

I. COURSE DESCRIPTION

- A. Department Information:
Division: Humanities
Department: Music
Course ID: MUSIC 104
Course Title: History of Rock & Roll
Units: 3
Lecture: 3 hours per week
Prerequisite: None

Catalog and Schedule Descriptions:

A chronological survey of rock music styles, including origins, development, effects on today's society, and major artists.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

III. EXPECTED OUTCOMES FOR STUDENTS:

- A. Identify, in chronological order, the various elements and skills of rock music from roots to contemporary movements
B. Identify and categorize pieces within individual rock music styles
C. Distinguish between the names of key rock personalities and compare their historical and cultural contributions
D. Determine cultural and social elements as reflected in Rock and Roll music from its inception to the present

IV. COURSE CONTENT

- A. The blues, rock-and-roll, and racism
1. The birth of the blues
 2. From the rural south to the urban north
 3. Muddy Waters and Chicago rhythm and blues (R&B)
 4. The Wolf
 5. Other Chess discoveries
 6. The R&B market
 7. From R&B to rock-and-roll: Little Richard and Chuck Berry
 8. Social change and rock-and-roll
 9. Racist backlash
 10. The music industry versus rock-and-roll
 11. The blanching of rock
 12. The story of Arthur "Big Boy" Grudup
- B. Elvis and Rockabilly
1. Rockabilly roots
 2. The Rockabilly sound
 3. Sun records and Elvis
 4. "The Killer"
 5. "Blue Suede Shoes"
 6. Johnny Cash
 7. The Sun Rockabilly stable
 8. The Decca challenge
 9. Rockabilly sweeps the nation
 10. The selling of Elvis Presley
 11. Reactions against the Presley mania
 12. Elvis goes to Hollywood
- C. Dick Clark, Don Kirshner, and the teen market
1. Lost idols
 2. The booming teen market

3. Dick Clark and *American Bandstand*
 4. Clark's creations
 5. The payola investigation
 6. Don Kirshner takes charge
 7. The sounds on the streets
 8. The girl groups
 9. The dream
- D. Surfboards and hot rods: California, here we come
1. The new American empire
 2. Surfing USA
 3. The sound of the surf
 4. The Beach Boys
 5. Jan and Dean
 6. Drag City
- E. Bob Dylan and the new frontier
1. Songs of protest
 2. The folk revival
 3. Civil rights on a new frontier
 4. Bob Dylan: the music of protest
 5. Joan Baez
 6. The singer-activists
 7. Dylan's disenchantment
 8. Folk rock
- F. The British invasion of America
1. The mods, the rockers, and the skiffle craze
 2. The early Beatles
 3. Manager Brian Epstein
 4. The toppermost of the poppermost
 5. The Beatles invade America
 6. The Mersey Beat
 7. The Monkees
 8. The British blues invasion and the Rolling Stones
 9. The Stones turn raunchy
 10. Success
 11. The Who
 12. The blues onslaught
- G. Motown: The sound of integration
1. Motown, the early years
 2. Civil rights in the great society
 3. The sound of integration
 4. The Supremes on the assembly line
 5. The Motown stable
- H. Acid rock
1. The beats
 2. The reemergence of the beats: the New York connection
 3. The Haight-Ashbury scene
 4. The hippie culture
 5. Acid rock: the trip begins
 6. Rock-and-roll revolution
 7. The decline of hippedom
- I. Fire from the streets
1. Soul music
 2. Black soul in white America
- J. Militant blues on campus
1. Campus unrest
 2. The psychedelic blues

3. Heavy metal
 4. The rebirth of the blues
 5. Woodstock and the end of an era
- K. Soft sounds of the seventies
1. Miles ahead
 2. Sweet seventies soul
 3. Classical rock
 4. Back to the country
 5. Seventies folk
- L. The era of excess
1. The "me" decade
 2. Elton John
 3. Heavy metal theater
 4. Funk from outer space
 5. Disco
 6. Corporate rock
- M. Punk rock and the new generation
1. New York punk
 2. The Sex Pistols and British punk
 3. Rock against racism
 4. The Jamaican connection: Reggae and Ska
 5. The independent labels
 6. Right-wing reaction
 7. The decline of punk
 8. The post-punk depression
 9. The new wave
- N. I want my MTV
1. MTV and the video age
 2. The new romantics
 3. MTV goes electro-pop
 4. MTV and Michael-mania
 5. The Jackson legacy
 6. Pop goes the metal
- O. The promise of rock-and-roll
1. The Boss
 2. The benefits
 3. Children of the sixties
 4. Classic rock and the compact disc
 5. Country boomers
- P. The generation X blues
1. The hardcore generation
 2. Thrash metal
 3. The industrial revolution
 4. Grunge
- Q. The rave revolution
1. House and techno
 2. A rave new world
 3. Armchair techno
- R. The many faces of hip hop
1. The old school
 2. The second wave
 3. Gangsta
 4. Young, gifted, and black
 5. The united front: the rap and rock alliance
 6. Techno hop
 7. Trip hop

8. Hip hop pop
9. Spice world

V. METHODS OF INSTRUCTION:

- A. Lecture
- B. Directed class and group discussion
- C. Critical analysis of videotapes, DVD's, films, CD's, or audiotapes
- D. Demonstration of musical concepts on instruments
- E. Field trips to concerts

VI. TYPICAL ASSIGNMENTS:

- A. Class discussion: In your group, discuss the differences of acid rock and heavy metal rock. Be prepared to present your thoughts to the class.
- B. Written Analysis: Research the music from two eras of rock-and-roll music (your choice). Compare the stylistic and cultural aspects of the music in the eras and discuss the interaction of the performers with the music industry. Prepare a 4-6 page paper detailing your findings.
- C. Videotape/DVD Analysis: Watch one of the "rock operas" (e.g. *Tommy*). Prepare a 4-6 page paper in which you identify the stylistic influences revealed in the opera and place them in the proper historical context. Discuss the juxtaposition of the "opera" format and rock-and-roll music.
- D. Field Trip: Attend a live music performance at which music from one of the historical periods covered in our class is presented. Prepare a three-page paper in which you discuss the musical elements presented in class. Describe what prompted you to select this performance.

VII. EVALUATION(S):

- A. Methods of Evaluation
 1. Objective and essay examinations (for lecture and text assignments)
Typical questions include:
 - a. Discuss the events and societal forces which brought "rave" music to the forefront.
 - b. Compare the soul music of the seventies with the blues music of the early twentieth century. Be sure to explain how music shaped or helped represent significant events.
 2. Subjective evaluation of student writing (field trip reports, term paper):
Students are graded on their ability to apply course material to the analysis of a musical composition, to organize the material in a coherent fashion, cite sources, and write clearly.
- B. Frequency of Evaluation
 1. One midterm examination
 2. One final examination
 3. One field trip report
 4. One term paper

VIII. TYPICAL TEXT(S):

- A. Szatmary, David. Rockin in time: A social history of rock-and-roll. Prentice Hall: 1999.
- B. Stuessy, Joe and Lipscomb, Scott. Rock-and-roll: Its history and stylistic development (4th edition). Prentice Hall, 2002.
- C. Friedlander, Paul. Rock-and-roll: A social history. Westview, 1996.

IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None