

LMC 3262/4600

Seminar: Music and Performance Studies: Rock Music to the 1970s

Prof. Philip Auslander

Office: 365 Skiles

Phone: 404.894.6208 (Voice Mail)

E-Mail: auslander@gatech.edu

Office Hours: T, TH 3:00 - 4:00 and by appointment

Course Description

We will look at the first half of the development of rock music from roughly 1945-1977 from historical, social, musical, and performance perspectives. Areas of focus will include:

- . The evolution of the rock band from earlier configurations of musicians beginning with swing and post-war dance bands;
- . The evolution of rock instrumentation from saxophone dominated R&B to guitar dominated rock;
- . The evolution of the vocal harmony group from gospel through doo wop and girl groups to the Beach Boys and the Mamas and the Papas;
- . The waxing and waning of spectacle and theatricality in the performance of rock music;
- . The changing social identities and roles of musicians and audiences;
- . The role of media, including sound recordings, film, radio, jukeboxes, and television, in the evolution and dissemination of rock music;
- . Specific musical genres, including jump blues, blues, rockabilly, surf, rock n roll, rock, folk-rock, psychedelic rock and hard rock.

Overall, the course will be structured as a traditional diachronic narrative within which we will examine each decade synchronically. Many topics include case studies in which we will focus in greater detail on a particular issue or artist, particularly artists whose careers reflect transitional moments in the history of the music. Because this course is offered under the rubric of Performance Studies, it will emphasize the visual and performance aspects of rock and related genres at all historical moments, as well as the music itself and the circumstances of its performance.

Learning Outcomes

·Historical Analysis: Students will study cultural texts and performances within historical frameworks to become familiar with the various forces that shape the production and dissemination of culture. They will learn to interpret history actively, rather than passively accepting archival information.

· Interpretive Frameworks: Students will become familiar with a variety of interpretive frameworks drawn from social, cultural, and aesthetic approaches and be able to apply such frameworks to cultural texts, as well as to their own observations.

General Requirements

- Course Reading/Viewing/Listening and Attendance
- Active participation in discussion and class activities
- Completion of Assignments enumerated below.

You are not permitted to use materials developed for other courses to fulfill these requirements. Please note the grade penalties for not submitting required assignments by their deadlines described below under General Policies.

Conduct of Course

This course will be conducted as a traditional seminar, which means that it will be based in discussion of the materials before us. It is imperative that you stay up to date on the reading, listening, and viewing assignments so that we can devote our class time to discussion and analysis. You will also be asked to make a series of short presentations to amplify the topic under discussion that day as well as presentations related to a semester-long research project.

Attendance Policy

- ***Attendance requirement.*** You may miss a total of three (3) classes over the course of the semester without penalty.
- ***Reasons for absences.*** The attendance policy does not make any distinction about the reasons for your absences. Only absences officially exempted by the Institute (e.g., due to participation in official GATech athletics, to religious observance, to personal or family crisis confirmed by documentation from the Dean of Students) will not be counted among your allotted absences. These exemptions are difficult to get.
- ***Responsibility for missed work.*** Students are responsible for finding out what they may have missed while absent from class and what policy the instructor has for making up missed work. However, if you are not present to participate in a group presentation, you will fail the course.
- ***Absence penalties.*** Each additional absence after the allotted number deducts one-third of a letter grade from your final grade. Missing six (6) classes results in automatic failure of the class.

Think ahead. If you know in advance that you must miss a certain class meeting be sure not to miss more than two others.

If you need to leave a class session early, please inform me before the start of the session and sit near the front of the room so that your departure can be minimally disruptive.

If you sleep (or appear to sleep) during a class session, or engage in activities not conducive to participation (e.g., looking at your phone) you will be considered absent from that class session.

Please note that Georgia Tech policy requires you to wait twenty minutes for the instructor to arrive before concluding that the class is not meeting (this policy is included here primarily for your information).

Personal Electronics Policy

I generally prefer that you not use devices such as laptops, tablets, PDAs, cell phones, iPods, IM devices, etc. in class because doing so is not conducive to engaging with the others around you. If you wish to use such a device to display course readings, this is acceptable, but not preferred (see section below). If you are found to be using a device for any purpose not necessary to the immediate conduct of the course, you will be marked absent for the day.

