

Music 1312: History of Rock Music, Spring 2024

Lecture: MW 11:15 AM to 12:05 PM, Klarman Hall KG70

Instructor: Professor Judith Peraino <jap28>

Office Hour: Mondays 1:30 PM to 2:30 PM and by appointment. 116 Lincoln Hall

Teaching Assistants

Addi Liu <al2255@cornell.edu>

Maria Alejandra Bulla Clavijo <mb2366@cornell.edu>

Sean Louis Peters <slp276@cornell.edu>

section times:

201: Th 10:10 AM – 11:00 AM Lincoln Hall 124 Sean

202: Th 11:15 AM – 12:05 PM Lincoln Hall 124, Sean

203: Th 12:20 PM – 1:10 PM Lincoln Hall 124, Sean

204: Th 1:25 PM – 2:15 PM Lincoln Hall 124, Maria

205: TH 2:30 PM – 3:20 PM Lincoln Hall 124, Maria

206: F 11:15 AM – 12:05 PM Lincoln Hall 124, Maria

207: F 12:20 PM – 1:10 PM Lincoln Hall 124, Addi

208: F 1:25 PM – 2:15 PM Lincoln Hall 124, Addi

209: F 2:30 PM – 3:20 PM Lincoln Hall 124, Addi

Required Readings will be included in the folders for each week and lecture on Canvas.

****In addition to the assigned readings, you will be responsible for assigned listening. Be sure to stay on top of the listening!***

Attendance policy: Attendance is required for lecture and section. The primary material for the course will be delivered in lecture and section. The #1 reason for doing poorly on exams and assignments is missing lecture and section, and not taking notes. Attendance will be taken in section. If you have to miss a section, contact your TA before classtime with the reason for your absence.

Student Disability Services Accommodations: Students registered with SDS and requiring accommodations or enhanced webpage materials should contact the Professor and their TA as soon as possible and provide the explanatory documents so we can make the necessary arrangements.

Grading:

Three exams (15% each); section participation and posted responses (20%); cover song review (10%); album sleeve design (10%); paper (15%).

Exam Policy: All Exams are online and timed, and will be taken in class unless specified otherwise. The Exam for Unit 3 will go live at the assigned final exam time and will be taken “at home.” You may request an alternate exam time if you have 3 final exams scheduled within 24 hours. You must make this request at least three weeks before the final exam date.

Requests for make-up exams must be submitted BEFORE the class period of the exam and indicate the reason for your unavailability on the exam day. The following are reasons for

requesting the rescheduling of a exam: illness, family or personal emergency; employment interviews; religious observances; CU varsity athletic activities.

Section Participation means being prepared to discuss the assigned readings and songs, volunteering your ideas, responding to questions posed by the TA, and submitting weekly posts.

- **Weekly Posted Responses:** Students will be responsible for posting a comment or reflection on some aspect of the week's reading, listening, or viewing assignments as prompted by your TA to your section's discussion board by 8:00 PM the evening before the discussion section.
- **Section Grades** will be calculated averaging the number of sections you attend out of 13 total sections; and the number of *thoughtful* responses you post out of 10 total responses. Points for participation in discussion will be added to your final total.

Cover Song Review: This assignment can in be in written or podcast form. Select an original pop, rock, or hip hop song, and a cover version or remix of that song. Write a 2–3 page review (double spaced; 12 point font, 1 inch margins, no space between paragraphs) of the cover version, describing to the best of your ability the changes in sound (instrumentation, tempo, vocal delivery) and the difference those changes make to the interpretation of the lyrics. Podcast options should be no more than four minutes long. **Due Monday, February 12, 2024 by electronic submission to Canvas.**

Album Art: Create a fictional band from the 1960s, determine its style of music (for example, British Beat or Mod, SF Psychedelic, Folk Rock, Southern Soul, Funk, etc), and create an album cover or poster that represents or evokes your band. *You do not need to be artistic in order to do this.* I suggest using a program like [CanvaLinks to an external site.](#) (very easy to use), Photoshop, or any other media editing software. You can also draw by hand (and photograph/scan/upload), create a collage, provide a series of gifs, or do anything else of your choice. **Due as section post for Week 8.**

