GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:
Copy and paste current course information from Class Search/Course Catalog.

College/School: Herberger Institute for Design and the Arts
Department/School: School of Music

Prefix: MU  Number: 354  Title: Popular Music  Units: 3

Course description: In-depth study of a specific topic in the history of popular music. Emphasizes aural analysis and synthesis of historical data with musical phenomena to create new perspectives.

Is this a cross-listed course?  (Choose one)  If yes, please identify course(s):

Is this a shared course?  Yes  If so, list all academic units offering this course:

Note: For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics?  Yes

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Requested designation: (Choose One)

Note: a separate proposal is required for each designation.

Eligibility: Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Jacobs@asu.edu.

Submission deadlines dates are as follows:
For Fall 2019 Effective Date: October 5, 2018
For Spring 2020 Effective Date: March 8, 2019

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas
With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist

Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (NS/NSG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:
  ☑ Signed course proposal cover form
  ☑ Criteria checklist for General Studies designation being requested
  ☑ Course catalog description
  ☑ Sample syllabus for the course
  ☑ Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:
Name Heather Landes  E-mail heather.landes@asu.edu  Phone 480-727-9958

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Heather Landes  Date: 2/28/19
Chair/Director (Signature):

Rev. 7/2018
MUS 354 Popular Music

Mandatory Review Proposal

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MUS 354: Popular Music – HU general studies designation, periodic mandatory review

The MUS 354 course includes in-depth study of a specific topic in the history of popular music. Each topic course emphasizes aural analysis and synthesis of historical data with musical phenomena to create new perspectives.

A number of popular music topics are offered under the MUS 354 course number. Per ASU Policy, it is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the guidelines.

As Director of the ASU School of Music, I confirm that all of the topics courses that we are offering comply with general studies HU designation criteria 2, 4b and 4c by requiring students to analyze and interpret musical repertory, to develop an understanding of the particular historical timeframe in which the music was created allowing students to make connections between the particular sociohistorical shifts that influenced both the creation and the development of the music, and by inviting students to consider the aesthetic systems and values in the arts, and the aesthetic experience and creative process of musicians and the societal and historical contexts that contributed to the emergence of the musical genre.

For the purposes of this review, we are providing three examples of topics courses.

1) Jazz Giants

DESCRIPTION:
This course introduces students to the rich and diverse world of five of the most important figures in Jazz history. After a brief introduction to general musical terms and concepts and a look at significant cultural events such as “Jim Crow” laws, the Great Migration and the Civil Rights Movement, we will study in depth the lives and music of these five great American musicians. No previous musical knowledge or experience is required.

COURSE OUTCOMES:
- Students will gain an understanding of the structure and composition of jazz.
- Students will develop an ability to listen thoughtfully to jazz music.
- Students will gain an appreciation for jazz as American art music.
- Students will gain an appreciation for all musics.
- Students will gain an understanding of the lives of five remarkable jazz musicians, their journey and struggles, and how socio-economic, cultural and historical events shaped their lives and music. Students will learn how they each overcame the obstacles of racism and met the challenges of making great music.

LEARNING OBJECTIVES:
- Students will define musical terms such as beat, tempo, pitch, melody, chord, comping.
• Students will describe their understanding of jazz as American art music and its ties to popular music, what improvisation and swing rhythms are and their place in jazz, common song forms like the the 12 bar blues and the 32 bar AABA song form, the inner workings of the jazz band – the roles of each member of the band, the roadmap of a jazz performance and how a piece progresses from beginning to end.

• Students will investigate the history of jazz and its development through the lives and music of five remarkable musicians: Louis Armstrong (1901-1971), Duke Ellington (1899-1974), Mary Lou Williams (1910-1981), Thelonious Monk (1917-1982), and John Coltrane (1926-1967).

2) The Beatles

DESCRIPTION

“Beatles” is a survey of the group’s music from 1958-1970, the interpersonal relationships among its members, and the historical and social contexts of the group’s emergence, development, and eventual break-up. As befits a course in music, the primary emphasis of the course is the music itself. Students will encounter a generous sampling of the important music of the Beatles. Through careful listening and guidance from the course materials, students will develop a musical understanding of the history of this important musical group and a greater awareness of its musical and cultural significance.

COURSE OUTCOMES:

• Students will examine in detail perhaps one of the most important rock bands in the history of popular music through their songs and their lives.

• Students will gain an appreciation for musical styles, influence and impact, and a chronological understanding of the development of this iconic group from early recordings to final releases.

• Students will gain an understanding of the musical elements and historical background of the pop quartet through four chronological phases as follows:
  o Phase One (1958-63) examines the formative early song writing years.
  o Phase Two (1964-66) begins with the very successful pop songs and American tours and continues through their early studio experiments.
  o Phase Three (1967-68) focuses on their psychedelic period, examining their studio concept albums.
  o Phase Four (1969-70) concludes with an emphasis on individual composing styles and final recordings.

LEARNING OBJECTIVES:

• Students will listen to examples drawn from the Beatles’ popular recordings and rarities, will analyze them for instruments used, studio innovations, vocal techniques, song writing processes, and musical personalities.

• Students will analyze and interpret a plethora of songs, albums, and styles, demonstrating a deep understanding of the group’s standard and unreleased repertoire.

• Students will analyze the influence of the Beatles’ music on musicians and musical styles, and on fans and detractors in Great Britain, the U.S., and around the world.

• Students will investigate important social movements and cultural influences during their 12 years together, including the Vietnam War, the Civil Rights movement in the US, youth culture of the 1960s and drug use, and their individual personal developments.
• Students will create study plans from posted lists of songs, artists, albums, unit objectives, or other information in the Classroom section of the course website.


DESCRIPTION:
Classic Rock is an introductory survey of the first 30 years of the rock era, tracing the development of rock from its disparate roots through the first half of the 1970s. The course focuses mainly on three aspects of this development: defining rock multidimensionally, charting its evolution, and describing its range. This information is presented against the backdrop of the substantial cultural changes during rock’s first generation. No previous musical knowledge or experience is required.

COURSE OUTCOMES:
• Students will develop a firm aural/conceptual connection between the sounds, rhythms, and other musical elements of rock, and the terms used to identify them.
• Students will gain a music-based understanding of the early rock era: how rock and roll coalesced from multiple musical sources, evolved into rock; why rock was such a revolutionary music; how the music continued to diversify in the early seventies, and how rock was influenced by historical and sociocultural events.
• Students will use this conceptual understanding to enhance awareness of musical features heard on course playlist tracks and how they interact to shape musical style.
• Students will use this style-based understanding to enhance awareness of connections, contrasts, and patterns of influence within and between generations.
• Students will contextualize both styles and individual tracks by studying the relationship between musical events, lyrics (when present), and the social and cultural settings in which the styles and tracks appeared.
• Students will develop the ability to identify and describe with some precision music not presented in the course.

LEARNING OBJECTIVES:
• Students will define musical terms in the anatomy of rock songs such as chorus, verse, beat, tempo, rhythm, riffs and hooks, melody.
• Students will describe the European, African, and American historical musical traditions that led to the evolution of rock music including folk, minstrelsy, ragtime, blues, boogie woogie, swing, Black Gospel, country, honky tonk, Afro-Cuban, and rhythm and blues musics.
• Students will investigate the evolution of the musical periods that make up the Rock Era before 1975 from the emergence of rhythm and blues after 1945 to the first half of the sixties, and the most eventful decade in the history of rock from 1965-1975.
• Students will synthesize their understanding of this music with historical knowledge of American values in the 1950s, 1960s and 1970s, drug culture, gender and race, the influence of Black music of the 1960s, Black issues, protest music, and the Civil Rights movement.
Arizona State University Criteria Checklist for

HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td></td>
<td>1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.</td>
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<tr>
<td>☑</td>
<td>2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</td>
<td>Syllabus, Texts, Course Itineraries</td>
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<td>3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</td>
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<td>4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:</td>
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<td>a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<tr>
<td>☑</td>
<td>b. Concerns aesthetic systems and values, especially in literature, arts, and design.</td>
<td>Syllabus, Texts, Course Itineraries</td>
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<td>☑</td>
<td>c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</td>
<td>Syllabus, Texts, Course Itineraries</td>
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<td>d. Concerns the analysis of literature and the development of literary traditions.</td>
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THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:

- Courses devoted primarily to developing skill in the use of a language.
- Courses devoted primarily to the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<tbody>
<tr>
<td>#2: Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
<td>The MUS 354 course includes in-depth study of a specific topic in the history of popular music. It emphasizes aural analysis and interpretation through active listening; students develop an understanding of the key features of the musical style, define musical terms and structures that assist the listener in recognizing musical form, and key features of the genre's or musical artist(s)' creative output. Each topic features robust sociohistorical framing to help students place this music, and the broader aesthetic systems in which it was developed and received, in broader political and sociohistorical context. The Jazz Giants topic introduces students to the rich and diverse world of five of the most important figures in Jazz history: Louis Armstrong (1901-1971), Duke Ellington (1899-1974), Mary Lou Williams (1910-1981), Thelonious Monk (1917-1982), and John Coltrane (1926-1967). It is through these musicians that students gain understanding of the historical and cultural context of the times in which they lived. The Beatles course provides listening assignments throughout the chronology of the four phases of this important group's existence and gives students the opportunity to discover aesthetic changes and innovations to music over time, and develop an understanding of the creative output as a means of communication. Students explore aesthetic experiences of musical sound, their own reactions to the music, and the relationship between the sociohistorical contexts and the music itself. These courses assign substantial listening repertory in each unit with which students practice active listening (identifying key musical features, style, historical period, etc.) as demonstrated in lectures. Students' active listening abilities and historical knowledge are then tested through assessments.</td>
<td>Through lectures, readings and listening repertory, students explore the aesthetic changes and innovations to music over time, and develop an understanding of the creative output as a means of communication. Students explore aesthetic experiences of musical sound, their own reactions to the music, and the relationship between the sociohistorical contexts and the music itself. These courses assign substantial listening repertory in each unit with which students practice active listening (identifying key musical features, style, historical period, etc.) as demonstrated in lectures. Students' active listening abilities and historical knowledge are then tested through assessments.</td>
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innovations over time as well as those aesthetic changes' relationship with British and American countercultural movements and important innovations in the field of recording technology.

The Classic Rock course builds an understanding of the early rock era: how rock and roll coalesced from multiple musical sources—many from relatively unheralded African-American sources—and evolved into rock; why rock was such a revolutionary music; how the music continued to diversify in the early seventies; and how rock was influenced by historical and sociocultural events.

American popular culture and music, the early and later innovative changes in the recording studio, the introduction of new instruments and sounds, the influence that societal changes had on their music (See course itinerary: readings, listening lists, pp. 1-5). This topic asks students to contextualize the Beatles' specific influence within broader shifts in American popular culture during the time of the British Invasion and the rise of psychedelic counter culture. It also asks students to explore the impact of new innovations in studio recording technology on the band's aesthetic development. (See course itinerary, readings, listening lists, pp. 1-5).

The Classic Rock course includes significant emphasis on listening, interpreting and analyzing the music of the time period. (See course text table of context, chapters 2-4, European and African Music Traditions in the New World - listening includes roots of Rock: folk music, minstrelsy, ragtime, popular song, blues, boogie woogie, swing, Black Gospel, country, honky tonk, Afro-Cuban, Mambo, Rhythm and Blues; see Chapters 5-6, Beginnings of Rock and Roll - listening includes Electric Blues, Rockabilly, Doo-wop, Wall of Sound, Rock and Roll to Rock; see Chapters 7-14, The Rock Era - listening includes Motown and Soul, American Sound, Philadelphia Sound, Singer-Songwriters; New Innovations. Notably, this topic also asks students to interrogate rock music's stylistic relationships with closely related genres more commonly associated with African American culture (blues and Motown, for example) (See course itinerary, course text table of contents).

