COURSE CALENDAR DESCRIPTION

Examines popular music and culture from the 1950s to the 1990s, surveying social and musical preconditions for the rise of Rock and Roll. Issues considered include social/political contexts; meaning to consumers and creators; relationship with technology and mass media; musical styles and forms. Prerequisites: FA/MUSI 1000 6.00, FA/MUSI 1200 9.00, FA/MUSI 2000 6.00 (or FA/MUSI 2201 3.00 and FA/MUSI 2202 3.00) and FA/MUSI 2200 6.00.

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INSTRUCTOR(S)

Name | Section / Format / Term | Contact Email | Contact Phone
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Vanderwoude, Matthew W C J | Sec. M / LECT / W | | 

SPECIAL FEATURES

AMPD/MUSI 3500 3.0: POPULAR MUSIC IN THE ERA OF ROCK
T8:30-11:30/241 ACCOLADE EAST

COURSE DIRECTOR
Matt Vander Woude
OFFICE
343 Accolade East
CAMPUS PHONE
nil
EMAIL
Moodle // mattvw53@yorku.ca

OFFICE HOURS:
T12:30-3:30 PM (by appointment)

This course is a study of North American popular music and culture. The first part of the course focuses on the rise of Tin Pan Alley (music business), Country Music and Rhythm and Blues; part two examines how the three streams combined to create the many sub-styles which collectively defined Rock and Roll since the 1950s. Consideration will also be given social/political context(s), aesthetic meaning, and musical styles and forms.
LEARNING OBJECTIVES

• examine the relationship(s) between historical context and musical practice(s)
• study the sonic components of musical style
• explore the relationship between Rock and Roll and corporate culture

REQUIRED READING

(1) Textbook (may be purchased for $5.00 from the instructor on the first day of class)
Toronto: Nelson.

(2) Articles (see Final Exam file in Moodle)
pp. 136-163.

(3) Videos (SMIL – Sound and Moving Images Library: Scott Library)
Making Sense of the 60s, PBS (1991)
Rock and Roll, WGBH (1995)
All You Need is Love, Tony Palmer (1976)
American Roots Music, Jim Brown (2001)
The Land Where Blues Began, Alan Lomax (1979)

SUGGESTED READING (SCOTT LIBRARY: E-BOOKS)

EVALUATION

Group Presentations and Collaborative Essay
March 05-April 02, 2019
(see Course Calendar below)
25%

Midterm Test
February 26, 2019
25%

Final Test
TBA (Exam Period: April 08-24)
30%

Attendance and Participation
Weekly
10%

Attendance and Participation
Group Presentations
10%

ASSIGNMENTS AND TESTS

(1) All exam questions are based on the lectures, films, assigned listening examples, and assigned readings.
(2) No extra assignments or tests will be issued in order to boost a less than desired result(s).
(3) Final Exam grades will not be posted Moodle.
Do not call the music office to inquire about grades
COURSE CALENDAR