If you're expecting a life and death call, please set your phone to vibrate, sit near the front, and discretely leave the classroom when the call arrives.

Readings

The textbook for this course is Michael K. Hall, *Rock: The Emergence of Rock and Roll: Music and the Rise of American Youth Culture* (Routledge, 2014), on order from Barnes & Noble. Readings in this book will be supplemented by other materials available to you in .pdf form via the course's T-Square website. Please bring the relevant ones to class (i.e., bring the readings assigned for a given day to class on that day) so that we can refer to them in discussion. I prefer that you print them out and bring them in hard copy, though I understand you may prefer to look at the .pdfs on a screen.

All readings listed on the syllabus are required.

Viewing and Listening Assignments

Course materials other than readings will be posted in the Announcements section of the course's T-Square website in dated announcements. Please be sure to complete these assignments as well as the readings before class time.

Grading

Please note: work that simply meets the requirements of the assignment will receive a grade of "C." Grades of "A" and "B" designate levels of distinction in quality and content of the work.

Participation (including all in-class presentations as well as daily preparedness and

participation in discussion): 50%

Project (including related presentations): 50%

Final Grade Scale: To get a final grade of A, you must have earned at least a numerical grade of at least 90 (out of 100). For a B, you must have a numerical grade of at least 80; 70 for a C; 60 for a D. Please use these benchmarks to interpret your numerical grades. Please note that I do not automatically round up numerical grades.

Required Work

More information and details on all assignments will be posted on T-Square and discussed in class. All deadlines are provided on the course schedule at the end of this syllabus. Policies regarding the submission of work appear below under General Policies.

Seminar Presentations

We will set up a regular schedule on which each class member will make ten-minute presentations to the class. The number of presentations you will make depends on the size of the class. These are to be value-added presentations, by which I mean that you should bring in information and ideas that are directly related to but also complementary to the topic and reading of that class session, not duplicate the information and ideas in the readings. The best procedure is probably to do the reading for the session and thus find something you'd like to know more about or that isn't discussed sufficiently (or perhaps at all) in the reading material. Do some research and work up a presentation for the class. If you would like suggestions of topics, I will be happy to provide some at any point. Please note that you are not required to inform me of your topic ahead of time, though you certainly may if you wish to.

You should include any visual or audio materials that will help you communicate your ideas and information, as you'll see me do, and you have the right to ask the class to do a short reading, viewing, or listening assignment as long as you can provide us with the material sufficiently ahead of time.

If you are taking this course as **LMC 4600**, you have an additional responsibility. Each of you will, on a rotating basis, lead a discussion of the reading/viewing/listening assignments for the day. Please note that the purpose is to generate discussion from the materials at hand, not to summarize them, though you should feel free to present your perception of them as long as it is in the spirit of conversation. You may also ask the class to address specific questions generated from the day's materials.

If something comes up and you need to be absent on a day you are supposed to make one or more of these kinds of presentations, you must make an arrangement with another student to exchange days and inform me of the change.

Project

The purpose of this assignment is to assess your ability to define a relevant topic and

discuss it in depth based on your ability to apply historical knowledge and analytical concepts. The topic you choose should fit into the time frame covered by the course (approximately 1945-1977). Your project could focus on a particular artist or genre; on a social issue pertaining to the history of rock music (e.g., racial segregation; social reaction to drug use, the Vietnam War); an aspect of popular music culture (e.g., the relationship of the music to social dance); or rock's relationship to the media, including radio, television, and film. Technologically based topics concerning, for instance, developments in recording technology or musical instruments are also welcome.

These are examples. Please feel free to consult with me regarding other possibilities you may envision. The main criterion is that your project reflect historical, cultural, and social approaches to the music and its culture. And because this course is offered under the rubric of Performance Studies, your project must include detailed analyses of one or more specific performances relevant to your topic. Think about this as you choose a topic. Which specific performances will you discuss and how will these discussions serve your topic? Remember that musicians are not the only performers we are concerned with—disc jockeys and teen-agers dancing on television programs like *American Bandstand* are also performers, for example.

In all cases, your project should make use of course materials, including specific readings as appropriate, as well as your own in-depth research, and reflect awareness of the following:

- . The placement of your topic in the historical narrative of the development of rock music
- . The relationship of your topic to its moment in social history, including the history of music
- . The immediate contexts of the performances you discuss (e.g., concert, television performance, a performance in a film, etc.) and the significance of this context to our understanding of them.

