

# Bakersfield College • Spring 2017

## MUSIC B27 • History of Rock and Roll

#31848 • 3 Credits • Tues/Thurs 2:35 – 4:00 PM • Fine Arts 60

Kris Tiner • Email: [krtiner@bakersfieldcollege.edu](mailto:krtiner@bakersfieldcollege.edu) • Web: [www.kristiner.com](http://www.kristiner.com)

Class website: [www.kristiner.com/classes/music-b27](http://www.kristiner.com/classes/music-b27)

Office hours by appointment

### 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 reviews of concert events.*

### Introduction

This is a course about listening. As we listen together we will discuss the history of popular music in the twentieth century, the musicians' stories, the structure and technique of the music, and the influence and relevance of music to our lives. 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 Materials

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

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

**Audio** – Students are required to have a current account with Spotify for the duration of this course. Sign up at [Spotify.com](https://www.spotify.com) for either the free ad-supported version or the premium version (no ads + offline access, \$4.99 a month for students). 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 weeks 14 and 15.

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, which you can find at [open.spotify.com/user/kctiner](https://open.spotify.com/user/kctiner)

Students are expected to learn the assigned music by spending several hours each week engaged in *active listening*, which means studying the music in a quiet, undistracted location, with a quality audio system or headphones (not laptop speakers!), accompanied by your textbook, class handouts, and lecture notes.

## Class Website

All handouts and assignments are available to download on the class website. There are also links to playlists and other online resources that will be used in the class. Go to [www.kristiner.com](http://www.kristiner.com) and click on Classes > Music B27 or bookmark this direct link: [www.kristiner.com/classes/music-b27](http://www.kristiner.com/classes/music-b27)

## Exams and Assignments

Remember to save all of your exams and papers until you receive your final grade from the registrar. There are three written assignments and four quizzes, for a total of 1,000 points possible:

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

Students are required to attend two live concerts during the semester. These must be college or professional quality, and can be any style or genre of music. I will provide information on approved local events. Check with me for approval on other events you find. Each concert review will consist of two full pages (typed, 12-point, double-spaced) critically 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 of 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 (active during the last 30 years) that resonates with you in a special way, and write a 3 to 4 page essay (typed, 12-point, double spaced) that describes the most interesting 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 personal experience and 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 weeks of class. **This assignment is due on Tuesday, April 4.**

### 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 assigned 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 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

## 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 review. Other extra credit opportunities may be announced in class. There is a maximum of 200 extra credit points allowed per student.

## Course Schedule and Attendance

District policies require instructors to drop all non-attending students. 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 two consecutive unexcused absences, 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 outline 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 issue, please make an appointment to meet with the instructor.

## Communication

It is important that students check their college-assigned email account regularly. Any out-of-class communication with the instructor must be initiated via email. When sending email to [krtiner@bakersfieldcollege.edu](mailto:krtiner@bakersfieldcollege.edu) please be sure to include MUSIC B27 in the subject line.

**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. Don't slide it under an office door, you may never see it again.

## 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.

## Classroom Protocol and Academic Integrity

- ▶ Bring your textbook, notebook, this syllabus and all other handouts to each class.
- ▶ Mobile phones will always be turned OFF or set to SILENT and put away before the start of class.
- ▶ Any student using a mobile phone 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, but 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. Undistracted listening is crucial for everyone in the room.
- ▶ 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.
- ▶ Be considerate to those with allergies: please do not wear strongly scented perfume or cologne in class.
- ▶ 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 the case of a clerical error.
- ▶ Should you choose to drop this class, it is your responsibility to notify Admissions and Records prior to the drop date and communicate your decision to the instructor.

# TENTATIVE COURSE OUTLINE

- ❖ *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.*

## WEEK 1 – Syllabus and Introduction (Jan 17/19)

- ▶ Basic elements of music (see attached glossary #1-15)
- ▶ Attending concerts and writing about music

## WEEK 2 – Defining Popular Music (Jan 24/26)

Brackett: Ch. 82, 86, 88

Film: *Money for Nothing*

## WEEK 3 – Roots of Rock: From Africa to the Delta (Jan 31/Feb 2)

Brackett: Ch. 8

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

## WEEK 4 – Minstrelsy, Vaudeville, and Classic Blues (Feb 7/9)

Brackett: Ch. 6, 7

- ▶ Bert Williams, Ma Rainey, Bessie Smith, Billie Holiday
- ▶ QUIZ 1

## WEEK 5 – Early Country and Rockabilly (Feb 14/16)

Brackett: Ch. 5, 13, 14

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

## WEEK 6 – Rhythm and Blues to Early Rock and Roll (Feb 21/23)

Brackett: Ch. 16, 18, 21

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

## WEEK 7 – Hail, Hail Rock and Roll (Feb 28/Mar 2)

Brackett: Ch. 20, 22, 23, 25

- ▶ Chuck Berry, Elvis Presley
- ▶ QUIZ 2

## WEEK 8 – Gospel and Early Soul (Mar 7/9)

Brackett: Ch. 17, 31

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

## WEEK 9 – Dylan and The Folk Scene (Mar 14/16)

Brackett: Ch. 29, 30

Film: *Don't Look Back*

- ▶ Woody Guthrie, Pete Seeger, Bob Dylan

## WEEK 10 – Beach Boys, Beatles, and the Stones (Mar 21/23)

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

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

WEEK 11 – Soul Power (Mar 28/30)

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 (Apr 4/6)

Brackett: Ch. 42, 43, 44

- ▶ Janis Joplin, Jimi Hendrix, Frank Zappa
- ▶ *Artist reports due April 4, upload songs to the Music B27 Artist Report playlist on Spotify.*

WEEK 13 – Expansions and Contradictions (Apr 18/20)

Brackett: Ch. 49, 48, 54, 56, 62

- ▶ Sly Stone, Curtis Mayfield, Joni Mitchell, Leonard Cohen, David Bowie, Bob Marley, Michael Jackson

WEEK 14 – Open Discussion: 1980s-90s (Apr 25/27)

Brackett: TBD

WEEK 15 – Open Discussion: 2000s (May 2/4)

Brackett: TBD

WEEK 16 – Final Exam aka QUIZ 4 (Tuesday, May 9 at 2:00 pm)

- ▶ *NO late work will be accepted after the final exam.*

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*“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

# 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** – lengths of sound and silence in relation to the beat (long/short)
5. **PITCH** – frequency of a sound (high/low)
6. **RANGE** – distance between a musician's lowest and highest pitch (wide/narrow)
7. **MELODY** – pitch + rhythm organized to create a tune; may be vocal or instrumental
8. **CONTOUR** – the direction or shape of a melody (ascending/descending)
9. **HARMONY** – pitch + pitch; provides an accompaniment to the melody (consonant/dissonant)
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 and 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. **SYNCOPATION** – 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 repeated figure and/or lyric that makes a song memorable
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

## Music B27 • 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.”