Paper (start no later than the beginning of Unit 3): Take one of your favorite rock, soul, funk, hip-hop, or pop songs **NOT on the listening list, covered in lecture or section**, and write a paper (5-7 pages of text, double spaced; 12 point font, 1 inch margins, no space between paragraphs) discussing how the lyrics *and music* express or reflect the cultural situation of a particular audience (for full credit you must describe the sound of the song, not just the words). It may be helpful to compare the song to one in the assigned listening or one mentioned in the readings. Choose songs that have musical as well as lyrical interest; avoid songs that have long narratives with little musical change over time (such as Don McLean's "American Pie" or Bob Dylan's "Hurricane"). You may use additional background and cultural information gathered from assigned or outside readings, **with full citations**. Papers are expected to show **original thought**; you may be creative and use first person accounts of your experience or critique of the song or artist. Please provide an mp3 file of your chosen song, or youtube link. **Due Monday, April 22, 2024 by electronic submission to Canvas.**

Academic Integrity: Absolute integrity is expected of every Cornell student in all academic undertakings. Violation of any part of Cornell's Code of Academic Integrity will result in a

failure of the assignment or exam, and potentially the course. Violations include: the misrepresentation of words or ideas from books, articles, internet resources, ChatGPT, or another student's work as your own creation.

Class policy on the use of Generative AI tools: You may use AI-generated first drafts of your paper as long as you:

- Cite the specific tool (ChatGPT 3.5 or 4, Claude, Bing AI) that generated your base text.
- Indicate the prompt and parameters that generated the text, including any materials that you fed into the tool.
- Use "Track Changes" in MSWord to register your modifications to the AI-generated text.

If you are using select sentences or paragraphs, cite the AI tool in a footnote as you would any other source for quotations, specifying the tool name, the URL, the date and time of the generated text.

YOU WILL NOT BE GRADED DOWN FOR USING AI. However, be aware that AI tools make a lot of errors and will not be able to integrate and synthesize the readings, lectures, and discussion information in ways that yield A level work (see the Grading Rubric). So it is extremely important to modify the answers generated by AI.

Course Outline (All items subject to change)

Unit 1 Rock'n'Race: The Era of Integration

Week 1:

1/22 M: Anatomy of a Rock/Pop Song; Tin Pan Alley

Listening / Viewing List: "Heart and Soul" (Loesser and Carmichael)

1/24 W: Music Fundamentals and 12-Bar Blues Changes

Reading: "Hoagy Carmichael," entry in *Encyclopedia of Popular Culture*

Charlton: excerpt from *Rock Music Styles* on Tin Pan Alley, jazz and blues styles

Listening / Viewing List: Bembé example; "Satisfy" (Traditional); "Mama's Got the Blues" (Bessie Smith); "Honey Bee" (Muddy Waters)

Section week 1: Music and meaning: rhythm, form, and content

Reading: Simon Frith, *Sound Effects*, 14-15.

Week 2

1/29 M: Blues Styles and Legends

Reading: Jones, excerpt from *Blues People* in *The Pop, Rock, and Soul Reader*;

"Jumpin' the Blues with Louis Jordan," in *The Pop, Rock, and Soul Reader*

Dargis, "The Swinging, Jamming Musical Charms of the 1940s Soundies"

Listening / Viewing List: “Louisiana Blues” and “Rollin’ Stone” (Muddy Waters); “Boogie Woogie Dream” (Albert Ammons and Pete Johnson); “Caldonia” (Louis Jordan)

1/31 W: Gospel and Latin Music Styles,

Reading: Avant-Mier, “Latinos in the Garage” excerpt

Listening / Viewing List: “Amazing Grace” (Rosetta Tharpe) + part one of a documentary on Rosetta Tharpe; “A Closer Walk with Thee” (Sensational Nightingales); “Be With Me Jesus” (Soul Stirrers); “Bo Diddley” (Bo Diddley); “La Bamba” (Ritchie Valens)