The default version of this assignment is a paper 2500 words in length. If you wish to execute the assignment creatively in another form, I am open to the possibility. **However, you will need to get my explicit permission to complete the assignment in an alternate form.** It is important that a project in an alternate form meet the same standards for analysis, argumentation, reference to course concepts and materials, and citation of sources as a written project. You should state how you will accomplish this when you seek permission.

This is a term-long project. The first stage will be Project Proposal, due on 8 February. The second stage is a ten or fifteen-minute report to the class on the week before Spring Break in which you will summarize your research and thoughts on your topic to that point and your peers will give you feedback and suggestions. The finished project will be due by 11:55 PM on 1 May. If possible, it should be uploaded to T-Square. If it is in a form that does not lend itself to uploading, we can negotiate a different form of submission.

The Communication Center

The Communication Center is located in Clough Commons, Suite 447. It is an excellent resource for any student (undergraduate or graduate) who wants help with a communication-related project. You can visit the center for help at any stage of the process for any project in any discipline. The knowledgeable and friendly tutors are available to help you develop and revise your projects. They are not available to “fix” your projects. Please do not ask the tutors to proofread or edit your projects. For information on making an appointment please visit this website: <<http://communicationcenter.gatech.edu/content/make-appointment>>. If you need assistance with the appointment system, you can call 404-385-3612 or stop by the center. All services are free and confidential.

Students With Disabilities

Any student who feels that he/she may need an accommodation for any sort of disability, please make an appointment to see the instructor during office hours. Students with disabilities should also contact Access Disabled Assistance Program for Tech Students (ADAPTS) to discuss reasonable accommodations. For an appointment with a counselor call (404) 894-2564 (voice) / (404) 894-1664 (voice/TDD) or visit Suite 210 in the Smithgall Student Services Building. For more information visit the following website: <http://www.adapts.gatech.edu/>.

Academic Honesty

All work you turn in for this class must be your own work, with all outside reference sources properly cited and acknowledged. The "Student Conduct Code of the Rules and Regulations" (Georgia Institute of Technology General Catalog, Section XIX) states, “Academic misconduct is an act that does or could improperly distort student grades or other student academic records” and offers the following descriptive list:

- Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included in an academic course;
- Substitution for, or unauthorized collaboration with, a student in the commission of academic requirements;
- Submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating authorship (plagiarism);
- False claims of performance or work that has been submitted by the claimant; • Alteration or insertion of any academic grade or rating so as to obtain unearned academic credit;
- Forgery, alteration, or misuse of any institute document relating to the academic status of the student.

The Code continues, “While these acts constitute assured instances of academic

misconduct, other acts of academic misconduct may be defined by the professor.” Consult the Honor Code online at <http://www.honor.gatech.edu/> or in the General Catalog to remember your primary commitment to academic honesty. Students who engage in academic dishonesty may receive a 0.0 on the assignment or fail the course. In addition, the instance will be reported to the Dean of Students who may take further action.

General Policies

Unless stated otherwise, your work is to be submitted via T-Square. Your work is due by the stated deadline. You may contact me to request an extension on a deadline, though I do not promise to grant it. If you would like to request an extension, please do so significantly ahead of the deadline. I will not consider last-minute requests or retroactive extensions.

You are required to retain a copy of every assignment for the entire semester in case any problems should arise with T-Square. Please be vigilant about making certain that materials you posted actually appear. It is your responsibility to ensure that your material is present on T-Square at its deadline.

T-Square will accept your work for ten hours following the posted deadline. However, you will lose 10% of the assignment’s point value for each hour or fractional hour past the deadline you submit it. For example, if an assignment is worth 20 points and you pass it in within an hour after the deadline, I will deduct two points from your grade. If you pass it in an hour after that, I will deduct four points, etc. This policy applies to both group and individual assignments.

I strongly recommend that you post your work significantly ahead of all deadlines. Remember: T-Square’s clock is the only one that matters. T-Square is the final arbiter of when your work was submitted.

Please also make sure that the material you submit is what you want me to grade. Whatever is on the site at the deadline is what I will grade. I will not accept other versions past the deadline under any circumstance.