TOPICS
ANGLO AMERICAN FOLK MUSIC
AFRICAN AMERICAN FOLK MUSIC
TIN PAN ALLEY
ROCK AND ROLL

ASSIGNMENTS

READINGS

IMPORTANT DATES

Jan 08
Introduction
Anglo American Folk Music
Group
Presentation and Essay Assigned
NAPM
Class Begins
15
Anglo American Folk Music
NAPM
Last date to add course without permission,
January 16
22
African American Folk Music
NAPM
29
African American Folk Music
NAPM
Last day to add course with permission,
January 30
Feb 05
Tin Pan Alley
NAPM
12
Tin Pan Alley
NAPM
17-23
Reading Week
No Class
Reading Week
No Class
26
MIDTERM TEST
MIDTERM
TEST
Mar 05
Rock and Roll
1954-1958
Presentation
Group 1
NAPM
Last day to drop course without receiving a grade, March 08
12
In-Between Years
1958-1964
Presentation
Group 2
NAPM
Course withdrawal
Mar 09
19
Folk Revival
1974-1984
Presentation
Group 3
NAPM
26
Blues Revival
1974-1984
Presentation
Group 4
NAPM
Apr
02
Progressive Rock: Beatles
1984-2004
Presentation
Group 5
Collaborative Group Essays Due
NAPM
Last class: Last day to submit term work
TBA
EXAM PERIOD
FINAL EXAM
Negus / Hamm
April 08 - 24, 2018
2
3
LISTENING EXAMPLES
This course draws selectively but not exclusively from the musical examples shown in the following discography. Examples may be streamed via Spotify and/or YouTube.
ANGLO AMERICAN FOLK MUSIC
“New Britain” a.k.a. “Amazing Grace” https://www.youtube.com/watch?v=uPOo4dOuPbQ
“Barbara Allen” Emma Dusenbury (1936)
“Reynardine” Fairport Convention (1970)
“Arkansas Traveler” Henry Gilliland (1922)
“Carve That Possum” Uncle Dave Macon (1927)
“Prisoner’s Song” Vernon Dalhart (1924)
“Get With It” Bob Wills and His Texas Playboys (1935)
“Lost Highway” Hank Williams, Sr. (1949)
“Walkin’ After Midnight” Patsy Cline (1957); Alan Block And Don Hecht
AFRICAN AMERICAN FOLK MUSIC
Reverend Ceaser Smith (Documentary: The Land Where Blues Began/Alan Lomax 1979 (SMIL)
“Let Your Light Shine On Me” Blind Willie Johnson (1929)
“Swing Low Sweet Chariot” Fisk Jubilee Singers (1993)
“Jezebel” Golden Gate Quartet (1941)
“Old Alabama” B.B. and Group (1947)
“Crazy Blues” Mamie Smith (1920)
“Travelin’ Blues” Blind Willie McTell (1927)
“Death Ray Boogie” Meade Lux Lewis (ca. 1940)
“Everyday I Have the Blues” Memphis Slim (1949)
“Ramblin’ Kid Blues” Muddy Waters (1942)
“Rich Man’s Woman” Muddy Waters (1965)
“Everyday I Have the Blues” Count Basie Orchestra w/ Joe Williams (1959)
“Shake Rattle and Roll” Joe Turner (Feb 15, 1954)
MAINSTREAM POPULAR MUSIC / TIN PAN ALLEY
“After the Ball” Charles K. Harris, 1892
“Oh Believe Me If All Those Endearing Young Charms”, Thomas Moore (1820)
“Massa’s in de Cold Ground” Stephen Foster (1852)
“Try A Little Tenderness” Woods, Campbell and Connelly (1932) [Bing Crosby]
“Shake Rattle and Roll” Joe Turner (1954)
ROCK AND ROLL: 1954-1958
“Smokey Joe’s Café” The Robins (1954)
“That's All Right (Mama)” Arthur Big Boy Crudup (1946)
“That’s Alright Mama” Elvis Presley (1954)
“Blue Moon Of Kentucky” Bill Monroe (1946)
“Blue Moon of Kentucky” Elvis Presley (1954)
“Little Richard’s Boogie” Little Richard (1953)
“Tutti Frutti” Little Richard (1955)
“Ida Red” Bob Wills (1949)
“Maybelle” Chuck Berry (1955)
“Sh’Boom” The Chords (1954)
“Sh’Boom” The Crewcuts (1954)
IN-BETWEEN YEARS: 1958-1964
“Poor Little Fool” Ricky Nelson (1958)
“Pony Time” Chubby Checker (1961)
“Rumble” Link Wray (1958)
"Sitting on Top of the World” Les Paul/Mary Ford (1958)
“Da Doo Ron-Ron” The Crystals (1963)
“Our Love is Here to Stay” Four Freshmen, 1954
“Sloop John B” Beach Boys (Brian Wilson, arranger) from Pet Sounds (1966)
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FOLK REVIVAL
“Ain’t Got No Home” Woody Guthrie (1940)
“Tom Dooley” Kingston Trio (1958)
“Oxford Town” Bob Dylan (1963)
“The Lonesome Death of Hattie Carroll” Bob Dylan (1964)
“It's Alright, Ma (I'm Only Bleeding)” Bob Dylan (1965)
“Mr Tambourine Man” Bob Dylan, 1965
“Mr. Tambourine Man” The Byrds (1965)

BLUES REVIVAL
“I Can’t Be Satisfied” Muddy Waters (1948)
“I Can’t Be Satisfied” Rolling Stones (1964)
“Satisfaction” Rolling Stones (1965)
“All Along The Watchtower” Dylan (1967)/Hendrix (1968)
“Voodoo Child (Slight Return)” Jimi Hendrix (1968)
“House is Burning Down” Jimi Hendrix (1968)
“1983... (A Merman I Should Turn To Be)” Jimi Hendrix (1986)

PROGRESSIVE ROCK: BEATLES
“Love Me Do” Beatles (1962)
“Tomorrow Never Knows” Beatles (1966)
“I am the Walrus” Beatles (1967)
“Sgt. Pepper's Lonely Hearts Club Band” Beatles (1967)
“Getting Better” Beatles (1967)
“Being For the Benefit of Mr. Kite” Beatles (1967)
“Within and Without You” Beatles (1967)
“A Day in the Life” Beatles (1967)

CANADIAN MUSIC BUSINESS
“A Case of You” Joni Mitchell (1971)
“The Night They Drove Old Dixie Down” The Band/R. Robertson (1969)
“Chest Fever” The Band/R. Robertson (1968)
“Long Black Veil” Dill and Wilkins (1959) / The Band (1968)

APPEALS AND REVIEW OF MID-TERM RESULTS
Students wishing to appeal final marks are referred to the procedure detailed in the Undergraduate Handbook.

