

- If you are living mammal with a skull, please carefully read these instructions.
- Hoping for an "A"? If so, please **carefully** read all instructions.
- This cover sheet and all pages are required. **Print this PDF before you begin.**
- You will need the text *THINK Rock* by Kevin J.H. Dettmar to complete this assignment.
- Answers must be handwritten on this template. **No typed assignments allowed.**

Last **FOUR** digits of Student ID (790) Number: 4 2 0 0

Last name Hoenstine First name James

I hereby declare this assignment was completed by me in my own handwriting using (and sometimes directly quoting) the *THINK Rock* text. If I worked with a partner (or partners), I declare that my answers are my own and are not copied directly from any other person's assignment.

Signature  Date 10-15-2024

The answers to these questions are in order as you read each chapter, which should make things simple if you read carefully. The example below explains how to answer each question on the pages of this form.

1. Describe how a UM student should answer a typical Q4M/Q4F question...

All answers must be handwritten. Please write neatly! Some questions require several "short statements"; some require "bullet-style" lists. For full credit work you must answer all parts of each question. This assignment will take some time to complete so please get started right away! ☺

- In order to submit your assignment, you'll need to carefully read "The Q4M Assignment for Chapters 1 thru 8" under Mod #1 on Canvas. Knowing how to submit your assignment on or before the due date will make or break your grade.
- **Do not email me your assignment!** My grader does not have access to my email.

• CHAPTER 01 • 1. What (a) was the initial product produced by Tin Pan Alley, (b) what according to Dettmar was the specific advice Harry von Tilzer gave to his young colleagues, and (c) what was the downside of the mass-production of this product?

- (a) Mass Produced Popular Songs.
- (b) to keep the range of their melodies small, so that they could be sung by almost anyone.
- (c) Homogenization; innovation, virtuosity didn't sell well. Still simpler than syncopated Rags.

2. According to Dettmar (a) what launched a national scene in 1926, (b) what potential did this give regional and local performers, and (c) what singing style was developed from the technology of this era?

- (a) NBC launched one of the first nation wide commercial Radio networks.
- (b) a Reach of wider audience without displacing or destroying a Regional scene.

(c) Crooning.

3. Briefly chronicle in four short statements Dettmar's account of some of the struggles and successes of the Black Swan record label.

Harry Herbert saw the need for an African American Recording Record studio. They established with great artists. But after the first four other studios started signing African Americans, so they lost their competitive edge. They then closed.

4. Describe (a) how Louis Jordan was a forerunner to rock & roll, (b) what some of his musical traits were that made him a crossover success, and (c) what his lyrical appeal was to black audiences.

- (a) Jordan's ability to have a light feeling. then shout and cry. that was his trademark
- (b) his clear articulation of words helped him gain footing in our audiences.
- (c) The lyrics contain statements which appeal with them. "Voicing complaints about women of fate!"

• CHAPTER 02 • 1. List three (or more) changes that Dettmar describes that the post-war US was experiencing, and also name the barrier that was being broken down due to a rapidly growing teen population.

- (1.) Second wave of the great migration, ~~back to the south~~ was changing racial make up
- (2.) Poverty and Jim Crow laws drove people south.
- (3.) Blues transformed to more Beat driven and electricated. Cultures were fusing.

2. Briefly chronicle in four short statements the career of Richard Penniman, and also name the prototype that he came to represent in rock & roll. He was present at the birth of R&R and was flamboyant.

He had a religious upbringing, but became infatuated with hard partying. But then to later renounce Rock and go back to religious ways. He was the prototypical bisexual glam rocker.

3. Briefly explain in several short statements how blues singers like Arthur Crudup and Joe Brown were both praised and exploited by the music business.

They were praised in their upbringing. Elvis even praised Crudup in his primary influence. But was repeatedly cheated out of royalties, and even lost rights to songs.

4. Alan Freed, according to Dettmar, saw possibilities in rock & roll that many overlooked at that time. Name several examples of Mr. Freed's "firsts" and also name what specifically it was that halted his career in the late 1960s.

He was one of the first to create TV and films built exclusively around Rock and Roll. He was one of the first to use hipster slang Rock and Roll to get white teenage market. His career was halted due to a Payola scandal.

• CHAPTER 03 • 1. Name four reactions that teens, artists, and the general public had, according to Dettmar, to the movie Blackboard Jungle and the accompanying track "Rock Around The Clock."