#4b: Concerns aesthetic systems and values in the arts (popular music.)

<table>
<thead>
<tr>
<th>Each topic includes discussion of historically and culturally specific aesthetic systems and values that yielded the conditions of possibility within which various forms of popular music rose to prominence.</th>
<th>Each topic includes lectures, readings and listening assignments that synthesize the particular musical genre or artist(s) role in reacting to, communicating about, and influencing historically and culturally specific events, and the conditions which allowed the music to be heard and celebrated.</th>
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<tr>
<td>The Jazz Giants topic emphasizes shifts in aesthetic values that informed and were informed by each of the five significant musicians' careers.</td>
<td>The Jazz Giants topic emphasizes shifts in aesthetic values that informed and were informed by each of the five main participants' careers: Louis Armstrong and the post Plessy v. Ferguson syncretism of Eurocentric and Afrocentric aesthetics in New Orleans; Duke Ellington and the Washington DC &quot;Racial Uplift&quot; movement among middle class African-Americans, the segregated auto-</td>
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<td><strong>Humanities and Fine Arts [HU]</strong></td>
<td>complex world issues (Civil Rights, anti-War), the Avant-Garde and counter-culture experimentation.</td>
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<td><strong>Page 5</strong></td>
<td>The classic rock topic emphasizes the specific shifts in popular culture and aesthetic systems in the post-WWII United States.</td>
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<td>The Beatles topic addresses the post-World War II rise in popularity of American popular music—most notably blues—in the UK and its attendant re-branding in the US as a British import during the &quot;British Invasion.&quot; It also addresses the Beatles rise in popularity and their willingness to address important societal issues through song, the Beatles gradual integration of various developments in Avant Garde classical music and counter-cultural aesthetic experimentation across genres into their sound. (See course itinerary, pp. 1-5).</td>
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<td><strong>#4c: Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</strong></td>
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<td>This course examines a broad range of music styles, and provides students with a deeper understanding of each topic's musical repertoire, the historical and societal contexts in which the work was created and that contributed to the emergence of the genre.</td>
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<td>The Jazz Giants course follows the chronological development of five great American jazz musicians through listening, reading assignments and lectures that address the significant historical and societal contexts during the creation of this great music such as &quot;Jim Crow&quot; laws, the Great Migration and the Civil Rights Movement, and provides an understanding of the genre.</td>
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</table>
The Beatles topic covers musical elements and historical background of the pop quartet through four chronological phases as follows:
Phase One (1958 – 63) examines the formative early song writing years.
Phase Two (1964 – 66) begins with the very successful pop songs and American tours and continues through their early studio experiments.
Phase Three (1967 – 68) focuses on their psychedelic period, examining their studio concept albums.
Phase Four (1969 – 70) concludes with an emphasis on individual composing styles and final recordings.

The Classic Rock topic is a survey of the music of the early rock era (1950-1975) and the music from which it was formed. As befits a course in music, the primary emphasis of the course is the music itself. Students encounter a generous sampling of the important music of the fifties, sixties, and early seventies. Through careful listening and guidance from the course materials, students develop a musical understanding of the history of early rock-era music and a greater awareness of its musical and cultural significance.
contents, chapters 7-14). The course concludes with a comprehensive listening exam requiring students to analyze and interpret the music they hear, and place it in historical context (See syllabus, course outcomes and learning objectives, pp. 1-2; course itinerary, p. 4).
SYLLABUS: MUS 354 Jazz Giants  
Fall 2018  
Course #: 77060

COURSE ADMINISTRATOR: Bryon Ruth  
Course email (for ALL questions regarding content, grading, etc.)  
mus354jazz@gmail.com

COMPUTER SUPPORT: (for ALL questions regarding technical issues)  
mus354jazz@gmail.com

BLACKBOARD SUPPORT: (for All questions regarding issues with blackboard)  
833-278-5080 or help.asu.edu

Because this is an online course, all communication will take place by way of email  
(mus354jazz@gmail.com), NOT in person or by phone.

CLASS LOGIN INFORMATION:  
Go to: https://myasucourses.asu.edu  
Log In.  
Click the “Courses” tab at the top of the page  
Click “MUS 354: Jazz Giants” under “Course List.”

CLASS TEXT:  
Required readings for this course will be found on the course blackboard page.  
There is NO required text book.

LISTENING/READING/VIEWING ASSIGNMENTS:  
These assignments will be available on the course blackboard page itself.

COURSE DESCRIPTION:  
This course introduces students to the rich and diverse world of five of the most  
important figures in Jazz history. After a brief introduction to general musical terms and  
concepts and a look at significant cultural events such as “Jim Crow” laws, the Great  
Migration and the Civil Rights Movement, we will study in depth the lives and music of  
these five great American musicians. No previous musical knowledge or experience is  
required.

WORKLOAD:  
Students should expect to devote at least 2-6 hours each week to this course throughout the semester. Student obligations include readings, listening assignments, recorded lectures, videos and exams.
COURSE OUTCOMES:
• Students will gain an understanding of the structure and composition of jazz.
• Students will develop an ability to listen thoughtfully to jazz music.
• Students will gain an appreciation for jazz as American art music.
• Students will gain an appreciation for all musics.
• Students will gain an understanding of the lives of five remarkable jazz musicians, their journey and struggles, and how socio-economic, cultural and historical events shaped their lives and music. Students will learn how they each overcame the obstacles of racism and met the challenges of making great music.

LEARNING OBJECTIVES:
• Students will define musical terms such as beat, tempo, pitch, melody, chord, comping.
• Students will describe their understanding of jazz as American art music and its ties to popular music, what improvisation and swing rhythms are and their place in jazz, common song forms like the 12 bar blues and the 32 bar AABA song form, the inner workings of the jazz band – the roles of each member of the band, the roadmap of a jazz performance and how a piece progresses from beginning to end.
• Students will investigate the history of jazz and its development through the lives and music of five remarkable musicians: Louis Armstrong (1901-1971), Duke Ellington (1899-1974), Mary Lou Williams (1910-1981), Thelonious Monk (1917-1982), and John Coltrane (1926-1967).

TECHNICAL REQUIREMENTS:
Access to high speed Internet is required for this course. Because this course is delivered entirely via the internet, you are responsible for making sure that the computer you use to access all course materials meets or exceeds the specified computer minimum qualifications as listed on the course website. Also, due to the high media content of this course, you will be required to configure and set up a media player that will consistently play the mp3 files and the mp4 digital clips delivered via the course website. If your computer breaks at any time during the semester, it is your responsibility to locate Internet access for all lectures, assignments, and exams. No make-ups of any type will be allowed due to computer problems on your end, so please locate reliable Internet access during submission of all course work.

You are strongly encouraged not to enroll, or to drop immediately, if you do not have computer experience, if you are not willing or prepared to assume the responsibility of a computer based course, or if you plan to be away from a computer site for an extended time during the semester. Necessary required skills include downloading mp3 audio files as well as digital video clips, surfing the Internet, conferring by email, and other intermediate computer knowledge. If you believe you are unwilling or unable to devote the time necessary to complete this course to your satisfaction, please consider dropping the class as soon as possible.
QUIZZES:
All quizzes will be taken online through the course website. Each quiz will have its own time limit. Please check the time limit before you begin the exam so that you budget your time appropriately. **Please note that there is no final exam!** Once you have completed all of the quizzes you are finished.

REQUIRED SYLLABUS QUIZ:
Download and read the syllabus carefully, then take the required syllabus quiz during the first full week of the semester. Points earned on the syllabus quiz (maximum 15) will be part your final grade. Again, the syllabus quiz is not optional. You must take the syllabus quiz!

COURSE ITINERARY:
This is a self-paced course. Review the course itinerary on the course website and follow it carefully. You will need to budget your time carefully. The course divided into three main units. All of these units are mandatory. **All course work must be completed by Friday, November 30 at 10pm. Put This date in your calendar NOW!!**

TOPIC ASSIGNMENT DISCUSSION BOARDS: In each of the three main units, you are required to submit responses to topic assignment prompts. There are 7 topic assignments throughout the course, and you may select specific prompts in the unit that you are most interested in discussing. These prompts will be drawn from the assigned readings, listening and lectures. You must write at least 150 words for each of these posts, and you will be graded on how well your response addresses the prompt. You must proof your written work as you are graded on proper grammar, spelling, fluidity of writing, and how well you communicate your ideas. You must use your own words and not rely on quotes from the readings or outside sources. Each discussion board response is worth 20 points for a total of 140 throughout the course.

QUIZ RESETS: Important Information!
If you experience computer or technical problems during an exam DO NOT SUBMIT IT! You have only two resets for the entire semester (see Below), so do not reset an exam unless you’ve read and understood this entire paragraph. If you encounter technical problems, first exit the browser, and take appropriate steps to identify and solve the problem with your computer (by using the practice test, moving to a different computer, or contacting technical support). Once you have resolved the problem, then return to the exam page on your course website to reset the exam. Use the practice test again before taking the reset. The system will allow you to reset your own exam if you have not already submitted or reset the exam. **NOTE: Only two resets, total, are allowed for the semester. An exam you choose to reset can only be reset once, so you must take all reasonable steps to resolve any technical difficulties before attempting the reset. No resets will be allowed outside of the exam period.**
TRACKING YOUR GRADE IN THE CLASS:
Your grades can be viewed by clicking on the “Grades” link in the course navigation menu after logging in. Please allow computer support several hours after each exam period has ended to process and post scores. It is your responsibility to keep track of your status in the course by regularly checking your grades, as no academic warnings can be sent due to the large numbers of students enrolled. For that same reason, final grades cannot be submitted until the last possible due date of the semester, and may not be officially posted until after graduation. Please visit the Grades page after you complete the final unit to determine your final grade.

GRADING SCALE:
There are 482 points possible in this class. Quizzes and Listening Exams = 342. Topic Discussion Board assignments = 140. The grades are determined by the percentage of points earned. 90-100% = A, 80-90% = B, 70-80% = C and so on. Scores on the cusp, such as 89% will be bumped up provided the student has completed all assignments.

TESTING (QUIZ) PROCEDURES:
Access to a non-wireless, high speed Internet connection is required test taking. There will be several video clips and a few presentations lasting several minutes. The examinations may include audio and still images. Adequate bandwidth is essential.

Please use headphones or stereo speakers when listening to musical examples. Built-in computer speakers offer poor sound quality, and may reduce scores on assignments.

STUDENT CONDUCT:

No collaboration or use of outside sources of any kind is allowed on any tests, assignments, etc. This includes viewing the course website on your phone or another computer or device while taking them exam, listening to audio excerpts on another students exam, discussing the exam with another student before taking it, and other such behavior. The exams are not open book or open note.

Any violation of this policy will result in sanctions and may result in further disciplinary action. Sanctions may include failure of the course (E), failure by reason of academic dishonesty (XE), and others as outlined by the ASU policy. All violations of the code detected during the term will be sanctioned, even if the assessment has already been graded and points awarded. Do not share your course ID and password with anyone. Log out of the course website when are finished with it. Do not allow another student to use the course website under your password, even if s/he is also enrolled in the course. Each student is fully responsible for all activity that takes place on the course website under his/her password.
SPECIAL ACCOMMODATIONS:
To request academic accommodations due to a disability, please contact the ASU Disability Resource Center www.asu.edu/studentaffairs/ed/drc/
Phone: (480) 965-1234; TDD: (480) 965-9000

This is a very important step, as accommodations cannot be made once an exam has been taken. If you have a letter from their office indicating that you have a disability that requires academic accommodations, please fax the letter to: (480) 965-2659, attn: Professor (named on page one of the syllabus) or scan and email the letter to mus354jazz@gmail.com or have DRC personnel email that address with your information no later than the end of the first full week of the semester. If you qualify as a DRC student, please contact Computer Support immediately regarding any necessary online accommodations. No special accommodations can be given without prior official DRC documentation. Sorry, accommodations cannot be made retroactively.

