audience:** How did the audience respond to the performance? Discuss the shared experience, the concert environment, and how it felt “in the crowd.”
- ▶ **Describe your own experience:** Using subjective, personal language, what was your assessment of the music, the performance, and the concert as a whole?

Each review will consist of two full pages, typed in 12-point font and double spaced. College level grammar, spelling, and punctuation is expected. Each review is worth up to 100 points.

***Each Concert Review is due WITHIN TWO WEEKS of the date of the concert. All reviews must be submitted before the final exam.***

This must be a legitimate college or professional-level concert to qualify. For more information, refer to the course syllabus under “Exams and Assignments.”

## GLOSSARY OF MUSICAL TERMS

1. **beat** – the underlying pulse in music
2. **tempo** – speed of the beat
3. **meter** – recurring pattern of strong and weak beats (duple, triple, irregular)
4. **bar** or **measure** – one unit of meter
5. **rhythm** – lengths of sounds and silences in relation to the beat
6. **pitch** – frequency of a sound (high/low)
7. **range** – distance between a musician’s lowest and highest pitch
8. **melody** – pitch + rhythm organized to create a tune
9. **contour** – the direction or shape of a melody (ascending/descending)
10. **harmony** – pitch + pitch; provides an accompaniment to the melody (consonant/dissonant)
11. **chord** – three or more pitches played together (major/minor)
12. **texture** – melody + harmony (monophonic, homophonic, polyphonic)
13. **dynamics** – level of volume, as in soft (piano) or loud (forte)
14. **timbre** – quality of a sound, or tone color
15. **vibrato** – “pulsating” expressive effect
16. **portamento** – sliding up or down on a pitch, common in the blues (blue notes)
17. **melisma** – expressive and elaborate melodic improvisation sung on a single syllable
18. **false alto** – high or “false” male vocal range above the normal tenor voice
19. **dialect** – a particular ethnic or regional speaking style adopted by the singer or lyricist
20. **improvisation** – creating music in the moment of performance
21. **instrumentation** – combination of voices and instruments in a song
22. **front line** – melodic instruments in a musical ensemble
23. **rhythm section** – accompanying instruments in a musical ensemble
24. **form** – structure and design of the music
25. **break** – a short unaccompanied section for one voice or instrument
26. **riff** – a short, repeated background figure (ostinato)
27. **intro** – a brief opening section at the beginning of a song
28. **interlude** – a brief transitional passage within a song
29. **coda** – a brief closing section at the end of a song
30. **hook** – a recurring melodic figure and/or lyric that makes a song memorable
31. **lyrics** – the words or text of a song
32. **chorus** – recurring section of a song; lyrics incorporate the song title and the hook
33. **verse** – alternating section of lyrics where the story is told
34. **solo** – one instrument plays the lead melody (usually improvised)
35. **social music** – traditional music that is integrated into social, ritual, and political events
36. **oral tradition** – information is passed down by hearing and repeating, not reading
37. **call and response** – musical interaction between a leader and a group
38. **polyrhythm** – interlocking layers of rhythm in metric multiples of 2 and 3
39. **syncopation** – placing the rhythmic accent between the beats
40. **signifying** – to say one thing but mean another