- (1.) Girl Scouts Condemned the movie.
 - (2.) Brunswick Refused to show the movie unless a disclaimer was shown.
 - (3.) Public Opinion Institute Sent Post cards to warn Anti Public Schools.
 - (4.) Teachers Condemned the movie.
2. Briefly compare and contrast Alan Freed and Dick Clark and their involvement in the payola scandal, making at least three brief points about each person.

Freed Refused to sign a denial of acceptance of payola. He felt it as an insult. He denied payola saying it was consultant fees. He was involved and didn't want to admit it. Dick Clark Prepared for his health and not being offended by it. He showed actual proof of his statistics. He also said he would follow and Run's movie forward.

3. Briefly chronicle in four short statements how Dettmar commented that the red scare was projected onto rock & roll in the late 1950s. Rock and Roll was linked to African Americans, Juvenile delinquents and lower class. which was a threat to middle class. The music turned the middle class into weak and deprived states. which made it easy to accept Rock was a communist plot to infiltrate the middle class.

4. Name (a) two examples of rock & roll films that, according to Dettmar, brought anxiety to the older generation, (b) name two examples of "clean teen" films that were promoted as a result, and (c) briefly describe the typical storyline of these "clean" films.

(a) Freed's Rock around the Clock. ~~Don't~~ Don't look the Rock.

(b) happy days. Love and tummy. Bachelor with pebbles Reynolds.

(c) de-sexualized themes like Scotty a date to a dance. if their was a bad boy they would Relize the error of there

• CHAPTER 04 • 1. In four short statements chronicle the major points in the story of LaVern Baker and Georgia Gibbs. Baker Released Tweedle it Rose to the top. But Gibbs ~~the~~ flipped it. and she was

Gibbs was on a bigger Record Label it out sold Baker. Baker lost \$15,000 in Royalties.

Baker even tried having the Copyright act get amended so this wouldn't happen again.

2. According to Dettmar, what were (a) several of Dick Clark's business ventures from which he profited when he transformed the show *Bandstand* to *American Bandstand*. Also, (b) name what specifically caused him to receive a scolding from the Congressional Committee during the payola investigation.

(a) He would do sales pitch like for brands. He invested in Record companies. He Bought Patina Copyrights.

(b) Clark was clean cut so didn't get too much flake. He did have to many Buings interests in the payola

3. Who, according to Dettmar, (a) often road-tested Leo Fender's creations, (b) what sub-style of music was this musician associated with, and (c) what was the irony surrounding this musician and Fender's reverb unit?

(a) Dick Dale

(b) extremely loud, aggressive guitar playing. Reverb surfer.

(c) Dale's early hits were with out Reverb. not until 1960s did it become popular.

4. Describe (a) the club scene of pre-Motown Detroit, (b) name several noted performers who played these venues, and (c) also name where hopeful musicians traveled seeking recording deals prior to Motown taking hold.

(a) Strong Traditional Jazz and gospel from Paradise Valley.

(b) Nat King, Duke Ellington, Billie Holiday.

(c) Chicago, Philadelphia, New York.

• CHAPTER 05 • 1. Briefly chronicle the rise of Huddie Ledbetter beginning in 1934, and briefly explain the positive and negative influences of the Lomax team on Ledbetter's career.

Ledbetter traveled and sang about prison life, unrequited love, rough life in the South. He gained a lot of attention from news and influential people. Thanks to Lomax for taking him. But Lomax controlled Ledbetter and even took 2/3's of his earnings.

2. Briefly describe (a) what happened when Bob Dylan met Woody Guthrie in a New Jersey hospital, (b) the ill-fated journey he took at Guthrie's suggestion, and (c) what band/album ultimately benefitted from Dylan's ill-fated journey.

(a) Guthrie believed Dylan would take his torch and told him to go get his poems and lyrics.

(b) turns out Guthrie had a young son. He didn't take the poems/songs.

(c) Billy Bragg and Wilco used those lyrics.

3. Name some of the ways Dettmar describes how the album *Surfer Girl* had an impact on American music prior to the British Invasion in 1964.

Surfer Girl laid ground work for surf music. Made it a craze for surf music. So later during the Brit invasion those roots were held strong.

4. Briefly chronicle in a few short statements the career of Leonard Cohen and list the range of subjects that he uses in his songs as an artist. He began in Canada as a poet and novelist. He then

moved to the USA and landed at Warner's warehouse. He drew his inspo from US/Euro folk music. As well as Warner's protege Nick. His subjects would range from sex to spirituality.

• CHAPTER 06 • 1. According to Dettmar, (a) who were three important musicians from the UK who hit the US charts pre-1964, (b) what was their style, (c) how was it defined in terms of the instruments used, and (d) what ultimately grew out of this style of music in the UK?