Section week 2: What makes a legend? Jimmie Rodgers and Robert Johnson

Reading: Bland Simpson, “Blue Yodeler: Jimmie Rodgers”; Elijah Wald, *Escaping the Delta*, 126-30; 155-57

Listening / Viewing List: “T.B. Blues” (Jimmie Rodgers); “The Signing Brakeman” (soundie featuring Jimmie Rodgers); “Crossroads Blues” (Robert Johnson); “Boot Heel Drag” (Bob Wills and his Texas Playboys)

Week 3

2/5 M: From Rhythm and Blues to Rockabilly

Reading: “The Growing Threat of Rhythm and Blues” in *The Pop, Rock, and Soul Reader*

Listening / Viewing List: “Sixty Minute Man” (The Dominoes); “Rocket 88” (Jackie Brenston); “Shake, Rattle and Roll” (Joe Turner); “Shake, Rattle and Roll” (Bill Haley); “Rock Around the Clock” (Bill Haley)

2/7 W: Early Rock and Roll Styles

Reading: Excerpt from *The Life and Times of Little Richard* in *The Pop, Rock, and Soul Reader*; excerpt on Chuck Berry from the *Record Men*

Listening / Viewing List: “Peggy Sue” (Buddy Holly); “Johnny B. Goode” (Chuck Berry); “I Got a Woman” (Ray Charles); “Tutti Frutti” (Little Richard); “Whole Lotta Shakin’ Goin’ On” (Jerry Lee Lewis)

Section week 3: Why Elvis?

Reading: John Crosby, “The Craze” in *The Rock History Reader*; Greil Marcus, *Mystery Train* pp. 152- 57

Listening / Viewing List: “That’s All Right Mama” (Arthur Crudup / Elvis Presley); “Hound Dog” (Willie Mae Thorton / Elvis Presley); Elvis Presley “Heartbreak Hotel” (live 1956); Elvis Presley on the *Milton Berle Show* (1956)

Week 4 ***Cover Song Review due**

2/12 M: Doo-Wop, Pop, and Girl Groups

Reading: "The Brill Building and Girl Groups" in *The Pop, Rock, and Soul Reader*

Listening / Viewing List: "Sh-Boom" (The Chords); "Chain Gang" (Sam Cooke); "Will You Still Love Me Tomorrow" (The Shirelles); "Locomotion" (Little Eva); "Be My Baby" (The Ronettes)

2/14 W: Motown and Southern Soul

Reading: Quispel, "Detroit, City of Cars, City of Music," 226-236; "From R&B to Soul" in *The Pop, Rock, and Soul Reader*, 169-72

Listening / Viewing List: "Where Did Our Love Go" (The Supremes); "I Can't Help Myself" (The Four Tops); "Please Please Please" (James Brown); "In the Midnight Hour" (Wilson Pickett); "Respect" (Aretha Franklin)

Section week 4: review

Unit 2: War, Countercultures, and the Search for Authenticity

Week 5:

2/19: M: Exam 1 in class

2/21 W: Vietnam War and Protest Songs; Rock and Roll in England

Reading: Bindas and Houston, "Rock Music, Vietnam and the Protest Myth"

Listening / Viewing List: "Eve of Destruction" (Barry McGuire); "For What It's Worth" (Buffalo Springfield); "Fortunate Son" (Creedence Clearwater Revival); "What's Going On" (Marvin Gaye)

Section week 5: Constructing and Deconstructing Bob Dylan

Reading: Paul Wolfe, "Dylan's Sellout of the Left" in *The Sounds of Social Change*; Two Reviews of Dylan at Newport 1965 in *The Pop, Rock, and Soul Reader*

Listening / Viewing List: "Blowin' in the Wind"; "Mr. Tambourine Man" (Dylan / Byrds); "Maggie's Farm" (live)

Week 6:

2/26 M: February Break / No Class

2/28 W: Beatles, Beach Boys, and the British Invasion

Reading: Beatlemania: Girls Just Want to Have Fun,” in *The Pop Rock and Soul Reader*
“The Beach Boys: The Making of *Pet Sounds*” from *MOJO* 2007

