

MUSC 171X
Social History of Popular Music
Fall 2016, Dunning Auditorium
Tuesdays 11:30 – 1:00 and Fridays, 1:00 – 2:30
Office Hours: Tuesdays, 2:00 – 4:00 or by appointment

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Office Hours

Office hours will be held Tuesdays from 2:00 – 4:00 in Room 305 Harrison-LeCaine Hall. You do not need to make an appointment for office hours if you want to stop by to speak with me. If this time does not work for you, please send me an email and we will set up another time.

Course Description

This course is a survey of Western popular music from the late 19th century to the present within which we focus on musical genres, individual artists and groups, record labels and stylistic trends. The course is not intended to be comprehensive; instead, representative examples are explored in more depth to facilitate a more thorough understanding of musical sounds and structures.

Learning Outcomes

The learning outcomes of this course are:

- 1) To recognise and define musical concepts and elements in popular songs;
- 2) To compare and contrast musical elements and intentions;
- 3) To recall persons, events, and themes critical to the development of popular music;
- 4) To understand the social, cultural and historical influences that shaped the musical genres covered in class.

Academic Integrity

Academic integrity is constituted by the five core fundamental values of honesty, trust, fairness, respect and responsibility (see www.academicintegrity.org). These values are central to the building, nurturing and sustaining of an academic community in which all members of the community will thrive. Adherence to the values expressed through academic integrity forms a foundation for the "freedom of inquiry and exchange of ideas" essential to the intellectual life of the University (see the Senate Report on Principles and Priorities at:

<http://www.queensu.ca/secretariat/policies/senateandtrustees/principlespriorities.html>).

Students are responsible for familiarizing themselves with the regulations concerning academic integrity and for ensuring that their assignments conform to the principles of academic integrity. Information on academic integrity is available in the Arts and Science Calendar (see Academic Regulation 1 <http://www.queensu.ca/artsci/academic-calendars/2011-2012-calendar/academic-regulations/regulation-1>), on the Arts and Science website (see <http://www.queensu.ca/artsci/academics/undergraduate/academic-integrity>), and from the instructor of this course. Departures from academic integrity include plagiarism, use of unauthorized materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen's. Given the seriousness of these matters, actions which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment to the failure of a course to a requirement to withdraw from the university.

Copyright of Course Materials

This material is copyrighted and is for the sole use of students registered in MUSC 171X. This material shall not be distributed or disseminated to anyone other than students registered in MUSC 171X. Failure to abide by these conditions is a breach of copyright, and may also constitute a breach of academic integrity under the University Senate's Academic Integrity Policy Statement.

Grading Scheme

Online Test 1, Tuesday, October 4 from 11:45 pm to 12:05 pm (20 minutes total)
(based on material from weeks 1-2 inclusive): 10%

Online Test 2, Tuesday, October 18 from 11:45 to 12:15 (30 minutes total)
(based on material from weeks 1-4 inclusive) 20%

Online Test 3, Tuesday, November 15 from 11:45 pm to 12:25 (40 minutes total)
(based material from weeks 4-9, inclusive) 20%

Final Exam

(based on material from weeks 5-12, inclusive)
The final examination will be written on-site during the final examination schedule): 50%

Testing

Students are required to complete three online tests and one on-site final examination. You are responsible for marking the test dates in your calendars (with an alarm reminder if necessary) and the tests will not be extended beyond those dates. Students will only have the opportunity to write the tests after the designated window if they have a medical excuse in which case official documentation from a medical professional will be required. No other reason will be considered acceptable. If you require any accommodations for writing the tests, please provide me your documentation by class time on Friday, September 23. You will have one attempt to take the tests and

the tests are time sensitive. If you experience any difficulty accessing the tests, or if your grade does not appear when they are released, please inform Dr. Pegley immediately.

Final Examination

The final examination will be written in the final examination timetable. The date of this exam will be released by the University in October. Traditionally, this exam is scheduled late in the timetable, so you cannot book travel until you know the date. You will not be given the opportunity to write the exam at another time for personal reasons.

Grading Method

All components of this course will receive numerical percentage marks. The final grade you receive for the course will be derived by converting your numerical course average to a letter grade according to Queen's Official Grade Conversion Scale:

Queen's Official Grade Conversion Scale

Grade	Numerical Course Average (Range)
A+	90-100
A	85-89
A-	80-84
B+	77-79
B	73-76
B-	70-72
C+	67-69
C	63-66
C-	60-62
D+	57-59
D	53-56
D-	50-52
F	49 and below

Accommodation Policy

If you require accommodation for your examinations, please ensure you are registered with Disability Services and present Dr. Pegley with the appropriate documentation the first week of classes.

Textbook/Musical Examples

Textbook: Larry Star and Christopher Waterman, *American Popular Music From Minstrelsy to MP3* Fourth Edition. New York and Oxford: Oxford University Press, 2014. Available in the Bookstore.

The course syllabus, discussion board, and other course resources are available on OnQ. To login, go to: <http://www.queensu.ca/its/onq> and find MUSC 171 in your course list.

There are study guides for the first four weeks of material available on OnQ, by week. These are guides only and are not intended to be comprehensive. Instead, use them to help structure your studying.

Please do not read blue listening guides unless directed to do so.

Course Outline

Week 1: September 12

Introduction to course; Introduction to musical elements; Introduction to structural analyses

Reading: None, please buy textbook this week and begin reading for Week 2.