(a) Cliff Richard, The Tornados and Lonnie Donegan. (b) this inspired poor artist and start their own skiffle bands.

(b) Jazz + country or more known as skiffle

(c) crude guitar, homemade bass, suitcase whistler brooms

2. Briefly describe (a) who Andrew Loog Oldham was, (b) who he had been a publicist for prior to becoming a manager, and (c) what several of his tactics were that, according to Dettmar, changed the fortunes of a group of five young Brits?

(a) He was a publicist manager.

(b) Bob Dylan, The Beatles.

(c) Surferiness, Squatter Rebellion and menace was to be their new image.

3. Briefly (a) chronicle the career of The Yardbirds, (b) name their three influential guitar players, and (c) name how they ultimately would come to influence heavy metal.

(a) Guitar gods the Yardbirds become blues/Rock and bridged the gap.

(b) Eric Clapton, Jeff Beck, Jimmy Page

(c) expanding feedback, sustain, fuzztone, the new York birds eventually became Led Zeppelin

4. What, according to Dettmar, were (a) the three key styles pre-1964 that led to the British Invasion, (b) what were the five sub-styles post-1966 that followed, and (c) what specifically, according to Dettmar, ended the British Invasion?

(a) Rhythm, good sound, enthusiasm. America was behind the times and British music changed that.

(b) Folk Rock, Psychedelic Rock, garage music, acid Rock, Anglo American.

(c) British and American streams of Rock merged to create a homogeneous.

• CHAPTER 07 • 1. Describe, according to Dettmar, (a) the origin of the word hippie, (b) whether it is a positive or negative term, and (c) write Timothy Leary's quote that now defines the hippie era.

(a) the hipsters of 1940s, subculture who liked Jazz.

(b) never came to be either or.

(c) "Turn on, tune in, drop out."

2. Briefly chronicle (a) the career of Bill Graham, (b) name several of the artists he promoted, (c) list the venues he owned, and (d) name how he promoted rock & roll before his untimely death.

(a) Concert Promoter who managed all the greats of 1960s Rock.

(b) Grateful Dead, Miles Davis

(c) the Fillmore, The Fillmore East.

(d) He focused on benefit concerts like Live Aid.

3. Name (a) the five festivals of the hippie era, (b) list which one had the greatest [known] attendance, and (c) name which festival had a negative impact, and (d) specifically what that negative impact was.

(a) Human Be-In, Monterey International, Woodstock, Isle of Wight, Altamont Speedway.

(b) Woodstock Isle of Wight (c) People wanted it free at Isle of Wight.

(d) A Atmosphere described as Hate the Performer.

4. Describe (a) Brian Wilson's vision for the album *Pet Sounds*, (b) who it was that influenced his approach, (c) what it did to his bands' direction, and (d) which British rocker was blown away by the album.

(a) He envisioned it as a cohesive work, (b) modeled it on Phil Spector's Wall of Sound.

(c) made it bigger and four more.

(d) Paul McCartney was Blown Away

• CHAPTER 08 • 1. Name (a) three influential easy listening artists of the 1970s, (b) list what characteristic these artists shared in common, and (c) name one unique trait of each performer.

(a) James Taylor, Carole Simon, Carole King. (b) Their music was soft Rock, mellow folk.

(c) James was originally signed to Beatles Apple label, Carole tried to launch her career with Bob Dylan's manager.

Carole made top selling album "Tapestry".

2. What does Dettmar (a) describe as the black version of *American Bandstand*, (b) who was the host, (c) what years did it run, and (d) what was the game called where dancers competed for prizes?

(a) Soul Train was the Black American Bandstand. (b) Hosted by Don Cornelius.

(c) 1971-2006 (d) "The Soul Train Scramble".

3. Who was it, according to Dettmar, that (a) influenced the creation of Ziggy Stardust, (b) what band did he play in, (c) what term did the Brits use to describe his band, and (d) what was their Top 10 US hit in 1972?

(a) Bowie's Schizoprenic Brother Terry for Insane Ltd. T Rex was a glam rocker who also.

(b) A hippie duo called T. Rex.

(c) "T. Rexstasy". (d) Bang a Gong (get it on).

4. What, according to Dettmar, are (a) the subtle differences between art rock and progressive rock, (b) what album is often cited as the origin of these combined styles, and (c) what can be attributed to the fall of the progressive rock style?

(a) art rock is experimental, avant garde influences. Progressive is traditional melodies and classical trained instrument techniques.

(b) Beatles, Sgt. Pepper, Joni Mitchell, Heart's Club Foot.

(c) The Fall was a diminished interest due to the death of Paul.