Listening / Viewing List: “Please Please Me”; “Norwegian Wood” (Beatles)
“Surfer Girl”; “God Only Knows” (Beach Boys); “You Really Got Me” (The Kinks)

Section week 6: Authenticity? The Rolling Stones (vs. The Beatles)

Reading: “The British Art School Blues” in *The Pop, Rock, and Soul Reader*

Listening / Viewing List: “Little Red Rooster” (Howlin’ Wolf / Rolling Stones); “(I Can’t Get No) Satisfaction” (Rolling Stones)

Week 7:

3/4 M: Psychedelia:

Reading: Wolfe, “The Electric Kool-Aid Acid Test” ; Two reviews of *Sgt. Pepper’s Lonely Hearts Club Band*

Listening /Viewing List: “Sgt. Pepper (Reprise)” and “A Day in the Life” (the Beatles)
“White Rabbit” (Jefferson Airplane); “Oye Como Va” (Santana); “Dark Star” (Grateful Dead)

3/8 W: [no lecture]

Section week 7: Reading: Osborne, “The Sleeve” from *Vinyl* (161-81).

Week 8: *Album art due as post for your Sections

3/11 M: Theatricality vs Authenticity: The Doors, The Who, Jimi Hendrix,

Reading: Somma, “Rock Theatricality”

Listening / Viewing List: “Break on Through” (The Doors promo video), The Who
“Anyway, Anyhow, Anywhere,” (The Who live at Monterey Pop Festival 1967). “Wild Thing” (Jimi Hendrix, live at Monterey Pop Festival 1967), “Star Spangled Banner” (Jimi Hendrix live at Woodstock Festival 1969)

3/13 W: Funk

Reading: Vincent, “The Mothership Connection” in *Rock and Roll is Here to Stay*

Listening / Viewing List: Documentary clip on Sly and the Family Stone; “Papa’s Got a Brand New Bag” (James Brown); “Cold Sweat” (James Brown); “Thank You (Fallettinme Be Mice Elf Agin)” (Sly and the Family Stone); “Mothership Connection” (Parliament)

Section week 8: Visualizing Music: discussing your bands and album art.

Week 9

3/18 M: Experimentalism and Satire

Heylin, "Happiness is a Warm Drone" in *From the Velvets to the Voidoids*
"Rock Meets the Avant Garde: Frank Zappa" in *The Pop, Rock, and Soul Reader*

Listening / Viewing List: "Are You Hung Up / Who Needs the Peace Corp?" (Frank Zappa); "Heroin" (Velvet Underground)

3/20 W: 1970s Mainstreams and the New Authenticity

Reading: Crowe, "True Life Confessions of Fleetwood Mac" *Rolling Stone online*

Listening / Viewing List: "Crocodile Rock" (Elton John); "Born to Run" (Bruce Springsteen); "Help Me" (Joni Mitchell); "Dreams" (Fleetwood Mac)

Section week 9: review

Unit 3: Constructing Alternative Identities

Week 10:

3/25 M: Exam 2 in class

3/27 W: No lecture

No Section

Week 11 Spring Break Week

Week 12

4/8 M: Heavy Metal vs. Art Rock

Reading: "Heavy Metal Meets the Counterculture" in *The Pop, Rock, and Soul Reader*;
"Rock Me Amadeus" in *The Pop, Rock, and Soul Reader*

Listening / Viewing List: "Sunshine of Your Love" (Cream); "Black Dog" (Led Zeppelin); "Paranoid" (Black Sabbath); "Rondo" (Emerson, Lake, and Palmer 1970 live performance); "Fanfare for the Common Man" (Emerson, Lake, and Palmer).