ADD/DROP INFORMATION:
If you wish to withdraw from this course, it is your responsibility to do so. Course registration changes are processed through My ASU: http://my.asu.edu
Please visit http://students.asu.edu/drop-add or speak with your advisor or college major office for complete information regarding withdraw dates and policies. No late W grades are available, and the grade of I (Incomplete) is no longer an option for MUS 354. As per university policy, students do not qualify for Academic W status if they are not doing acceptable or passing work. ASU policy does not allow an instructor to assign a W simply because a student is dissatisfied with the grade earned.

SEMESTER/COURSE CALENDAR:
It is the student’s responsibility to note important dates at:
https://students.asu.edu/academic-calendar

RELIGIOUS HOLIDAYS:
A list of recognized religious holidays may be found at:
http://students.asu.edu/cora/holidays
Students who will experience exam conflicts while observing any of these holidays must notify the professor within the first 3 weeks of class to arrange for accommodation.

OFFENSIVE MATERIALS DISCLAIMER:
Every effort is made to limit explicit or potentially offensive content in this class without ignoring essential issues in the history of Jazz. This is not always possible when readings contain the sometimes blunt and offensive language of the musicians being studied. In this course you will be required to listen to, view, read, and analyze materials that you may find offensive. We do not intend in any way to offend, nor do we as the content and technical team, the School of Music, the Herberger Institute of Design and the Arts, or Arizona State University share in the opinions of the musicians and their songs or stories that may offend you. Nonetheless, because these materials speak to issues and controversies in the history of Jazz that are essential to this course, no suitable substitutions are available for them, and none will be provided.

By continuing with this course, you are agreeing to be held academically accountable for all required materials in the syllabus, regardless of their potentially offensive nature. Students who are unwilling either to hear or think critically about such materials are encouraged to drop the course.
MUS 354 Jazz Giants Course Itinerary

Introduction and Syllabus overview

Learning Objectives

Learning Outcomes

Review of Syllabus

Unit 1: Jazz Elements and Nomenclature

Jazz Elements

Watch: Jazz Elements.mp4, Elements in Context.mp4, Roles in the Jazz Band.mp4

Related Terminology and Concepts: beat, tempo, meter, measure, rhythm, syncopation, division of the beat, swing eighth notes, pitch, scale, octave, interval, key, melody, chord, chord progression, major and minor keys, roles in the jazz band: soloists, accompanists, rhythm section (piano, bass, drums), roles in the rhythm section

Quizzes: Jazz Elements Quiz, Roles in the Jazz Band Quiz

Blues and Song Form

Watch: The Blues and Song Form.mp4

Related Terminology and Concepts: 12 bar blues, 32 bar AABA, 32 bar ABAC, chords, chord notation, chord symbol, roman numerals, I chord, IV chord, V chord, tonic, subdominant, dominant, variations on the blues form, Boogie Woogie, Harlem Stride Style, Chorus or choruses, active listening and recognizing the form: Lady be Good, Chicago,

Quiz: Blues and Song Forms Quiz

Improvising on a Tune

Watch: Improvising on a Tune.mp4

Related Terminology and Concepts: Tin Pan Alley, American Songbook, sheet music, lead sheet, fake book, form, interpretation, embellishment, variation, radical variation, substituted melody, groove, displacement, repetition, paraphrase

Artists and Songwriters: Rodgers & Hart, Berlin, Kern, Gershwin, Porter, Arlen, Konitz, Tatum

Musicals: Porgy and Bess, Showboat

Quiz: Improvising on a Tune Quiz
Unit 2: Five Important Figures in Jazz:

Louis Armstrong

Armstrong’s New Orleans

Watch: Armstrong’s New Orleans.mp4

Related Terminology and Concepts: trumpet, cornet, conical bore, cylindrical bore

Related People & Topics: William Claiborne, Freddie Keppard, Sydney Bechet, Jelly Roll Morton, Bunk Johnson, Joe Oliver, Buddy Bolden, Original Dixieland Jazz Band, Nick LaRocca

Quiz: Armstrong’s New Orleans Quiz

Armstrong 1901-28

Watch: Armstrong 1901-28.mp4

Related People & Topics: 1901-28: Mayann, William Armstrong, Josephine Armstrong, Beatrice Armstrong, Mama Lucy, the Karnofskys, Joe Oliver, Kid Ory Band, Daisy Parker, Fate Marable, Tuxedo Brass Band, Oscar “Papa” Celestin, Lil Hardin, King Oliver’s Creole Jazz Band, Fletcher Henderson, Bessie Smith, Louis Armstrong and his Hot Five, Louis Armstrong and his Hot Seven

Quiz: Armstrong 1901-28.mp4

Read: Pops, Chapter 2

Quiz: Armstrong 1919-1924

Watch: Armstrong Listening.mp4

Listen: "Struttin' with Some Barbecue," "West End Blues," "Hotter Than That," "Potato Head Blues"

Quiz: Armstrong Listening Quiz

Armstrong 1929-71

Watch: Armstrong 1929-71.mp4, Louis Armstrong & Mahalia Jackson,

Related People & Topics: Bing Crosby, Lucille Wilson, King of the Zulus, Barney Bigard, Edmond Hall, Jack Teagarden, Trummy Young, Earl Hines, Billy Kyle, Sid Catlett, Cozy Cole, Barrett Deems, Barbara Streisand.

Listen: “I Can’t Give You Anything But Love,” “Bluberry Hill,” “Mack the Knife,” “Hello Dolly”

Quiz: Armstrong 1929-71 Quiz

Read: Satchmo, Chapters 6 &7
Quiz: Satchmo Quiz

Topic Discussion Assignments: Students will complete two discussion boards related to topics in unit one.

Duke Ellington
Washington, D.C.

Watch: Ellington’s Washington DC.mp4

Related Terminology and Concepts: African American Freedom, first public school for blacks, federal employment, Shaw neighborhood, evolving African American attitudes, Booker T. Washington, the Dunbar School, the Armstrong School, the Howard Theater, Frank Holiday’s poolroom, True Reformers Hall, Wilson’s Presidency, Lincoln Memorial, popular dances

Related People & Topics: first piano teacher, Henry Grant, Lester Dishman, Sticky Mac, Doc Perry, Louis Brown, Louis Thomas, Early gigs, Irene and Vernon Castle

Quiz: Ellington’s Washington DC Quiz

Composer and Arranger

Watch: Ellington Composer & Arranger.mp4

Related Topics: collaboration, best known songs, musical portraits, extended pieces, Otto Preminger, Anatomy of A Murder, Pie Eye, film history, arranging techniques, individual tones, operas, ballets, musical shows

Quiz: Ellington Composer & Arranger Quiz

New York

Read: Duke Ellington’s America, (Chapter 6)


Quiz: Black, Brown & Beige Quiz

Read: Music is My Mistress, “The Big Apple”

Quiz: Big Apple Quiz

Listen: “Solitude,” “Come Sunday,” “Cotton Tail,” “Harlem Airshaft”

Quiz: Ellington Listening Quiz
Mary Lou Williams

Early Years

Watch: Mary Lou Early Years.mp4

Related Topics and People: Vaudeville, Benny Goodman, Earl Hines, Tommy Dorsey, Duke Ellington, Zodiac, Mentorship, Café Society, Psychic ability, Premonitions, Dizzy Gillespie, religion, Duke University, Virginia Burley, Joe Scruggs, Reed Organ, Pittsburgh, John Williams, The Syncopators, Marion McPartland, Gunther Schuller, first opportunity to record

Quiz: Mary Lou Early Years Quiz

Professional Career

Read: Soul on Soul, “Signs of the Zodiac,” Morning Glory, Chapters 4 & 5


Quizzes: Signs of the Zodiac Quiz, Morning Glory Quiz

Thelonious Monk

Introduction and Brief Biography

Watch: Monk Introduction.mp4


Quiz: Monk Introduction Quiz

Piano Style

Watch: Monk’s Piano Style Part 1.mp4, Monk’s Piano Style Part 2.mp4

Related Terminology and Concepts: consonant & dissonant, reharmonization, alternate changes, stride piano, walking 10ths, trill, tremolo, flat five, arpeggio, glissando, deceptive cadence, whole tone scale, bent note, flat nine, cluster chord, verse

Record Labels: Blue Note, Prestige, Riverside, Columbia

Listen: “Sweet and Lovely,” “Monk’s Point,” “I Should Care,” “Tea for Two”
Quiz: Monk’s Style Quiz

Monk’s People

Watch: Monk’s People Part 1.mp4, Monk’s People Part 2.mp4

Related Topics and People: Thelonious Monk Sr., Barbara Batts Monk, Marion Monk, Thomas Monk, Thelonious Monk Jr., Baroness Panonica De Koenigswarter, Bud Powell, Coleman Hawkins, Sonny Rollins, John Coltrane, Charlie Rouse, Ben Riley, Sphere, Orrin Keepnews, Harry Colombo

Quiz: Monk’s People Quiz

Monk’s Music


Quiz: Monk’s Music Quiz

Read: Thelonious Monk: The Life and Times of an American Individual, Chapters 16-18


Quiz: Monk Reading Quiz

John Coltrane

Introduction

Watch: Coltrane Introduction Part 1.mp4, Coltrane Introduction Part 2.mp4


Record Labels: Prestige, Columbia, Atlantic

Quiz: Coltrane Introduction Quiz

Life and Music

Read: John Coltrane: His Life and His Music, Chapters 10 & 13

Related Topics and People: Miles Davis, Sonny Rollins, Philly Joe Jones, Jimmy Smith, Stan Getz, first recording session with Miles Davis, Leonard Bernstein, Thelonious Monk, Coleman Hawkins, major third related pieces, minor third relationships, diminished chords, Nicolas Slonimsky, Wayne Shorter, four note patterns, pentatonic patterns,
Cedar Walton, Tommy Flanagan, Paul Chambers, Bill Evans, Elvin Jones, Rikers Island, McCoy Tyner, Jean-Pierre Rampal, Eric Dolphy, Creed Taylor

**Quiz:** Life and Music Quiz

The John Coltrane Quartet

**Read:** *Chasing the Trane*, pp. 124-129

**Related Topics and People:** Philadelphia, Steve Kuhn, Steve Davis, Elvin Jones, Rikers Island, Pete LaRoca, The Jazz Gallery, McCoy Tyner, The Southerland Lounge, DownBeat, Don DeMichael, Jimmy Garrison, Bob Thiele, Creed Taylor

**Listen:** “Good Bait,” “Giant Steps,” “Naima,” “Summertime”

**Quiz:** The John Coltrane Quartet Quiz

**Topic Discussion Assignments:** Students will complete three discussion boards related to topics in unit two.

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**Unit 3: Post-Civil War History, Race in America**

Reconstruction and the Jim Crow Era

**Watch:** *Reconstruction & Jim Crow.mp4*

**Related Topics:** key events that coincide with the beginning and end of the Reconstruction Era, constitutional amendments, Jim Crow, Ku Klux Klan