If you experience a legitimate problem with T-Square, please contact me by email immediately. Do not submit work by email unless I specifically ask you to do so.

I reserve the right to give extra assignments and quizzes, announced or unannounced.

Course Schedule

Like any syllabus, this is a starting point and is subject to revision. I will announce any further assignments or other changes in class, by email, and on T-Square. You should be prepared to discuss the materials designated for each date on that date and have the relevant texts with you in class. All readings are required. Those from the textbook are designated as Hall. All others available as .pdfs on T-Square and are designated here by their authors and titles when needed.

- 1/10 **Introduction to Course**
- 1/12 **Before Rock and Roll:** Swing, Hillbilly, Boogie Woogie.
Read Wald, "Walking Floors"
Case Study: Louis Jordan (Jump Blues)
- 1/17 **The Rhythm and Blues Era I:** Instrumental R&B, Vocal Group R&B.
Read Townsend, and Ward, "Teenage Nation"
- 1/19 **The Rhythm and Blues Era II:** Solo Singer R&B. Folk and Hillbilly.
Read Ward, "Declaration of Independence"
- 1/24 **Transition to R&R**
Read Hall 1-9 and Ward, "Streetcorner Symphony"
Case Study: Bill Haley
- 1/26 **Radio: The Role of the Disc Jockey in Promulgating Rock and Roll**
Read Eberly, Killmeier, and Walker, 52-55.
- 1/31 **Cover Versions and Other Musical Borrowings**
Read Hall 9-11 and Brooks
- 2/2 **Rock and Roll I:** Rockabilly and Doo Wop (Vocal Harmony)
Read Hall 11-33
- 2/7 **Rock and Roll II:** Pianos and Guitars
Read Berry
- 2/8 **Project Proposals Due on T-Square by 11:55 PM**
- 2/9 **The 1960s Before the Beatles I:** Death Ballads (The Dark Side of the Teenage Dream), Girl Groups
Read Hall, Ch. 2, Wald, "Twisting Girls"
- 2/14 **The 1960s Before the Beatles II:** The Twist, Surf Music, Teen Idols
Read Stokes, "Roll Over, Frankie Avalon" 249-252, and Walker, 56-62
- 2/16 **The British Invasion I:** The Beatles and the Dave Clark Five
Read Hall, 69-87 and Stokes, "Roll Over, Frankie Avalon" 263-272
- 2/21 **The British Invasion II: Second Wave**
Read Perone
- 2/23 **Folk/Rock:** Bob Dylan, the Byrds (and Others)

- Read Hall 87-112, and Stokes, "Roll Over, Frankie Avalon" 252-262.
- 2/28 **US Psych Rock**
Read Hall 122-131, Zimmermann 22-36, and Walker 92-97 and 122-126.
Case Study: San Francisco and Other Scenes
- 3/2 **The Psychedelic Bandwagon**
Read Gitlin.
Case Studies: The Animals and The Chambers Bros
- 3/7 **"Beatle Bones and Smokin' Stones"**
Read Hall 114-122, Whiteley, and Reising & LeBlanc.
- 3/9 **UK Psych Rock**
Read Hall 131-147 and Pattie, "The 1960s"
Case Study: The Power Trios
- 3/14 **Interim Project Presentations**
- 3/16 **Interim Project Presentations**
- 3/21 **Spring Break**
- 3/23 **Spring Break**
- 3/28 **Back to the Roots: Country/Rock and Blues/Rock**
Read Stokes, "The Counter-Counterculture" and Zimmermann 36-51
- 3/30 **Prog Rock**
Read Hall 150-165 and selection from Macan
Case Study: Deep Purple
- 4/4 **Hard Rock/Heavy Metal**
Read Hall 153-159
- 4/6 **Glam Rock**
Read Auslander, "Glamology" and Pattie, "Playing Theatre"
- 4/11 **Singer-Songwriter**
Read Hall 165-167 and Tucker, "The Invasion of the Singer-Songwriters"
- 4/13 **Punk Rock**
Read Hall 180-188 and Pattie, "Real Theatre"
- 4/18 **Rock Music on Radio and Television in the 1970s**
- 4/20 **Project Presentations**

4/25 **Project Presentations**

5/1 **Projects Due on T-Square by 11:55 PM**