4/10 W: Hard Rock and Glam

Reading: Watts, "Oh you pretty thing" in *The Bowie Companion*

Listening / Viewing List: "More Than a Feeling" (Boston); "Eruption" (Van Halen); "Mambo Sun" (Marc Bolan); "Walk on the Wild Side" (Lou Reed); "Ziggy Stardust" (David Bowie)

Section week 12: Staging and Troubling Rock Gender

Video: “‘Bohemian Rhapsody’ :The Six-minute Single that changed the face of music”
Listening / Viewing List: “Bohemian Rhapsody” (Queen)

Week 13

4/15 M: U.S. Punk

Reading: “Punk: The Sound of Criticism?” in *The Pop, Rock, and Soul Reader*

Listening / Viewing List: “Personality Crisis” (The New York Dolls); “Gloria” (Patti Smith); “Teenage Lobotomy” (The Ramones); “Little Girl Lies” (Blondie); “Psycho Killer” (Talking Heads)

4/17 W: British Punk

Reading: Charlton, Chapter Fifteen (British Punk and British New Wave)
“Punk Crosses the Atlantic” in *The Pop, Rock, and Soul Reader*

Listening / Viewing List: “Anarchy in the U.K.” (Sex Pistols); “Art-I-Ficial” (X-Ray Spex); “Radio, Radio” (Elvis Costello)

Section week 13: Ska and Reggae; The Clash

Reading: Charlton, Chapter Fourteen
Cohen and Coyle, “‘Police and Thieves’ Citation as Struggle in a Punk Cover Song”

Listening / Viewing List: Documentary clip on the ska beat; “Simmer Down” (Bob Marley and the Wailers); “Trenchtown rock” (Bob Marley and the Wailers); “Police and Thieves” (Junior Murvin / The Clash)

Week 14: ***paper due on Monday**

4/22 M Disco and the origin of EDM

Reading: “Disco: Four Critics Address the Musical Question” in *The Rock History Reader*

Listening / Viewing List: “TSOP” (MFSB); “I Will Survive” (Gloria Gaynor); “I Feel Love” (Donna Summer / Giorgio Moroder); “Trans Europe Express” (Kraftwerk); “Love Will Tear Us Apart” (Joy Division)

4/24 W: 1980s Jangle Pop; the origins of Rap and Hip Hop

Reading: *Rolling Stone* review of *Pretenders II*; *Creem* review of U2’s *War*; *Rolling Stone* review of R.E.M.’s *Green*.

Listening / Viewing List: “Talk of the Town” (The Pretenders); “Sunday Bloody Sunday” (U2); “Orange Crush” (R.E.M.); “Wake the Town” (U Roy)

Section week 14: The Politics of Visualizing Music

Reading: Dieckmann, “MTV Killed the Music Video Star” in *Stars Don’t Stand Still in*

the Sky; Caramanica, “Drake: Rapper, Actor, Meme”

Viewing List: “Billy Jean” (Michael Jackson); “Like A Prayer” (Madonna); “Loser” (Beck); Drake “Hotline Bling”

Week 15

4/29 M: Rap and Hip Hop I

Reading: Tricia Rose, excerpt from “Black Noise” on the rise of rap music

Listening / Viewing List: “The Message” (Grandmaster Flash); “King of Rock” (Run DMC); “Fear of a Black Planet” (Public Enemy); “Follow the Leader” (Eric B and Rakim)

5/1 W: Rap and Hip Hop II

Reading: “Nuthin’ but a ‘G’ Thang” in *The Pop, Rock, and Soul Reader*

Listening / Viewing List: “Six in the Morning” (Ice-T); “Straight Outta Compton” (N.W.A.) “Gin and Juice” (Snoop Doggy Dogg); “Ladies First” (Queen Latifa); “The Rain” (Missy Elliot); “Doo-Wop (That Thing)” (Lauryn Hill)

Section week 15: [How TikTok is Changing the Music Industry](#) ; [Black TikTok Creators are on Strike](#)

Week 16

5/6 M: Grunge, Art Rock and Blues at the Millennium

Reading: Strong, excerpt from “Grunge, Riot Grrrl, and the Forgetting of Women in Popular Music”

Listening / Viewing List: “Smells Like Teen Spirit” (Nirvana) “I Wanna Be Your Joey Ramone” (Sleater-Kinney); “Hunter” (Bjork); “Kid A” (Radiohead); “Death Letter” (Son House / The White Stripes)

No Sections

Final Exam: TBA