**Read:** *The Great Migration: African Americans Searching for the Promised Land*

**Related People and Topics:** Robert Abbott, Henry Ford, Oscar DePriest, Exodus from the South, Cotton Blight, boll weevil, World War I, 1919 Chicago Riot, “Red Summer” in East St. Louis, black ghettos

**Quiz:** Reconstruction & Jim Crow Quiz

Tuxedo Brass Band

**Read:** *Louis Armstrong’s New Orleans*, Chapter 1

**Related Topics:** Tuxedo Brass Band: Louis Armstrong, Second Line Parade, Back ‘O Town, Creole Seventh Ward, Congo Square

**Quiz:** Tuxedo Brass Band Quiz

North Carolina Plantation

**Read:** *Thelonious Monk: The Life and Times of an American Individual*, Chapter 1

**Related Topics:** Julius Withers Monk, Archibald Monk, John Jack, Dr. John Carr Monk, Wills Cole, Hinton, Andrew Johnson, Samuel Tilden, Sarah Ann Williams, George H.
White, Alfred Moore Waddell, St. Tillo, Georgianna Knight, Speer Batts, Louise Bryant, North Carolina Black Codes

**Quiz:** North Carolina Plantation

**Topic Discussion Assignments:** Students will complete two discussion boards related to topics in unit three.

**Course Bibliography:**


**Required Recordings:**

Louis Armstrong: *Portrait of the Artist as a Young Man 1923-1934*—"Struttin' with Some Barbecue," "West End Blues," "Hotter Than That," "Potato Head Blues"


Thelonious Monk: *Solo Monk*—“Sweet and Lovely,” “Monk’s Point,” “I Should Care”

Thelonious Monk: *Criss Cross*—“Criss Cross,” “Rhythm-A-Ning,” “Tea For Two”

Thelonious Monk: *Brilliant Corners*—“Pannonica”
Thelonious Monk: *Thelonious Monk and John Coltrane*—“Trinkle Tinkle”

Thelonious Monk: *Monk and Coltrane at Carnegie Hall*—“Bye-Ya”

John Coltrane: *Soultrane*—“Good Bait”

John Coltrane: *Giant Steps*—“Giant Steps”

John Coltrane: *Giant Steps*—“Naima”

John Coltrane: *Trane’s Blues*—“Summertime”
MUS 354: Jazz Giants – Armstrong Listening Guides

LECTURE VIDEO

Armstrong Listening.mov

Make sure you understand the term polyphonic and the significance of Armstrong’s solo work on “Chimes Blues.”

MP3 RECORDINGS

You can find all of the recordings in this collection:

Louis Armstrong: Portrait of the Artist as a Young Man 1923-1934

LISTENING GOALS

Listen to the recordings enough so that you can identify the different soloists and so that you can recognize the specific tune when given only a 20 second audio excerpt. Be forewarned that the audio excerpt may come from some random point in the middle of the piece.

Instrumentation: Listen to the instrumentation. The Hot Five is obviously a smaller group than the Hot Seven. Make sure you can HEAR the difference though. For example, you will not hear drums (or woodblocks) on “Struttin’ With Some Barbecue.”

Soloists: Become familiar with the individual solos and keep track of who takes a solo on each tune.

Tempo: The tempos are similar for “Potato Head Blues,” “Struttin’ With Some Barbecue,” and “Hotter Than That.” “West End Blues” is played at a noticeably slower tempo though.
LOUIS ARMSTRONG AND HIS HOT SEVEN

"Potato Head Blues" (5/10/27)

THE MUSICIANS

- Louis Armstrong–cornet
- John Thomas–trombone
- Johnny Dodds–clarinet
- Peter Briggs–tuba
- Lil Hardin Armstrong–piano
- Johnny St. Cyr–banjo
- Warren “Baby” Dodds–drums (wood blocks)

(32-Bar ABAC Form) I know—you were thinking this tune would have a 12-bar blues form. Clearly song titles can be misleading. What’s even more confusing is that Johnny Dodds doesn’t keep the form going in his solo. I’m not sure if he did this intentionally or not. It is a bit odd no less.

<table>
<thead>
<tr>
<th>Time</th>
<th>Chorus #</th>
<th>Location in the ABAC Form</th>
<th>Description of Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.00</td>
<td>1</td>
<td>A</td>
<td>The melody of the tune is not very clear here. This is classic New Orleans polyphony.</td>
</tr>
<tr>
<td>0.11</td>
<td></td>
<td>B</td>
<td>Armstrong plays a cornet solo. (16 Bars)</td>
</tr>
<tr>
<td>0.21</td>
<td></td>
<td>A</td>
<td>Johnny Dodds plays his clarinet solo. (32 Bars)</td>
</tr>
<tr>
<td>0.32</td>
<td></td>
<td>C</td>
<td>The form is changed at this point. It is as if Dodds starts at the beginning of the ABAC form.</td>
</tr>
<tr>
<td>0.43</td>
<td>1.5</td>
<td>A</td>
<td>Armstrong plays a cornet solo. (16 Bars)</td>
</tr>
<tr>
<td>0.54</td>
<td></td>
<td>B</td>
<td>St. Cyr plays a 4-bar interlude on the banjo.</td>
</tr>
<tr>
<td>1.05</td>
<td>2</td>
<td>A</td>
<td>Johnny Dodds plays his clarinet solo. (32 Bars)</td>
</tr>
<tr>
<td>1.16</td>
<td></td>
<td>B</td>
<td>The band plays stop-time behind him with quarter-note chords on the downbeats of every two bars.</td>
</tr>
<tr>
<td>1.27</td>
<td>3</td>
<td>A</td>
<td>Armstrong plays a cornet solo. (32 Bars)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C</td>
<td>The band ends in classic New Orleans polyphonic style.</td>
</tr>
<tr>
<td>1.49</td>
<td>Interlude</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.54</td>
<td>4</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>2.05</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>2.16</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>2.27</td>
<td></td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>2.37</td>
<td></td>
<td>A</td>
<td></td>
</tr>
</tbody>
</table>
**LOUIS ARMSTRONG AND HIS HOT FIVE**

“Struttin’ With Some Barbecue” (12/9/27)

**THE MUSICIANS**

- Louis Armstrong—cornet
- Edward “Kid” Ory—trombone
- Johnny Dodds—clarinet
- Lil Hardin Armstrong—piano
- Johnny St. Cyr—banjo

(32-Bar ABAC Form) The Band plays through the form a total of 4 times.

<table>
<thead>
<tr>
<th>Time</th>
<th>Chorus #</th>
<th>Location in the ABAC Form</th>
<th>Description of Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>.00</td>
<td></td>
<td>Introduction (16 Bars)</td>
<td>Armstrong takes the lead on cornet.</td>
</tr>
<tr>
<td>.15</td>
<td>1</td>
<td>A</td>
<td>Armstrong plays the melody of the tune. (32 Bars.)</td>
</tr>
<tr>
<td>.25</td>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>.34</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>.44</td>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>.54</td>
<td>2</td>
<td>A</td>
<td>Johnny Dodd plays his clarinet solo. (16 Bars)</td>
</tr>
<tr>
<td>1.04</td>
<td>B</td>
<td></td>
<td>Kid Ory plays his trombone solo. (16 Bars)</td>
</tr>
<tr>
<td>1.13</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.23</td>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.32</td>
<td>3</td>
<td>A</td>
<td>Armstrong plays his cornet solo. (32 Bars)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>2.15</td>
<td>4</td>
<td>A</td>
<td>Armstrong plays an embellished version of the melody while Dodds and Ory improvise independent melodies behind him in a classic New Orleans polyphonic style. (24 Bars)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>2.45</td>
<td>C</td>
<td></td>
<td>During the last 8 bars the band goes into what is called stop-time where they all play quarter notes at the beginning of each measure with silence in between.</td>
</tr>
<tr>
<td>2.55</td>
<td></td>
<td><em>Tag</em></td>
<td>If you count the measures you will notice that the band added two bars to what would normally be a 32-bar form. They simply repeated the last two measures of the stop time to make an ending. Musicians call this a <em>tag</em>.</td>
</tr>
</tbody>
</table>
LOUIS ARMSTRONG AND HIS HOT FIVE (or is it Six?)

"Hotter Than That" (12/13/27)

THE MUSICIANS

- Louis Armstrong–cornet
- Edward “Kid” Ory–trombone
- Johnny Dodds–clarinet
- Lil Hardin Armstrong–piano
- Johnny St. Cyr–banjo
- Lonnie Johnson–guitar

(32-Bar ABAC Form) The Band plays through the form a total of 4 times.

<table>
<thead>
<tr>
<th>Time</th>
<th>Chorus #</th>
<th>Location in the ABAC Form</th>
<th>Description of Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>.00</td>
<td></td>
<td>Introduction (8 Bars Based)</td>
<td>Armstrong takes the lead on cornet.</td>
</tr>
<tr>
<td>.09</td>
<td>1</td>
<td>A</td>
<td>Armstrong plays the melody of the tune. (32 Bars)</td>
</tr>
<tr>
<td>.18</td>
<td></td>
<td>B</td>
<td>Johnny Dodd plays his clarinet solo. (32 Bars)</td>
</tr>
<tr>
<td>.27</td>
<td></td>
<td>A</td>
<td>Armstrong sings a scat solo.</td>
</tr>
<tr>
<td>.36</td>
<td></td>
<td>C</td>
<td>(Armstrong sings a long cross-rhythmic phrase at this point.)</td>
</tr>
<tr>
<td>.45</td>
<td>2</td>
<td>A</td>
<td>Armstrong and Johnson have musical conversation between voice and guitar.</td>
</tr>
<tr>
<td>.54</td>
<td></td>
<td>B</td>
<td>Armstrong sings a scat solo.</td>
</tr>
<tr>
<td>1.04</td>
<td></td>
<td>A</td>
<td>Armstrong and Johnson have musical conversation between voice and guitar.</td>
</tr>
<tr>
<td>1.12</td>
<td></td>
<td>C</td>
<td>Armstrong and Johnson have musical conversation between voice and guitar.</td>
</tr>
<tr>
<td>1.21</td>
<td>3</td>
<td>A</td>
<td>Armstrong and Johnson have musical conversation between voice and guitar.</td>
</tr>
<tr>
<td>1.39</td>
<td></td>
<td>A</td>
<td>(Armstrong sings a long cross-rhythmic phrase at this point.)</td>
</tr>
<tr>
<td>1.54</td>
<td></td>
<td>B</td>
<td>Armstrong and Johnson have musical conversation between voice and guitar.</td>
</tr>
<tr>
<td>2.13</td>
<td></td>
<td>Added Ending</td>
<td>Armstrong and Johnson have another musical conversation. However this time it is between cornet and guitar.</td>
</tr>
<tr>
<td>2.18</td>
<td>4</td>
<td>A</td>
<td>Kid Ory plays his trombone solo. (16 Bars)</td>
</tr>
<tr>
<td>2.36</td>
<td></td>
<td>B</td>
<td>Armstrong plays a cornet solo.</td>
</tr>
<tr>
<td>2.44</td>
<td></td>
<td>C</td>
<td>The band goes into stop-time.</td>
</tr>
<tr>
<td>2.50</td>
<td></td>
<td>Added Ending</td>
<td>Armstrong and Johnson have another musical conversation. However this time it is between cornet and guitar.</td>
</tr>
</tbody>
</table>
LOUIS ARMSTRONG AND HIS HOT FIVE (or is it Six?)