Week 2: September 19

Early American Euro- and African-American Musics

(The Tin Pan Alley Era; Country Music; Ragtime, and African-American Work Songs)

Listening: Examples 1-4

Reading: 54 to 59; 61 to 68; 105 to 110; 121 (from "Tin Pan Alley and Broadway") to 124; 143 (from "Early Country Music: Hillbilly Records") to 154

Week 3: September 26

African American Musics at the Margins

(Country Blues and Classic Blues; Gospel Music; Honky Tonk Piano Music)

Listening: Examples 5-8

Reading: 126 (from "Race Records") to 143 (up to "Early Country Music: Hillbilly Records")

Week 4: October 3

Online Test 1; From the Margins to the Mainstream

(Swing Bands; Rhythm and Blues)

Listening: Examples 9-10

Reading: 155 to 161; 168 to 172; 205 (from "The Rise of the Big Singers") to 209; 220 to 223 (including "Listening Guide for 'Choo Choo Ch'Boogie'")

Online Test 1: You will take the online test at your own location in class time on Tuesday, October 4. Regular class will be held on Friday, October 7.

Week 5: October 10

Rhythm and Blues, continued; Early Rock 'n' Roll

Listening: Examples 11-14

Reading: 228 (include "Listening Guide") to 229; 240 to 246; 252 (from "The Rock 'n' Roll Business") to 255; 258 (from "Early Rock 'n' Roll Stars on the R&B Side") to 264

Week 6: October 17

The Beatles; Online Test 2

Listening: Example 15

Reading: 302 (from "The Beatles, the British Invasion, and the American Response") to 305

Online Test 2: You will take the online test at your own location in class time on Tuesday, October 18. Regular class will be held on Friday, October 21.

Week 7: October 24

The “Other” Music of the 1960s: Folk and Girl Group Musics (The Sounds of Philles and Motown)

Listening: Examples 16-18

Reading: 339 (from “Urban Folk Music in the 1960s: Bob Dylan”) to 345; 284 to 296

Week 8: October 31

Stax and Stones; The Late 1960s Meets the Musical Reactions of the 1970s

Listening: Examples 19-22

Reading: Box 9.2 “Other British Invasion Bands” (311-312); 348 (from “The Counterculture and Psychedelic Rock”) to 360 (up to “The Doors and ‘Light My Fire’”); 368 to 372; 381 (from “Rock Comes of Age”) to 387 (up to box 11.2 “Album Art”); 467 (from “*Born in the USA* (Bruce Springsteen, 1984)”) to 470 (up to “*Graceland* (Paul Simon, 1986)”)

Week 9: November 7

Disco; The Backup Singers

Listening: Example 23

Reading: 400 (from “Night Fever”: The Rise of Disco”) to 403

Class Two: Video: *20 Feet from Stardom* (Examination Questions on this video will be provided in class)

Week 10: November 14

Online Test 3; Punk

Listening: Example 24

Reading: 423 (from “Psycho Killer”: 1970s Punk and New Wave”) to 432

Online Test 3: You will take the online test at your own location in class time on Tuesday, November 15. Regular class will be held on Friday, November 18.

Week 11: November 21

Heavy Metal

Listening: Examples 25-27

Reading: 389 to 391 (including the “Listening Guide”)

Week 12: November 28

Rap and Pop

Listening: Examples 28-32

Reading: 437 (from “‘Rapper’s Delight’: The Origins of Hip Hop”) to 441; 450 to 467 (up to “*Born in the USA* (Bruce Springsteen, 1984)”)

MUSC 171 Listening Examples

1. Ethel Merman, "I Get a Kick Out of You," 1934
2. Gene Autry, "You Are My Sunshine," 1941
3. Scott Joplin, "Maple Leaf Rag," 1899
4. Mississippi Inmates at Parcham Farm, "Old Alabama," 1947
5. Blind Lemon Jefferson, "That Black Snake Moan," 1926
6. Sippie Wallace with Louis Armstrong (trumpet) and Artie Starks (clarinet) "Have You Ever Been Down," 1927
7. Reverend R.C. Crenshaw and Congregation, "I Love the Lord," 1959
8. Meade "Lux" Lewis "Honky Tonk Train Blues," 1935
9. Duke Ellington, "Conga Brava," 1940
10. Louis Jordan, "Choo Choo Ch'Boogie," 1946
11. Big Joe Turner, "Shake, Rattle and Roll," 1954
12. Bill Haley and His Comets, "Shake, Rattle and Roll," 1954
13. Big Mama Thornton, "Hound Dog," 1952
14. Elvis Presley, "Hound Dog," 1956
15. The Beatles, "I Wanna Hold Your Hand," 1964
16. Bob Dylan, "The Times They are a Changin'," 1963
17. The Ronettes, "Be My Baby," 1963
18. The Supremes, "Stop! In the Name of Love," 1965
19. Sam and Dave, "Soul Man," 1967
20. Rolling Stones, "(I Can't Get No) Satisfaction," 1965
21. The Beatles, "A Day in the Life," 1967
22. Bruce Springsteen, "Born to Run," 1975
23. Van McCoy, "The Hustle," 1975
24. Sex Pistols, "God Save the Queen" 1977
25. Muddy Waters, "You Need Love," 1962
26. Led Zeppelin, "Whole Lotta Love," 1969
27. Van Halen, "Runnin' With the Devil," 1978
28. Chic, "Good Times," 1979
29. Grandmaster Flash & the Furious Five, "The Adventures of Grandmaster Flash on the Wheels of Steel," 1981
30. Grand Wizard Theodore and Kevie Kev Rockwell, "Military Cut," 1983
31. The Sugarhill Gang, "Rapper's Delight," 1979
32. Michael Jackson, "Beat It," 1983