

**MUSIC 9: ROCK: THE EARLY YEARS**  
**UNIVERSITY OF CALIFORNIA, IRVINE**  
**WINTER 2020**

**Rock: the early years** is an introduction to the roots of Rock 'n' Roll, and to the music of its most important practitioners from the 1950s through 1974. The course will be taught through period-specific readings and music, with attention to both musical form and style, and to the cultural and historical context in which the music developed. We are going to see and hear the history of Rock through the eyes and ears of the classic Rock critics who elevated the music to its pre-eminent role in reflecting and shaping culture, and we will discuss and debate the influences, styles and values of the music in its era and beyond. **Discussion sessions** on Fridays will promote listening skills and course review. You must sign up for one of eight.

No formal musical training is necessary for class participation.

**TIME & PLACE**

Time: Tuesday & Thursday, 12:30–1:50 P.M.  
Place: Winifred Smith Hall (WSH 180)

**CONTACT INFORMATION**

Instructor: Amy Bauer  
Email: [abauer@uci.edu](mailto:abauer@uci.edu)  
Office: CAC 3043  
Office hours: Tuesday 2:00–3:00 P.M. and by appointment

TAs: Corey Fogel ([cfogel@uci.edu](mailto:cfogel@uci.edu)), Isaac Hayes ([ihayes@uci.edu](mailto:ihayes@uci.edu)), James Igenfritz ([jilgenfr@uci.edu](mailto:jilgenfr@uci.edu)), and Paul David Flood ([floodp@uci.edu](mailto:floodp@uci.edu)).  
Office: TBA  
Office hours: TBA

There are no office hours in week 1. Please make an appointment if you need to speak with us.

For all non-confidential queries, please post questions to Canvas. (See below.)

Please check your UCI email account on a regular basis for important information related to this course.

**ASSESSMENT**

Attendance	10% total
Canvas quizzes % class participation	15% total
Midterm	20% total
Final	30% total
Paper	25% total

**COURSE MATERIAL**

## Texts

Music 9 has a pdf reader for this class available at the class website:

<https://music.arts.uci.edu/abauer/2.1/> (linked to the Canvas site).

## Listening

Links to individual streaming playlists for each week are available on each page of the class website, and at the [master listening page](https://music.arts.uci.edu/abauer/2.1/listening.html): <https://music.arts.uci.edu/abauer/2.1/listening.html>.

### CLASS WEBSITE

URL: <https://music.arts.uci.edu/abauer/2.1/>

Streaming audio login:

Username: music9

Password: chuckberry

### COURSE AT A GLANCE

1	1/7: Introduction & Precursors of Rock	1/9: Precursors of Rock
2	1/14: The 1950s	1/16: The 1950s
3	1/21: The 1950s	1/22: The early 1960s
4	1/28: The early 1960s	1/30: Review for Midterm
5	2/4: Midterm Exam (in class)	2/6: The mid 1960s
6	2/11: The mid 1960s	2/13: The mid 1960s
7	2/18: The mid 1960s	2/20: The late 1960s
8	2/25: The late 1960s	2/27: The late 1960s
9	3/3: The early 1970s	3/5: The early 1970s
10	3/10: The early 1970s	3/12: Review for exam
Final	<i>Friday March 20, 10:30–12:30 p.m. WSH</i>	

Discussion sections are all on Friday, and will be held in the **Music and Media** building:

Discussion 1: 11:00am–11:50, MM 316	Discussion 5: 1:00pm–1:50, MM 316
Discussion 2: 11:00am–11:50, MM 116	Discussion 6: 1:00pm–1:50, MM 116
Discussion 3: 12:00pm–12:50, MM 316	Discussion 7: 2:00pm–2:50, MM 316
Discussion 4: 12:00pm–12:50, MM 116	Discussion 8: 2:00pm–2:50, MM 116

### HOW TO GET HELP

If you have any questions about the class or need help with any of the assignments, you should do the following:

1. Come talk to one of us during our office hours. There is no need to make an appointment, but it may be useful to contact us ahead of time if there is something specific you want to discuss. For those of you who cannot attend any of our official office hours, please email one of us to make an appointment for a different time.
2. Use the discussion boards on Canvas. If you are confused about something, there is a fairly good chance someone else is too. Keeping all questions and answers in one place should build a useful resource for the whole class. Feel free to respond if you know the answer.