“West End Blues” (6/28/28)

THE MUSICIANS

- Louis Armstrong–cornet and vocals
- Fred Robinson–trombone
- Jimmy Strong–clarinet
- Earl Hines–piano
- Mancy Carr–guitar
- Zutty Singleton–drums (wood blocks)

(12-Bar Blues Form) The Band plays through the form a total of 5 times.

<table>
<thead>
<tr>
<th>Time</th>
<th>Chorus #</th>
<th>Description of Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>.00</td>
<td></td>
<td>Armstrong plays his legendary cornet introduction.</td>
</tr>
<tr>
<td>.15</td>
<td>1</td>
<td>Armstrong plays the melody of the tune.</td>
</tr>
<tr>
<td>.50</td>
<td>2</td>
<td>Robinson plays his trombone solo. Singleton begins playing wood blocks at this time.</td>
</tr>
<tr>
<td>1.24</td>
<td>3</td>
<td>Strong plays his clarinet solo with vocal answering from Armstrong.</td>
</tr>
<tr>
<td>2.00</td>
<td>4</td>
<td>Earl Hines plays his piano solo.</td>
</tr>
<tr>
<td>2.33</td>
<td>5</td>
<td>Armstrong plays a solo for only 8 bars of the 12-bar form.</td>
</tr>
<tr>
<td>2.57</td>
<td>Last 4 Bars</td>
<td>Hines takes the last 4 bars on the piano and slows down a bit. Then they end the tune with Armstrong probably cuing the last 4 notes.</td>
</tr>
</tbody>
</table>
“Good Bait” by Tadd Dameron
Red Garland–piano
Paul Chambers–bass
Art Taylor–drums

From the album *Soultrane* recorded and released in 1958 on the Prestige record label

http://www.amazon.com/gp/product/B000UBN128/ref=sr_1_6_rd?ie=UTF8&child=B000UBQKWQ&qid=1385312323&sr=1-6%3C/a%3E

The song “Good Bait” is built on a 32 bar AABA form. Each eight bar section is loosely based on the A sections of George Gershwin’s “I’ve Got Rhythm” The B section or bridge simply modulates (changes key) up a perfect 4. Follow closely, and note that the times are approximate.

<table>
<thead>
<tr>
<th>Time</th>
<th>Section</th>
<th>Melody</th>
<th>Rhythm section</th>
</tr>
</thead>
<tbody>
<tr>
<td>:00</td>
<td>A section</td>
<td>Melody played by the tenor saxophone</td>
<td>Rhythm section plays a jazz “two feel”</td>
</tr>
<tr>
<td>:16</td>
<td>Second A section</td>
<td>Ditto</td>
<td>Ditto</td>
</tr>
<tr>
<td>:31</td>
<td>B Section</td>
<td>Ditto</td>
<td>Rhythm section walks in four</td>
</tr>
<tr>
<td>:46</td>
<td>Last A section</td>
<td>Ditto</td>
<td>Rhythm section plays a jazz “two feel”</td>
</tr>
<tr>
<td>1:00</td>
<td>AABA</td>
<td>Saxophone improvisation (four choruses)</td>
<td>Rhythm section walks in four</td>
</tr>
<tr>
<td>5:04</td>
<td>AABA</td>
<td>Piano improvisation (three choruses) Note the piano begins his solo by echoing Coltrane’s last phrase</td>
<td>Rhythm section walks in four</td>
</tr>
<tr>
<td>Time</td>
<td>Section</td>
<td>Event Description</td>
<td>Rhythm Section Description</td>
</tr>
<tr>
<td>-------</td>
<td>------------------</td>
<td>--------------------------------------------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>7:00</td>
<td>AABA</td>
<td>Bass solo (two choruses)</td>
<td>Ditto</td>
</tr>
<tr>
<td>9:02</td>
<td>AABA</td>
<td>Saxophone trades fours with drums (two choruses)</td>
<td>Ditto</td>
</tr>
<tr>
<td>11:00</td>
<td>A section</td>
<td>Saxophone plays the melody</td>
<td>Rhythm section plays a jazz “two feel”</td>
</tr>
<tr>
<td>11:15</td>
<td>Second A section</td>
<td>Ditto</td>
<td>Ditto</td>
</tr>
<tr>
<td>11:32</td>
<td>B section</td>
<td>Ditto</td>
<td>Rhythm section walks in four</td>
</tr>
<tr>
<td>11:47</td>
<td>Last A</td>
<td>Ditto</td>
<td>Rhythm section plays a jazz “two feel”</td>
</tr>
</tbody>
</table>
“Giant Steps” by John Coltrane
    Tommy Flanagan–piano
    Paul Chambers–bass
    Art Taylor–drums
From the album Giant Steps recorded in 1959 released in 1960 on the Atlantic record label

http://www.amazon.com/gp/product/B003X86C7G/ref=dm_dp_trk1_B003X86C7G

The form of “Giant Steps” is 16 bars long. The tempo of this piece is very fast. They perform the piece at approximately 286 beats per minute. The melody (form) is played twice at the beginning and end of the recorded performance. Coltrane plays a brief cadenza or flourish at the very end. Follow closely, and note the times are approximate.

<p>| :00        | Saxophone plays the melody. Two times through the 16 bar form. | Rhythm section alternates playing in two and four during the first 8 bars. During the last 8 bars they walk in four. Note the entire band plays the rhythm together in bar 16. |
| :26       | Saxophone improvisation begins. (twelve choruses) | The rhythm section walks in four. |
| 2:55       | Piano improvisation (four choruses) | Ditto |
| 3:44       | Saxophone's | Ditto |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Rhythm Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:09</td>
<td>Saxophone plays the melody. Two times through the 16 bar form.</td>
<td>Ditto. The rhythm section sustains the final chord.</td>
</tr>
<tr>
<td>4:35</td>
<td>Saxophone cadenza.</td>
<td>Drum roll to the end.</td>
</tr>
</tbody>
</table>
“Naima” by John Coltrane  
Wynton Kelly–piano  
Paul Chambers–bass  
Jimmy Cobb–drums

From the album *Giant Steps* recorded in 1959 released in 1960 on the Atlantic record label

http://www.amazon.com/gp/product/B003X897FK/ref=dm_dp_trk6_B003X897FK

The song “Naima” is built on a 20bar AABC song form. Each of the A sections is four measures long. The B section is eight measures long. Follow closely, and note the times are approximate.

<table>
<thead>
<tr>
<th>Time</th>
<th>Section</th>
<th>Instrument</th>
<th>Rhythm Accompaniment</th>
</tr>
</thead>
<tbody>
<tr>
<td>:00</td>
<td>A section</td>
<td>Saxophone melody</td>
<td>Rhythm accompanies, bass plays an Eb pedal, drums on brushes</td>
</tr>
<tr>
<td>:16</td>
<td>Second A section</td>
<td>Ditto</td>
<td>Ditto</td>
</tr>
<tr>
<td>:32</td>
<td>B section</td>
<td>Ditto</td>
<td>Rhythm accompanies, bass plays an Bb pedal, drums on brushes</td>
</tr>
<tr>
<td>1:05</td>
<td>Last A section</td>
<td>Ditto</td>
<td>Rhythm accompanies, bass plays an Eb pedal, drums on brushes</td>
</tr>
<tr>
<td>1:22</td>
<td>A section</td>
<td>Piano improvisation</td>
<td>Rhythm as previous A sections</td>
</tr>
<tr>
<td>Time</td>
<td>Section</td>
<td>Instrument/Description</td>
<td>Rhythm</td>
</tr>
<tr>
<td>-------</td>
<td>-------------------</td>
<td>----------------------------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>1:39</td>
<td>Second A</td>
<td>Ditto</td>
<td>Ditto</td>
</tr>
<tr>
<td>1:56</td>
<td>B section</td>
<td>Ditto</td>
<td>Rhythm as previous B sections</td>
</tr>
<tr>
<td>2:30</td>
<td>Last A section</td>
<td>Ditto</td>
<td>Rhythm as previous A sections</td>
</tr>
<tr>
<td>2:46</td>
<td>B Section</td>
<td>Saxophone melody</td>
<td>Rhythm as previous B sections</td>
</tr>
<tr>
<td>3:21</td>
<td>Last A Section</td>
<td>Ditto</td>
<td>Rhythm as previous A sections</td>
</tr>
<tr>
<td>3:38</td>
<td>Tag (repeats the last two bars of the A section)</td>
<td>Ditto</td>
<td>Ditto</td>
</tr>
<tr>
<td>3:59</td>
<td>The final phrase is 4 bars long.</td>
<td>Ditto</td>
<td>Rhythm section plays two chords per bar, drums stay on brushes.</td>
</tr>
</tbody>
</table>
“Summertime” by George Gershwin
McCoy Tyner–piano
Steve Davis–bass
Elvin Jones–drums

From the album My Favorite Things recorded in October 1960, released in 1961. The song “Summertime” is most often played by jazz musicians as a 16 bar AB form. With each section being 8 bars long. Coltrane’s arrangement features an AB form also. However, he has altered the form. His A section is still 8 bars in length but the B section is 14 bars long. This creates a 22 bar form. (He has added a 6 bar D minor to Bb7 or i to VI7 vamp at the end of each B section.) Additionally, Gershwin wrote this tune as a lullaby in a minor key and starts on the tonic or i chord. Coltrane begins his arrangement on the dominant or V chord. You will note immediately that the nature of the lullaby has been abandoned. Please note that the times are approximate.

http://www.amazon.com/Summertime/dp/B008ATJ0UE/ref=sr_1_2?s=dmusic&ie=UTF8&qid=1385158048&sr=1-2&keywords=John+Coltrane+Summertime

<p>| :00 | A Section (eight bars) | Saxophone freely interprets the melody | Rhythm section accompanies in a churning, driving manner |
| :13 | B Section (14 bars) | Saxophone freely interprets the melody for six bars then improvises for 8 bars | Ditto |
| :34 | A section | Saxophone freely interprets the melody | Ditto |
| :46 | B Section | Saxophone freely interprets the melody for six bars then improvises for 6 bars. Then an unaccompanied 2 bar solo break. | Ditto for 12 bars then a two measure break. |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Section</th>
<th>Event Description</th>
<th>Rhythm Section Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:07</td>
<td>AB</td>
<td>Improvised Sax solo for 5 choruses</td>
<td>Rhythm section accompanies in a churning, driving manner.</td>
</tr>
<tr>
<td></td>
<td>5 choruses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:47</td>
<td></td>
<td>2 bar unaccompanied piano solo break</td>
<td>No rhythm</td>
</tr>
<tr>
<td>3:50</td>
<td>AB</td>
<td>Improvised piano solo For 4 choruses</td>
<td>Rhythm section accompanies in a churning, driving manner.</td>
</tr>
<tr>
<td></td>
<td>4 choruses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00</td>
<td>AB</td>
<td>Piano finishes beginning of bass solo</td>
<td>Drums only accompany bass solo</td>
</tr>
<tr>
<td></td>
<td>3 choruses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:37</td>
<td>New</td>
<td>Rhythm section</td>
<td>Drum solo</td>
</tr>
<tr>
<td></td>
<td>Section</td>
<td>Vamp 16 bars</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:01</td>
<td>AB</td>
<td>Drum solo</td>
<td>Bass only accompanies</td>
</tr>
<tr>
<td></td>
<td>3 choruses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:31</td>
<td>New</td>
<td>Rhythm section</td>
<td>Drum solo</td>
</tr>
<tr>
<td></td>
<td>Section</td>
<td>Vamp (see above) 16 Bars</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:54</td>
<td>A</td>
<td>Saxophone freely interprets the melody</td>
<td>Rhythm section accompanies in a churning, driving manner.</td>
</tr>
<tr>
<td></td>
<td>section</td>
<td>(eight bars)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:05</td>
<td>B</td>
<td>Saxophone freely interprets the melody for six bars then improvises for 8 bars</td>
<td>Rhythm section accompanies in a churning, driving manner.</td>
</tr>
<tr>
<td></td>
<td>Section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:26</td>
<td>Coda</td>
<td>Saxophone solo on Dmin to Bb7 vamp</td>
<td>Rhythm section accompanies in a churning, driving manner.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:10</td>
<td>Coda</td>
<td>Saxophone plays the last 4 bars of the melody slowly and freely to end.</td>
<td>Rhythm section follows saxophone.</td>
</tr>
<tr>
<td></td>
<td>continued</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MP3 RECORDINGS

Here are the recordings you will be studying. Refer to the links listed in the Blackboard assignment to make sure you have the correct versions of these recordings.

