

# Castleton State College Music Appreciation (MUS 1010-C03) Fall, 2015 Syllabus

**Class:** Music Appreciation MUS 1010-C03  
**Credits:** 3  
**Instructor:** Kent Baker  
**Telephone:** (802) 287-1066 (mobile)  
**Email:** kent.baker@castleton.edu

**Office Hours:** M/F, 8:00-8:50 AM, FAC 126  
**Days/Time:** M/W/F, 9:00-9:50 PM  
**Final Exam:** F 12/18, 8:00-10:00 AM  
**Location:** FAC 120

## Required Text:

Gas, Glenn, [A History of Rock Music: The Rock & Roll Era](#). New York: McGraw-Hill, 1994. (0070229880)

## Optional Material

DeCurtis, Anthony, ed., [Rolling Stone Illustrated History of Rock & Roll](#). New York: Random House, 1992 (0679737286).

## Course Web Site

[www.ginsumusic.com/csc/rockhist](http://www.ginsumusic.com/csc/rockhist)

## Course Description:

This section of Music Appreciation is a history and appreciation of the musical and cultural melting pot of 1950's rock & roll and early 1960's pop. The course begins with an overview of ancestors and influences: blues, boogie-woogie, jazz, swing, country & western, gospel and popular music, and the crossover success of rhythm & blues acts that marked the true birth of rock & roll. The focus then shifts to the cataclysmic arrival of Elvis Presley and the careers and musical styles of Chuck Berry, Bo Diddley, Little Richard, Fats Domino, Buddy Holly, the Everly Brothers and other Founding Fathers, and continues through fifties R&B, doo-wop, the soul pioneers Ray Charles, Sam Cooke & Jackie Wilson and the early sixties pop landscape of Phil Spector, the Brill Building writers, the teen idols, the Twist and American Bandstand. Through guided listening and reading, students will become familiar with the elements of music and develop an appropriate vocabulary for describing and discussing music.

## Course Objectives:

Upon successful completion of the course, the student will develop:

- Heightened awareness of the various elements, origins, and development in music.
- Enhanced critical thinking skills in the evaluation of music and its cognitive critique.
- Appropriate vocabulary to describe music in its component elements.
- Appreciation for the roots of rock music in the United States.

## Grading:

- Grading scale:

96.67-100.00	A+	86.67-90.00	B+	76.67-80.00	C+	66.67-70.00	D+
93.34-96.66	A	83.34-86.66	B	73.34-76.66	C	63.34-66.66	D
90.01-93.33	A-	80.01-83.33	B-	70.01-73.33	C-	60.01-63.33	D-
- Attendance and class participation 20%
- The four best scores of the five exams (inc. the final), 80% (20% ea.)

No make-ups will be given without a valid College-approved and documented excuse. However, a comprehensive make-up exam will be offered immediately following the final exam. The make-up exam will include written and listening questions from all segments of the course. The make-up exam is required for anyone who must miss an exam and is optional for everyone else. The make-up exam will take the place of an exam with a lower score and cannot hurt your grade. (If it is the lowest score it will simply not count.) All requests to "round up" a score will be regretfully declined.

**Attendance:**

There are no excused absences. Each absence exceeding two (for any reason) will result in a grade reduction of 4 points (4%), up to 20 points (20%).

**Exams**

Exams will be given at the start of class (except for the final and make-up) and will be no more than forty-five (45) minutes in length. Please arrive promptly. Should you feel that you need more time to complete the exam or have an accommodation related to time, please advise the instructor to schedule a mutually-agreed upon earlier start time.

Exam dates will be:

Monday, September 14

Monday, October 13 wk7

Monday, November 2

Monday, November 23

Friday, December 18 (Final exam time slot, 8 AM); the comprehensive make-up follows at 9 AM

**Accommodations:**

To request academic accommodations for this class due to a disability, please contact the Learning Specialist, Kathy Perzanowski, in the Academic Support Center (telephone: 468-1428).

**Academic Honesty:**

Any violation of academic honesty, as defined in the College Handbook (pp. 12-15), will be considered cheating and dealt with accordingly.

**Civility:**

Members of the Castleton community are expected to act with integrity, exhibiting respect for others, and ourselves including respect for differences and multiple perspectives. We are also expected to model appropriate behaviors that specifically exclude offensive, disruptive or disorderly acts and harassment in every form.

**Electronic Devices:**

Laptops and texting have proven to be a distraction; electronic devices are not allowed during class.

**Course Outline:**

**Week 1: M 8/24, W 8/26, F 8/28 – Rock Roots: Overview of pre-rock styles and influences.**

- The Blues: roots in work songs & field hollers.
- Bessie Smith and the great "Classic Blues" women.
- Robert Johnson & the guitar based rural blues of the Mississippi delta.

READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapter 1
- Rolling Stone Illustrated History of Rock & Roll, Chapter 1

LISTENING:

- Series 1a

**Week 2: M 8/31, W 9/2, F 9/4 – Rock Roots: Rural Blues, the epic Northern migration and move to electric urban blues**

- Memphis and Chicago
- Muddy Waters

- Howlin' Wolf
- Chess Records
- The 12-bar blues and other style traits

**Week 3: W 9/9, F 9/11 - Gospel**

- Gospel styles
- Singers
- Groups
- Influences
- Thomas A. Dorsey

## READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapter 1
- Rolling Stone Illustrated History of Rock & Roll, Chapter 1

## LISTENING:

- Series 2a

**Week 4: M 9/14, W 9/16, F 9/18 – Country & Western**

- Appalachia
- The Southwest
- Nashville
- String bands
- The Carter Family
- Traditional music & values.
- Jimmie Rodgers and the early incorporation of blues styles
- Roy Acuff & the Grand Ole Opry
- Hank Williams
- Singing cowboys
- Western Swing
- Bluegrass
- Honky-tonk
- The Nashville Sound

## READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapter 2
- Rolling Stone Illustrated History of Rock & Roll, Chapter 2

## LISTENING:

- Series 1b

## EXAM

- Exam 1, Monday, September 14
  - Rock Roots
  - Gospel

**Week 5: M 9/21, W 9/23, F 9/25 – Rhythm & Blues**

- Rhythm & Blues
  - Jazz, boogie-woogie and the Swing Era
  - decline of the Big Bands
  - the splintering into sophisticated bebop and dance-oriented rhythm & blues
- R&B in the 1940's
  - Louis Jordan and jump blues
  - Nat "King" Cole and club blues
  - Big Joe Turner, Big Mama Thornton and the blues shouters
  - The Ink Spots, Ravens and Orioles
- The Dawn of Rock & Roll
  - 1950's R&B solo singers and vocal groups

## READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapter 2
- Rolling Stone Illustrated History of Rock & Roll, Chapter 2

## LISTENING:

- Series 2a

**Week 6: M 9/28, W 9/30, F 10/2 – Crossovers & Covers**

- Popular music in the 1950's and R&B "crossover" hits
- The industry response
  - Whitewashed cover versions of R&B hits
  - Pat Boone, King of the Covers
- The emergence of the Teenager as a social and economic class
- Alan Freed and the airwaves as battleground
- Bill Haley and "Rock Around the Clock"

## READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapter 2
- Rolling Stone Illustrated History of Rock & Roll, Chapter 13

## LISTENING:

- Series 2b

**Week 7: M 10/12, W 10/14, F 10/16 – Elvis Presley**

- The Sun Records Years (1954-55)
  - Elvis and the South
  - Memphis, Sam Phillips and Sun Records
  - Scotty Moore and Bill Black
  - Rockabilly style traits
- The move to RCA
  - The glory years and the transformation into rock's first great hero and uniting force
  - Col. Tom Parker and the Jordannaire
- The Army & Hollywood
- The 1968 comeback
- Las Vegas and the final descent

## READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapter 3
- Rolling Stone Illustrated History of Rock & Roll, Chapter 3

## LISTENING:

- Series 3a

## EXAM

- Exam 2, Monday, October 12
  - Country & Western
  - Rhythm & Blues
  - Crossovers & Covers

**Week 8: M 10/19, W 10/21, F 10/23 - Rockabilly**

- Rockabilly
  - Saturday night in the wild-eyed South
  - Rockabilly guitar and vocal styles
    - Southern roots and borrowings from black music and style
- Sun Records after Elvis
  - Carl Perkins
  - Johnny Cash
  - Roy Orbison
  - Charlie Rich
  - Jerry Lee Lewis, the living embodiment of rockabilly
- Other rockabilly artists and "extensions" of the style
  - Gene Vincent
  - Johnny Burnette Trio
  - Early Buddy Holly
  - Eddie Cochran

## READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapter 4
- Rolling Stone Illustrated History of Rock & Roll, Chapters 8, 9, & 17

## LISTENING:

- Series 3b

**Week 9: M 10/26, W 10/28, F 10/30 – New Orleans**

- The Cradle of Jazz, with a long history of cultural & musical intermingling
- Professor Longhair and the piano patriarchs
- New Orleans R&B singers and styles
- Cosimo Matassa's recording studio and Dave Bartholomew's house band
- New Orleans' twin rock pillars: Fats Domino and Little Richard

## READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapter 5
- Rolling Stone Illustrated History of Rock & Roll, Chapters 4, 5, & 6

## LISTENING:

- Series 4a

**Week 10: M 11/2, W 11/4, F 11/6 – Chicago & Chess Records**

- Chess Records in the Rock & Roll era
  - Early Chess crossovers
- Chuck Berry: the Eternal Teenager
  - First great Rock Poet and archetypal rock guitarist
  - Boogie-based rhythm & lead styles
  - Songwriting themes
  - Rapid-fire words
- Bo Diddley
  - The "Bo Diddley beat" and guitar vision
  - Rock as pure Rhythm & Sound

## READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapter 6
- Rolling Stone Illustrated History of Rock & Roll, Chapter 7

## LISTENING:

- Series 4b

## EXAM

- Exam 3, Monday, November 2
  - Elvis Presley

- Rockabilly
- New Orleans

**Week 11: M 11/9, W 11/11, F 11/13 – Vocal Groups and Doo-Wop**

- Vocal group rock & roll
  - Lead & background vocal styles and arrangements
  - The Platters: the Ink Spots' descendants on the Pop charts.
- Streetcorner styles
  - Frankie Lymon & the Teenagers
  - The long line of great "One-Shots"
- Atlantic Records and Uptown R&B
  - Leiber & Stoller productions for the Coasters and the Drifters.

READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapter 7
- Rolling Stone Illustrated History of Rock & Roll, Chapters 12, 18, 19, 20, & 24

LISTENING:

- Series 5a, 5b, & 6a

**Week 12: M 11/16, W 11/18, F 11/20 – R&B Singers and Soul Pioneers**

- Rhythm & Blues singers in the rock & roll era
- Gospel infusions & the push toward Soul
- The Atlantic and King Records rosters
- Early Stax and Motown eras
- Early King recordings of James Brown.
- Ray Charles
  - Merging of gospel, R&B, pop and C&W styles
  - Atlantic & ABC.
- Sam Cooke
  - Gospel years with the Soul Stirrers
  - Pop crossover with "You Send Me"
  - 1960 move to RCA.
- Jackie Wilson
  - early days with the Dominoes
  - live and vocal gymnastics
  - uneven recording career

READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapter 8
- Rolling Stone Illustrated History of Rock & Roll, Chapters 18, 19, 20, & 24

LISTENING:

- Series 6a & 6b

**Week 13: M 11/23**

EXAM

- Exam 4, Monday, November 23
  - Chicago & Chess Records
  - Vocal Groups and Doo-Wop
  - R&B Singers and Soul Pioneers

**Week 14: M 11/30, W 12/2, F 12/4 – Rock Styles Expand**

- The Push Towards Pop and a renewed emphasis on melody
- Paul Anka, Bobby Darin and other proto-teen idols
- Ricky Nelson: the "L.A. Rockabilly"
- Eddie Cochran: rock anthems, guitar "power chords" and influence on next generation
- The Everly Brothers: country-duo harmonies, teen ballads and "choir boy rockabilly"
- Buddy Holly & the Crickets: last of the fifties giants
  - Lubbock and Clovis
  - Norman Petty
  - Studio innovations
  - New fusion of pop and rock & roll
  - Crickets as proto-Beatle group archetype
  - Clear Lake, Iowa and The Day the Music Died

## READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapter 9
- Rolling Stone Illustrated History of Rock & Roll, Chapters 10 & 11

## LISTENING:

- Series 7a

**Week 15: M 12/7, W 12/9, F 12/11 – Early Sixties Pop**

- The Teen Idols and the taming of rock & roll
  - Exits of the Founding Fathers
  - The Payola Scandal
  - Dick Clark, American Bandstand and the "Death of Rock & Roll"
- Brill Building Pop: Aldon Music's great songwriting teams
  - Goffin & King
  - Mann & Weil
  - Barry & Greenwich
  - Sedaka & Greenfield
  - Leiber & Stoller and Red Bird Records
- The Girl Groups
  - George Goldner & the Chantels
  - Luther Dixon & the Shirelles
  - The Chiffons
  - The Marvelettes
  - The Angels
  - Shadow Morton & Shangri-Las
  - Lesley Gore
- Phil Spector & the Wall of Sound
  - "Little symphonies for the kids"
    - The Crystals
    - Darlene Love
    - The Ronettes
    - The Righteous Brothers
    - Ike & Tina Turner
- Male Singers and Groups
  - Roy Orbson's epic heartache ballads
  - Del Shannon
  - Neil Sedaka
  - Dion
  - The Four Seasons
  - The "twist" and the R&B revival
- Surf music

- Dick Dale and surf instrumentals
- Garage bands
- Jan & Dean
- Early hits from the Beach Boys.
- The folk music boom
  - Bob Dylan & the new generation of folk/protest music
- The British Invasion
  - Rock's rebirth: America reinvented and brought back home
  - British cover versions of American rock, pop, soul, blues and R&B
  - Overview of early styles of the Beatles and Rolling Stones

## READING:

- Gass, A History of Rock Music: The Rock & Roll Era, Chapters 10 & 11
- Rolling Stone Illustrated History of Rock & Roll, Chapters 14, 16, 21, 22, 23, 26, & 27

## LISTENING:

- Series 7b, 8 & 9a

**EXAM WEEK**

## EXAM

- Exam 5, Friday, December 18, 8 AM
  - Rock Styles Expand
  - Early Sixties Pop
- Optional Comprehensive Make-up Exam, Friday, December 18, 9 AM
  - Includes written and listening questions from all segments of the course
  - Required for anyone who must miss an exam, optional for everyone else
  - Will take the place of an exam with a lower score and cannot hurt your grade
    - If it is the lowest score it will simply not count