3. For questions about your individual performance in this class or for anything confidential that cannot be discussed on Canvas, please email us or come talk to us in person.

Note: please use your UCI email account and include your full first and last name in all email correspondence with the TAs or professor. If you are asking about grades, it is helpful to include your student ID number. We will not answer any emails sent from non-UCI account or lacking your full name.

Scott Stone (Research Librarian for Performing Arts) is available to help you. You can contact him via email (stonesm@uci.edu) and/or visit him during one of his office hours (time and place TBA).

If you need help writing your papers, you can also visit UCI's Writing Center. Its staff and peer tutors can help you in person, and their website includes useful online resources:

<http://www.writing.uci.edu/writingcenter.html>

#### USE OF ELECTRONIC DEVICES IN CLASS

**Use of laptops, phones, and other electronic devices is not permitted in lectures.** We will spend a large part of class listening, and you will be quizzed on the sound as well as the substance of the lecture. I recommend pen and paper to take notes. I will make select slides from class available on the website.

#### CLASS PROTOCOL

During lectures, I expect you to respect me, the TA, and your fellow students by paying attention. If you are disruptive in class (by texting, chatting, doing homework for another class, etc.), you will be asked to leave. It may also result in a lower grade for the class.

This is a class on popular music from the 1940s through 1974, and some of the assigned reading will not conform to the norms of current discourse. Try to see the issues and music discussed from the vantage point of someone from an earlier era. If something in the class is making you uncomfortable, please come to talk to one of us.

#### ACADEMIC HONESTY

All your work for this course must be entirely your own, and must conform to UCI's policies on academic honesty, which are explained at <http://www.honesty.uci.edu>.

You must not collaborate on quizzes or claim attendance for someone else. We will be counting the number of students and making sure the number matches the answer we receive.

Any violation of academic honesty will be penalized to the full extent allowed by UCI policy. This will mean, at the very least, a failing grade for the assignment in question and a letter in your academic file. It may also result in an F for the entire class.

In addition, the class reader and website are under copyright; you may not distribute them without permission.

#### SPECIAL NEEDS

If you have a disability that affects your performance in this course and requires special treatment, you must document it through the Disabilities Services Office and have them contact me at the beginning of the quarter to establish the necessary arrangements.

#### WEEKLY ASSIGNMENTS

You are required to do the assigned listening and reading (where applicable) *before* the first lecture on each topic. The assignments are subject to change. Check the class website for the latest update.

## ASSESSMENT IN DETAIL

There is a **midterm** and **final exam** for this class.

### **Attendance (10%)**

Attendance will be taken formally in discussion sections, informally in class. Exams and quizzes will be based in large part on material presented in class, in the form of videos and lectures that supplement the class reader.

### **Canvas quizzes and Class Participation (15%)**

You will receive full credit simply for responding to quizzes and for registering during class. You will also receive *extra* credit for participation in class discussion; please identify yourself so the TA can make a note of your contribution.

### **1 paper (25% total)**

You will write one short paper for this class. You will find the details below and at the website under “paper.”