- *Brilliant Corners*  
  “Pannonica”

- *Thelonious Monk and John Coltrane*  
  “Trinkle Tinkle”

- *Monk and Coltrane at Carnegie Hall*  
  “Bye-Ya”

- *Criss Cross*  
  “Criss Cross”  
  “Rhythm-A-Ning”

ABOUT THE MUSIC WE SELECTED

The five compositions you will study are not necessarily among Monk’s most famous or popular works. We chose them because they adequately represent Monk’s compositional style and feature him with three saxophonists with whom he had significant long-term musical relationships.
LISTENING GOALS

For these examples of Monk’s compositions, listen enough times so that you can distinguish the different soloists on each recording and so that you can recognize the specific tune when given only a 20 second audio excerpt. Be forewarned that the audio excerpt may come from some random point in the middle of the piece.

Instrumentation: Pay attention to and listen carefully to the instrumentation. While you will hear three different tenor saxophonists among the tracks covered here, each of them has a unique sound and style that you will recognize.

Soloists: Become familiar with the individual solos and keep track of who takes a solo on each tune.

Tempo: The tempos vary greatly. Keep track of the tempos and that should help you sort out the recordings.

The Melody: Thelonious Monk frequently liked to play bits and pieces of the melody at various times in his improvised solos. He instructed the musicians that played with him to do the same.

Make sure you understand the following terms that are explained in the lecture video:

TERMS

rhythmic displacement- to displace a melody is to move it forward or backward in time from its original temporal placement. Thelonious Monk loved this device.

bass drum bomb - a bebop drumming technique popularized by Kenny Clarke in which the drummer accentuates off-beats or weak beats with the bass drum.

volley- Volleying takes place when the pianist and drummer play interlocking rhythmic figures back and forth with one another.

stroll- to lay out. Monk would “stroll” or lay out from time to time either to provide contrast or to avoid crowding the soloist. Sometimes Monk would lay out because he thought the music was going just fine without him. When things were going well like this he might just get up and dance!
Brilliant Corners

“Pannonica” (10/9/1956)

THE MUSICIANS

- Ernie Henry–alto sax
- Sonny Rollins–tenor sax
- Thelonious Monk–piano
- Oscar Pettiford–bass
- Max Roach–drums

(34-Bar AABA Form) The Band plays through the form a total of 4 times.

<table>
<thead>
<tr>
<th>Time</th>
<th>Chorus #</th>
<th>Location in the AABA From</th>
<th>Description of Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>.00</td>
<td></td>
<td>Introduction</td>
<td>Monk plays part of the “A” section to introduce the tune. The instrument he is playing is called a celeste which sounds a bit like a toy piano.</td>
</tr>
<tr>
<td>.16</td>
<td>1</td>
<td>A (8 bars)</td>
<td>Ernie Henry plays the melody on alto sax. Sonny Rollins sometimes has supportive harmony parts. Monk plays the melody sometimes and at other times plays wacky fills on the celeste.</td>
</tr>
<tr>
<td>.46</td>
<td></td>
<td>A (8 bars)</td>
<td></td>
</tr>
<tr>
<td>1.16</td>
<td></td>
<td>B (8 bars)</td>
<td></td>
</tr>
<tr>
<td>1.46</td>
<td></td>
<td>A (9 bars)</td>
<td></td>
</tr>
<tr>
<td>2.20</td>
<td>2</td>
<td>A</td>
<td>Sonny Rollins plays his improvised solo. He is the only saxophone soloist on this particular recording.</td>
</tr>
<tr>
<td>2.50</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>3.19</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>3.50</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>4.24</td>
<td>3</td>
<td>A</td>
<td>Monk plays his improvised solo switching between piano and celeste.</td>
</tr>
<tr>
<td>4.56</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>5.26</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>5.57</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>6.32</td>
<td>4</td>
<td>A</td>
<td>Ernie Henry returns with the melody while Rollins and Monk play like they played in chorus 1.</td>
</tr>
<tr>
<td>7.03</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>7.33</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>8.04</td>
<td></td>
<td>A</td>
<td></td>
</tr>
</tbody>
</table>
Thelonious Monk with John Coltrane

“Trinkle, Tinkle” (July 1957)

THE MUSICIANS

- John Coltrane—tenor sax
- Thelonious Monk—piano
- Wilbur Ware—bass
- Shadow Wilson—drums

(32-Bar AABA Form) The Band plays through the form a total of 8 times.

<table>
<thead>
<tr>
<th>Time</th>
<th>Chorus #</th>
<th>Location in the AABA From</th>
<th>Description of Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>.00</td>
<td></td>
<td>Introduction</td>
<td>Monk plays part of the “A” section to introduce the tune.</td>
</tr>
<tr>
<td>.09</td>
<td>1</td>
<td>A (7.5 bars)</td>
<td>Coltrane plays the melody with Monk throughout the form of the tune. The 7.5-bar “A” sections will keep even the most experienced musician a little off balance. No doubt Monk wanted it this way.</td>
</tr>
<tr>
<td>.20</td>
<td></td>
<td>A (7.5 bars)</td>
<td></td>
</tr>
<tr>
<td>.31</td>
<td></td>
<td>B (8 bars)</td>
<td></td>
</tr>
<tr>
<td>.43</td>
<td></td>
<td>A (7.5 bars)</td>
<td></td>
</tr>
<tr>
<td>.53</td>
<td>2</td>
<td>A (8 bars)</td>
<td>Coltrane starts his improvised solo. Now the “A” sections are a more conventional 8 bars long. Monk plays fragments of the melody from time to time.</td>
</tr>
<tr>
<td>1.05</td>
<td></td>
<td>A (8 bars)</td>
<td></td>
</tr>
<tr>
<td>1.18</td>
<td></td>
<td>B (8 bars)</td>
<td></td>
</tr>
<tr>
<td>1.30</td>
<td></td>
<td>A (8 bars)</td>
<td></td>
</tr>
<tr>
<td>1.43</td>
<td>3</td>
<td>A</td>
<td>Coltrane continues and Monk lays out or strolls.</td>
</tr>
<tr>
<td>1.55</td>
<td></td>
<td>A</td>
<td>Monk plays the melody in the last part of this “A” section and then strolls.</td>
</tr>
<tr>
<td>2.07</td>
<td></td>
<td>B</td>
<td>Monk continues to stroll.</td>
</tr>
<tr>
<td>2.19</td>
<td></td>
<td>A</td>
<td>Monk continues to stroll.</td>
</tr>
<tr>
<td>2.30</td>
<td>4</td>
<td>A</td>
<td>Coltrane continues and Monk strolls for the entire chorus. It's easy to get lost in this part of the solo (if you're not lost already).</td>
</tr>
<tr>
<td>2.45</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>2.57</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>3.09</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>3.21</td>
<td>5</td>
<td>A</td>
<td>Monk starts his improvised solo. As usual, he frequently plays fragments of the melody of the tune.</td>
</tr>
<tr>
<td>3.34</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>3.45</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>3.58</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>4.11</td>
<td>6</td>
<td>A</td>
<td>Monk’s solo continues with obvious references to the melody of the tune.</td>
</tr>
<tr>
<td>4.23</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>4.36</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>4.48</td>
<td></td>
<td>A</td>
<td></td>
</tr>
</tbody>
</table>
“Trinkle, Tinkle” (continued)

<table>
<thead>
<tr>
<th>Time</th>
<th>Chorus #</th>
<th>Location in the AABA From</th>
<th>Description of Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.00</td>
<td>7</td>
<td>A</td>
<td>Wilbur Ware starts his bass solo. Monk once again strolls.</td>
</tr>
<tr>
<td>5.12</td>
<td></td>
<td>A</td>
<td>Monk plays the melody behind the bass solo.</td>
</tr>
<tr>
<td>5.24</td>
<td></td>
<td>B</td>
<td>Coltrane plays the melody with Monk throughout the form of the tune. The 7.5-bar “A” sections return.</td>
</tr>
<tr>
<td>5.37</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>5.49</td>
<td>8</td>
<td>A (7.5 bars)</td>
<td></td>
</tr>
<tr>
<td>6.00</td>
<td></td>
<td>A (7.5 bars)</td>
<td></td>
</tr>
<tr>
<td>6.10</td>
<td></td>
<td>B (8 bars)</td>
<td></td>
</tr>
<tr>
<td>6.23</td>
<td></td>
<td>A (7.5 bars)</td>
<td></td>
</tr>
</tbody>
</table>

Thelonious Monk Quartet with John Coltrane

“Bye-Ya” (11/29/1957)

THE MUSICIANS

• John Coltrane–tenor sax
• Thelonious Monk–piano
• Ahmed Abdul Malik–bass
• Shadow Wilson–drums

(32-Bar AABA Form) The Band plays through the form a total of 9 times.

<table>
<thead>
<tr>
<th>Time</th>
<th>Chorus #</th>
<th>Location in the AABA From</th>
<th>Description of Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>.15</td>
<td></td>
<td>Introduction (8 bars)</td>
<td>Monk plays on “A” section to introduce the tune.</td>
</tr>
<tr>
<td>.26</td>
<td>1</td>
<td>A (8 bars)</td>
<td>Coltrane plays the melody with Monk throughout the form of the tune.</td>
</tr>
<tr>
<td>.37</td>
<td></td>
<td>A (8 bars)</td>
<td></td>
</tr>
<tr>
<td>.47</td>
<td></td>
<td>B (8 bars)</td>
<td></td>
</tr>
<tr>
<td>.57</td>
<td></td>
<td>A (8 bars)</td>
<td></td>
</tr>
<tr>
<td>1.07</td>
<td>2</td>
<td>A</td>
<td>Coltrane begins an improvised solo that gets very animated. Monk’s accompaniment provides fragments of the melody to the tune.</td>
</tr>
<tr>
<td>1.17</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>1.28</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>1.38</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>1.48</td>
<td>3</td>
<td>A</td>
<td>Coltrane’s 2nd chorus is similar to his previous chorus. Monk continues in much the same way as the previous chorus.</td>
</tr>
<tr>
<td>1.58</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>2.08</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>2.17</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>2.28</td>
<td>4</td>
<td>A</td>
<td>Coltrane and Monk proceed in the same way, all the while maintaining a high level of energy.</td>
</tr>
<tr>
<td>2.38</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>2.48</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>2.57</td>
<td></td>
<td>A</td>
<td></td>
</tr>
</tbody>
</table>
“Bye-Ya” (continued)

<table>
<thead>
<tr>
<th>Time</th>
<th>Chorus</th>
<th>Mode</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.07</td>
<td>5</td>
<td>A</td>
<td>More of the same with a high energy level.</td>
</tr>
<tr>
<td>3.17</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.27</td>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.36</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.47</td>
<td>6</td>
<td>A</td>
<td>Monk takes his improvised solo. His 1st chorus is sparse. He uses the space to play games with displacing fragments of the melody.</td>
</tr>
<tr>
<td>3.57</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.06</td>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.16</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.26</td>
<td>7</td>
<td>A</td>
<td>Monk’s 2nd chorus is very similar in concept to his previous.</td>
</tr>
<tr>
<td>4.35</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.45</td>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.55</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.04</td>
<td>8</td>
<td>A</td>
<td>Monk’s 2nd chorus is very similar in concept to his previous.</td>
</tr>
<tr>
<td>5.14</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.24</td>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.33</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.43</td>
<td>9</td>
<td>A</td>
<td>Coltrane plays the melody with Monk throughout the form of the tune. The repeat the last phrase together to end.</td>
</tr>
<tr>
<td>5.52</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.01</td>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.11</td>
<td>A</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Criss Cross

“Criss Cross” (2/27/1963)

THE MUSICIANS

- Charlie Rouse–tenor sax
- Thelonious Monk–piano
- John Ore–bass
- Frank Dunlop–drums

(32-Bar AABA Form) The Band plays through the form a total of 6 times.