WHEN YOU CANNOT MEET A COURSE REQUIREMENT
When you find yourself unable to meet an in-course requirement due to illness or compassionate reasons, please advise the course instructor in writing. Where possible, this should be done in advance of the missed examination, but otherwise, just as soon as possible after the due date, and certainly no longer than one week later. Official documentation (i.e., doctor’s notes) stating the reason(s) for your inability to write any test must be submitted to the instructor. Requests for a Final Exam deferral must be made through your Academic Advisor in coordination with the Registrar’s Office.

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT

York University takes a very serious view of academic misconduct. Included in this category are such activities as cheating on examinations, plagiarism, misrepresentation, and submitting the same material in two different courses without written permission. Students are expected to be familiar with the section on academic misconduct in the Undergraduate Calendar and should be aware that expulsion from the university is a possible penalty. If an instructor suspects that academic misconduct has occurred, that instructor has the right to examine students orally on the content or any other facet of submitted work. Moreover, in the Faculty of Fine Arts it is expected that unless a student is explicitly given a collaborative project, all submitted work will have been done independently.

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STUDENT CONDUCT

Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Hence, cell phones (calling, texting, and tweeting) audio recording and video recording devices are not permitted in the classroom; students who use laptop computers may be asked to turn them off if complaints arise due to their inappropriate use. It is the responsibility of the instructor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of the student to cooperate in that endeavour. Further, the instructor is the best person to decide whether such an atmosphere is present in the class. A statement of the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on the York website:

http://www.yorku.ca/secretariat/legislation/senate/harass.htm

Important Course Information for Students

All students are expected to familiarize themselves with the following information, available on the Senate Committee on Curriculum & Academic Standards webpage (see Reports, Initiatives, Documents):

http://www.yorku.ca/secretariat/senate_cte_main_pages/ccas.htm

Academic Honesty and Integrity

York students are required to maintain high standards of academic integrity and are subject to the Senate Policy on Academic Honesty:

http://www.yorku.ca/secretariat/legislation/senate/acadhone.htm

There is also an academic integrity website with complete information about academic honesty. Students are expected to review the materials on the Academic Integrity website:

(http://www.yorku.ca/academicintegrity/students.htm)

Access/Disability

York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials. It is the student’s responsibility to register with disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs. Failure to make these arrangements may jeopardize your opportunity to receive academic accommodations. Additional information is available at www.yorku.ca/disabilityservices or from disability service providers:

Office for Persons with Disabilities: N108 Ross, 416-736-5140
www.yorku.ca/opd

Learning and Psychiatric Disabilities Programs - Counselling & Development Centre: 130 BSB, 416-736-5297 www.yorku.ca/cdc

Atkinson students - Atkinson Counselling & Supervision Centre: 114 Atkinson, 416-736-5225
Ethics Review Process

York students are subject to the York University Policy for the Ethics Review Process for Research Involving Human Participants. In particular, students proposing to undertake research involving human participants (e.g., interviewing the director of a company or government agency, having students complete a questionnaire, etc.) are required to submit an Application for Ethical Approval of Research Involving Human Participants at least one month before you plan to begin the research. If you are in doubt as to whether this requirement applies to you, contact your Course Director immediately.

Religious Observance Accommodation

York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for an in-class test or examination pose such a conflict for you, contact the Course Director within the first three weeks of class. Similarly, should an assignment to be completed in a lab, practicum placement, workshop, etc., scheduled later in the term pose such a conflict, contact the Course director immediately. Please note that to arrange an alternative date or time for an examination scheduled in the formal examination periods (December and April/May), students must complete an Examination Accommodation Form, which can be obtained from Student Client Services, Student Services Centre or online at http://www.registrar.yorku.ca/pdf/exam_accommodation.pdf

Please note that this information is subject to periodic update. For the most current information, please go to the CCAS webpage (see Reports, Initiatives, Documents): http://www.yorku.ca/s

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University