But first: a warning. Short writing assignments like these are both easier and harder than longer essays. On the one hand, you only have to write two to three pages; on the other, it is all too easy to say nothing at all in 500–750 words. Treat these short papers as clear, well-reasoned, and articulate pieces of music criticism. You should formulate your opinion in the first sentences, and then use a series of short paragraphs to present evidence to back up your opinion. You must discuss the music as part of the way you bolster your argument, i.e., you must write about what it sounds like. Don’t fall into the common trap of discussing just the words and/or the visual aspects. This is a class on music. **If you do not write about the music (i.e., what it sounds like), you will not get a grade higher than B.**

You do not have to consult outside sources. But you may wish to, in which case you must cite your sources, all of which (internet or written) must include an author. Failure to cite sources is a violation of UCI’s Academic Honesty policy. (See above.) Use the guidelines set out by the *Chicago Manual of Style*. You can access the entire manual via ANTPAC, and this website has a good overview:

<http://citesource.trincoll.edu/chicago/>

Prose style counts. Proof read! Your grade will be lowered for poor writing (including spelling errors, grammatical errors, disorganized paper, poorly-worded writing, incorrectly formatted footnotes, etc.)

Feel free to write in the first person and to express your own opinions, but make sure you support your thoughts with appropriate evidence.

Make sure your paper conforms to the following format:

- Use double spacing.
- Use 1” margin on all 4 sides.
- Include page numbers.
- Use size 12 font. No novelty fonts.
- Include page numbers.
- Make sure your name and student ID number is on the paper.

- If you use secondary sources, you must include a bibliography on a separate page. All citations must conform to the *Chicago Manual of Style*.
- Please upload your files as PDFs.
- If you cite a **recording** not found on our playlist, use the format of the *Chicago Manual of Style*: Last name, First name of performer/band name. Album Title. Record label Number of recording, Year of recording, format.
- If you watch any online **video** as part of your research, use the format of the *Chicago Manual of Style*: “Title.” YouTube Video, [Duration]. From [information about production, if available]. Posted by [username], [Date]. URL.

Your grade will be lowered if you do not follow these guidelines

Late assignments will be deducted one full grade per day, e.g., an “A” paper will become a “B” paper.

### **Paper**

Due: Thursday March 12, 5 P.M. (DropBox in Canvas)

Length: 2–3 pages

Choose one of the following topics:

1. **Scenes:** Choose **one** of the following three seminal rock cities—Memphis, New York City, or Los Angeles—and describe how the popular musical scene changed over the period of time covered by this course. Refer to those articles in your readings that discuss music in each city, and discuss the career of musicians associated with that musical scene, as well as the music businesses that may be found there (this could include radio, recording companies, recording studios, or well-known clubs).
2. **The Songwriter’s Art.** Discuss how song-writing has changed from the early 1950s to 1972. Who wrote the majority of songs at the dawn of rock? When does this model change? What factors complicate the notion of a “composer” in rock and roll? How were composers paid for their contributions? Refer to those articles in your readings that discuss songwriters, and discuss the musicians associated with those writers.
3. **The Rock Writer.** Little was written about Rock 'n' Roll during its formative years in the 1950s, but by the mid-1960s a new generation of journalists, historians and arts critics began writing about the music with passion and verve, convinced of the cultural and musical value of Rock. Pick two or more of the writers included in your anthology (or look up more of their work), and compare and contrast their writing topics and styles. How did they treat Rock music? Did their writing tend toward the personal, the sociological, or the historical? How do you see them fitting into the modern history of how we think of Rock music?
4. **Music Analysis.** Choose at least **three songs** from our listening list that have something in common (they may be by the same artist, or they may be on the same theme, or they may have the same instrumentation). Discuss the musical structure, instrumentation, arrangement, and production sound of the songs. Compare and contrast the songs, and evaluate why they are successful. You may refer to cover versions of each song to make your argument (see above for how to cite videos and songs.)
5. **Style and Influence.** Pick two major figures/bands from two different eras; the earlier figure must have a demonstrable influence on the latter. Discuss the career of the earlier musician(s) and how the later figure(s) modeled themselves upon the earlier one. Discuss as well how the later figure(s) expanded on the earlier style or took it in a different direction. How did each musician or band relate to the music business as it existed in that era?