<table>
<thead>
<tr>
<th>Time</th>
<th>Chorus</th>
<th>Location in the AABA Form</th>
<th>Description of Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>.00</td>
<td></td>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>.05</td>
<td>1</td>
<td>A (8 bars)</td>
<td>Charlie Rouse plays the melody with Monk throughout the form of the tune. Notice that Rouse’s part gets very screechy on the “B” section.</td>
</tr>
<tr>
<td>.15</td>
<td></td>
<td>A (8 bars)</td>
<td></td>
</tr>
<tr>
<td>.26</td>
<td></td>
<td>B (6 bars)</td>
<td></td>
</tr>
<tr>
<td>.34</td>
<td></td>
<td>A (8 bars)</td>
<td></td>
</tr>
<tr>
<td>.44</td>
<td>2</td>
<td>A</td>
<td>Rouse plays an improvised solo. Monk is everpresent behind him. Dunlop drops numerous bass drum bombs throughout Rouse’s solo.</td>
</tr>
<tr>
<td>.55</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>1.05</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>1.14</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>1.24</td>
<td>3</td>
<td>A</td>
<td>Rouse’s 2nd chorus continues with good energy. Monk is still everpresent.</td>
</tr>
<tr>
<td>1.34</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>1.45</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>1.52</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>2.03</td>
<td>4</td>
<td>A</td>
<td>Rouse continues. Monk strolls for most of this chorus.</td>
</tr>
<tr>
<td>2.13</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>2.24</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>2.32</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>2.42</td>
<td>5</td>
<td>A</td>
<td>Monk takes his improvised solo and makes frequent references to the melody of the tune.</td>
</tr>
<tr>
<td>2.52</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>3.02</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>3.10</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>3.20</td>
<td>6</td>
<td>A</td>
<td>Monk’s solo continues. He seems to be <em>volleying</em> with drummer Frank Dunlop.</td>
</tr>
<tr>
<td>3.30</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>3.40</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>3.48</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>3.58</td>
<td>7</td>
<td>A</td>
<td>The group returns to melody in a format very similar to chorus 1.</td>
</tr>
<tr>
<td>4.08</td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>4.19</td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>4.26</td>
<td></td>
<td>A</td>
<td></td>
</tr>
</tbody>
</table>
Criss Cross

“Rhythm-A-Ning” (2/26/1963)

THE MUSICIANS

- Charlie Rouse–tenor sax
- Thelonious Monk–piano
- John Ore–bass
- Frank Dunlop–drums

(32-Bar AABA Form) The Band plays through the form a total of 6 times.

<table>
<thead>
<tr>
<th>Time</th>
<th>Chorus #</th>
<th>Location in the AABA Form</th>
<th>Description of Musical Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>.00</td>
<td></td>
<td>Introduction (8 bars)</td>
<td>Monk plays on “A” section to introduce the tune.</td>
</tr>
<tr>
<td>.09</td>
<td>1</td>
<td>A (8 bars)</td>
<td>Charlie Rouse plays along on the melody of both “A” sections on the tenor saxophone.</td>
</tr>
<tr>
<td>.18</td>
<td></td>
<td>A (8 bars)</td>
<td>Monk plays the melody to the “B” section.</td>
</tr>
<tr>
<td>.28</td>
<td></td>
<td>B (8 bars)</td>
<td>Rouse plays the melody with Monk on the last “A” section.</td>
</tr>
<tr>
<td>.37</td>
<td></td>
<td>A (8 bars)</td>
<td>Rouse plays an improvised solo. Monk plays very sparsely behind him. Dunlop drops numerous bass drum bombs throughout Rouse’s solo.</td>
</tr>
<tr>
<td>.46</td>
<td>2</td>
<td>A</td>
<td>Rouse takes another chorus. Monk and Dunlop in much the same way they do in chorus 2.</td>
</tr>
<tr>
<td>.55</td>
<td></td>
<td>A</td>
<td>Monk takes an improvised solo. He begins by reharmonizing the first two “A” sections.</td>
</tr>
<tr>
<td>1.14</td>
<td></td>
<td>A</td>
<td>Monk takes another chorus. He uses his left hand very sparsely.</td>
</tr>
<tr>
<td>1.24</td>
<td></td>
<td>A</td>
<td>Rouse plays the melody of both “A” sections on the tenor saxophone.</td>
</tr>
<tr>
<td>1.33</td>
<td></td>
<td>B</td>
<td>Monk plays the melody to the “B” section.</td>
</tr>
<tr>
<td>1.43</td>
<td></td>
<td>B</td>
<td>Rouse plays the melody to the last “A” section. Monk ends with an unconventional use of the flat 9 interval.</td>
</tr>
</tbody>
</table>
# MUS 354 Jazz Giants

Listening Guide

#3 Harlem Airshaft by Duke Ellington

Recorded July 22, 1940 by Duke Ellington big band

Featuring Cootie Williams – trumpet, Barney Bigard – clarinet and Tricky Sam Nanton – trombone


Song Form is 32 bar AABA with a 12 bar introduction. They play a total of 4 choruses.

<table>
<thead>
<tr>
<th>Time</th>
<th>Section</th>
<th>melody played by</th>
<th>counter melody</th>
</tr>
</thead>
<tbody>
<tr>
<td>00</td>
<td>Introduction</td>
<td>Saxes and brass alternate</td>
<td>Light, sparse piano fills</td>
</tr>
<tr>
<td>:15</td>
<td>A section</td>
<td>Melody played by the saxophone section</td>
<td>Muted trumpets play counter melody</td>
</tr>
<tr>
<td>:25</td>
<td>2nd A section</td>
<td>Ditto</td>
<td>Ditto</td>
</tr>
<tr>
<td>:35</td>
<td>B section</td>
<td>Saxophones play the “B” theme</td>
<td>Trombone “Growl” response by Tricky Sam Nanton</td>
</tr>
<tr>
<td>:45</td>
<td>3rd A section</td>
<td>Saxophones again melody</td>
<td>Trumpets play counter melody Drums close the section with a cymbal clasp</td>
</tr>
<tr>
<td>:55</td>
<td>A section “stop time” in rhythm section</td>
<td>Saxophones play a melody with sustained tones</td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td></td>
<td>Cootie Williams trumpet solo</td>
<td>Saxophones background</td>
</tr>
<tr>
<td>1:06</td>
<td>2nd A section “stop time” in rhythm section</td>
<td>Saxophones play a melody with sustained tones</td>
<td></td>
</tr>
<tr>
<td>1:10</td>
<td></td>
<td>Trumpet solo continues</td>
<td>Saxophone background</td>
</tr>
<tr>
<td>1:16</td>
<td>B section</td>
<td>Trumpet solo continues</td>
<td>Saxophone background becomes more complex</td>
</tr>
<tr>
<td>1:25</td>
<td>3rd A section Same as previous two A sections</td>
<td>Trumpet solo continues</td>
<td>Saxophone background. Intensified drumming</td>
</tr>
<tr>
<td>Time</td>
<td>Event</td>
<td>Instruments</td>
<td>Details</td>
</tr>
<tr>
<td>------</td>
<td>----------------------------------------------------------------------</td>
<td>------------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1:35</td>
<td>A section trombones play melody</td>
<td>Barney Bigard clarinet solo</td>
<td>Saxophone backgrounds</td>
</tr>
<tr>
<td>1:45</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; A section Ditto</td>
<td>Ditto</td>
<td>Ditto</td>
</tr>
<tr>
<td>1:54</td>
<td>B section Trumpets join trombones</td>
<td>Clarinet solo continues</td>
<td>Saxophone sparse backgrounds</td>
</tr>
<tr>
<td>2:04</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; A section trombones play melody</td>
<td>Clarinet solo continues</td>
<td>Saxophone backgrounds</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Drumming intensifies</td>
</tr>
<tr>
<td>2:14</td>
<td>A section Band begins softly Building to the end</td>
<td>Clarinet solo continues</td>
<td>briefy Cootie Williams begins a trumpet solo</td>
</tr>
<tr>
<td>2:23</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; A section Trumpet solo continues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:33</td>
<td>B section Band grows louder</td>
<td>Barnie Bigard clarinet solo</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Clarinet solo and band conversation</td>
</tr>
<tr>
<td>2:43</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; A section Saxophones and brass alternate</td>
<td>Clarinet solo continues</td>
<td>The music builds to a climax and finishes on a sustained chord with the brass. The baritone saxophone plays the last note.</td>
</tr>
</tbody>
</table>
MUS 354 Jazz Giants
Listening Guide
#2 Come Sunday by Duke Ellington 1943

Recorded 1958 by Duke Ellington and his Orchestra
Featuring Ray Nance – violin


Song Form is AABA
Note that on the recording they play through the AABA form two times with an additional A section at the end.

<table>
<thead>
<tr>
<th>Time</th>
<th>Section</th>
<th>Instruments</th>
<th>Accompaniment</th>
</tr>
</thead>
<tbody>
<tr>
<td>:00-</td>
<td>Introduction</td>
<td>Duke - piano</td>
<td></td>
</tr>
<tr>
<td>:17</td>
<td>A section</td>
<td>Melody Ray Nance - Violin</td>
<td>Piano and bass accompany</td>
</tr>
<tr>
<td>:52</td>
<td>2nd A section</td>
<td>Melody Ray Nance - Violin</td>
<td>Piano and bass accompany</td>
</tr>
<tr>
<td>1:28</td>
<td>B section</td>
<td>Melody Ray Nance - Violin</td>
<td>Piano and bass accompany</td>
</tr>
<tr>
<td>2:11</td>
<td>3rd A section</td>
<td>Melody Ray Nance - Violin</td>
<td>Piano and bass accompany</td>
</tr>
<tr>
<td>2:55</td>
<td>A section</td>
<td>Melody freely interpreted on violin</td>
<td>Orchestra background</td>
</tr>
<tr>
<td>3:28</td>
<td>2nd A section</td>
<td>Violin improvisation</td>
<td>Orchestra background</td>
</tr>
<tr>
<td>4:00</td>
<td>B section</td>
<td>Violin improvisation</td>
<td>Orchestra background</td>
</tr>
<tr>
<td>4:33</td>
<td>3rd A section</td>
<td>Violin improvisation</td>
<td>Orchestra background</td>
</tr>
<tr>
<td>5:04</td>
<td>Final A section</td>
<td>Melody - violin</td>
<td>Only bass accompaniment. The orchestra joins on the final two bars.</td>
</tr>
</tbody>
</table>
MUS 354 Jazz Giants
Listening Guide
#4 Cotton Tail by Duke Ellington
Recorded May 4th, 1940 by Duke Ellington big band.
Featuring Ben Webster –tenor saxophone and Harry Carney –baritone saxophone.

http://www.amazon.com/Cotton-Tail/dp/B00136JRQI/ref=sr_1_1?s=dmusic&ie=UTF8&qid=1381538816&sr=1-1&keywords=Duke+Ellington+Cotton+tail

Song form is 32 bar AABA. The band plays AAB with a four bar interlude. Then five choruses of the AABA form.

<table>
<thead>
<tr>
<th>Time</th>
<th>Section</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>:00</td>
<td>A section</td>
<td>Melody played by alto sax, muted trumpet and trombone.</td>
</tr>
<tr>
<td>:08</td>
<td>A section</td>
<td>Melody repeats</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Brass backgrounds.</td>
</tr>
<tr>
<td>:16</td>
<td>B section</td>
<td>Saxophones play a sustained melody.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Trumpet response by Cootie Williams</td>
</tr>
<tr>
<td>:26</td>
<td>Four measure</td>
<td>Saxes and brass play back and forth.</td>
</tr>
<tr>
<td></td>
<td>interlude</td>
<td></td>
</tr>
<tr>
<td>:29</td>
<td>A section</td>
<td>Ben Webster tenor saxophone solo.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>With rhythm section</td>
</tr>
<tr>
<td>:36</td>
<td>A section</td>
<td>Solo continues</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ditto</td>
</tr>
<tr>
<td>:45</td>
<td>B section</td>
<td>Ditto</td>
</tr>
<tr>
<td></td>
<td></td>
<td>With rhythm section and brass backgrounds</td>
</tr>
<tr>
<td>:53</td>
<td>A section</td>
<td>Ditto</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rhythm section accompanies then brass play punches at the end of this</td>
</tr>
<tr>
<td></td>
<td></td>
<td>section</td>
</tr>
<tr>
<td>1:01</td>
<td>A section</td>
<td>Solo continues</td>
</tr>
<tr>
<td></td>
<td></td>
<td>With rhythm section</td>
</tr>
<tr>
<td>1:09</td>
<td>A section</td>
<td>Ditto</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ditto</td>
</tr>
<tr>
<td>1:17</td>
<td>B section</td>
<td>Ditto</td>
</tr>
<tr>
<td></td>
<td></td>
<td>With rhythm section and brass backgrounds</td>
</tr>
<tr>
<td>1:25</td>
<td>A section</td>
<td>Ditto</td>
</tr>
<tr>
<td></td>
<td></td>
<td>With rhythm section</td>
</tr>
<tr>
<td>Time</td>
<td>Section</td>
<td>Performance</td>
</tr>
<tr>
<td>-------</td>
<td>----------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>1:33</td>
<td>A section</td>
<td>Brass plays melody</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:41</td>
<td>A section</td>
<td>Ditto</td>
</tr>
<tr>
<td>1:49</td>
<td>B section</td>
<td>Harry Carney baritone saxophone solo</td>
</tr>
<tr>
<td>1:57</td>
<td>A section</td>
<td>Duke Ellington piano solo</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:05</td>
<td>A section</td>
<td>Saxophone section soli*</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A section</td>
<td>Ditto</td>
</tr>
<tr>
<td></td>
<td>B section</td>
<td>Ditto</td>
</tr>
<tr>
<td></td>
<td>A section</td>
<td>Ditto</td>
</tr>
<tr>
<td>2:36</td>
<td>A section</td>
<td>Brass and saxes back and forth</td>
</tr>
<tr>
<td>2:44</td>
<td>A section</td>
<td>Ditto</td>
</tr>
<tr>
<td>2:52</td>
<td>B section</td>
<td>Brass and saxes together</td>
</tr>
<tr>
<td>3:01</td>
<td>A section</td>
<td>Melody played by alto sax, muted trumpet and trombone.</td>
</tr>
</tbody>
</table>

*A saxophone soli is typically a section of an arrangement for big band. The soli is usually composed in the manner of and improvised solo and harmonized for the entire saxophone section. This soli was composed by both Duke Ellington and tenor saxophonist Ben Webster.*
Recorded 1952 by Billie Holiday  
With:  
Charlie Shavers – Trumpet  
Oscar Peterson – Piano  
Barney Kessel – Guitar  
Ray Brown – Bass  
Alvin Stoller – Drums  
http://www.amazon.com/Solitude/dp/B000V68YCY/ref=sr_1_8?ie=UTF8&qid=1381083974&s=dmusic&sr=1-8  
Song Form AABA  
Note that on this version Billie sings through the form one time, then sings one more B section then the final A section.

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Barney Kessel - Guitar</th>
<th>Billie Holiday Voice</th>
<th>Charlie Shavers trumpet obligato</th>
</tr>
</thead>
<tbody>
<tr>
<td>:00</td>
<td>Introduction</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| :14  | A section  
Lyrics begin  
“In my solitude…” |  | “two feel” in the  
bass, drums on brushes |  |
| :46  | 2nd A section  
Lyrics begin  
“In my solitude…” |  | “two feel” in the  
bass, drums on brushes |  |
| 1:16 | B section  
Lyrics begin  
“I sit in my chair…” |  | “two feel” in the  
bass, drums on brushes |  |
| 1:46 | Last A section  
“In my solitude…” |  | “two feel” in the  
bass, drums on brushes |  |
| 2:15 | B section  
“I sit in my chair…” |  | “two feel” in the  
bass, drums on brushes |  |
| 2:45 | Final A section  
“In my solitude…” |  | “two feel” in the  
bass, drums on brushes |  |
| 3:05 | Ending  
“…Dear Lord above…” |  | Billie Holiday,  
Oscar Peterson - Piano | rubato |
SYLLABUS: MUS 354, BEATLES
SLN #11137 (#13901 for online degree students)
Spring 2019, Session A (01/07/19 - 02/26/19)
Website: https://beatles.hol.asu.edu/ - This course will NOT be available through Blackboard.

NOTICE: Safari is not compatible with the media in this course. Please access MUS 354: Beatles using Google Chrome or Mozilla Firefox. For assistance downloading/installing Chrome or Firefox, contact the ASU Help Center at 855-298-4117.

INSTRUCTOR
• Mike Shellans, Senior Lecturer (Music Building East, E463, 480/965-0384 (messages only), mike.shellans@asu.edu
• Please contact Instr. Shellans by email only for assistance. Because this class is fully online, and does not meet live, no on-campus office hours are held.
• Instr. Shellans handles questions regarding lecture materials and course and assessment content (not computer resets).
• Please do not contact Instr. Shellans with computer-related or technical issues. You will receive a response directing you to Herberger Online. Please contact Herberger Online at holsupport@asu.edu with all questions in that area.

COURSE DESCRIPTION
“Beatles” is a survey of the group’s music from 1958-1970, the interpersonal relationships among its members, and the historical and social contexts of the group’s emergence, development, and eventual break-up. As befits a course in music, the primary emphasis of the course is the music itself. Students will encounter a generous sampling of the important music of the Beatles. Through careful listening and guidance from the course materials, students will develop a musical understanding of the history of this important musical group and a greater awareness of its musical and cultural significance.

COURSE OBJECTIVES
The objective of this class is to examine in detail perhaps one of the most important rock bands in the history of popular music through their songs and their lives. Attention will be given to musical styles, influence and impact, with a chronological approach from early recordings to final releases. The course covers musical elements and historical background of the pop quartet through four chronological phases as follows:
• Phase One (1958-63) examines the formative early song writing years.
• Phase Two (1964-66) begins with the very successful pop songs and American tours and continues through their early studio experiments.
• Phase Three (1967-68) focuses on their psychedelic period, examining their studio concept albums.
• Phase Four (1969-70) concludes with an emphasis on individual composing styles and final recordings.

LEARNING OUTCOMES
• Students will listen to examples drawn from the Beatles’ popular recordings and rarities, will and analyze them for instruments used, studio innovations, vocal techniques, song writing processes, and musical personalities.
• Students will interpret a plethora of songs, albums, and styles, demonstrating a deep understanding of the group's standard and unreleased repertoire.
• Students will analyze the influence of the Beatles' music on musicians and on fans and detractors in Great Britain, the U.S., and around the world.
• Students will investigate important social movements and cultural influences during their 12 years together, including the Vietnam War, the Civil Rights movement in the US, youth culture of the 1960s and drug use, and their individual personal developments.
• Students will create study plans from posted lists of songs, artists, albums, unit objectives, or other information in the Classroom section of your course website.
Please note - you will be assessed in three required areas in this course:
1 - Exams 1, 2, 3 & 4 (see “Exams” below)
2 - Topic Assignments 1A-1C, 2A-2C, 3A-3C & 4A-4C (see “Audio Lecture Notes and Topics Assignments” below)
3 - Discussion Questions 1 & 2 (see “Discussion Questions” below)

TESTING PERIODS & ASSESSMENT OPEN & CLOSE (DUE) DATES

As noted previously, it is your responsibility to correctly note in your calendar the deadline dates and times of all Exams, Discussion Questions and Topic Assignments. Please mark the following important information in your calendar. With no exception, no late assessments will be accepted after the posted deadlines, so please don’t ask.

<table>
<thead>
<tr>
<th>UNIT</th>
<th>COURSE COMPONENT/ASSESSMENT</th>
<th>OPENS/is available (AZ time)</th>
<th>CLOSES/is due (AZ time)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Topic Assignments 1A, 1B, 1C</td>
<td>Jan. 7, 2019 after 8:00am</td>
<td>Jan. 18, 2019 before 11:59pm</td>
</tr>
<tr>
<td></td>
<td>Exam 1</td>
<td>Jan. 7, 2019 after 8:00am</td>
<td>Jan. 18, 2019 before 11:59pm</td>
</tr>
<tr>
<td>2</td>
<td>Topic Assignments 2A, 2B, 2C</td>
<td>Jan. 7, 2019 after 8:00am</td>
<td>Jan. 31, 2019 before 11:59pm</td>
</tr>
<tr>
<td></td>
<td>Exam 2</td>
<td>Jan. 7, 2019 after 8:00am</td>
<td>Jan. 31, 2019 before 11:59pm</td>
</tr>
<tr>
<td></td>
<td>Discussion Question 1</td>
<td>Jan. 7, 2019 after 8:00am</td>
<td>Jan. 31, 2019 before 11:59pm</td>
</tr>
<tr>
<td>3</td>
<td>Topic Assignments 3A, 3B, 3C</td>
<td>Feb. 1, 2019 after 8:00am</td>
<td>Feb. 12, 2019 before 11:59pm</td>
</tr>
<tr>
<td></td>
<td>Exam 3</td>
<td>Feb. 1, 2019 after 8:00am</td>
<td>Feb. 12, 2019 before 11:59pm</td>
</tr>
<tr>
<td>4</td>
<td>Topic Assignments 4A, 4B, 4C</td>
<td>Feb. 1, 2019 after 8:00am</td>
<td>Feb. 25, 2019 before 11:59pm</td>
</tr>
<tr>
<td></td>
<td>Exam 4</td>
<td>Feb. 1, 2019 after 8:00am</td>
<td>Feb. 25, 2019 before 11:59pm</td>
</tr>
<tr>
<td></td>
<td>Discussion Question 2</td>
<td>Feb. 1, 2019 after 8:00am</td>
<td>Feb. 25, 2019 before 11:59pm</td>
</tr>
</tbody>
</table>

REQUIRED TEXT BOOKS AND READING ASSIGNMENTS

- The required texts for this course are 1) *Who is the Greatest: Elvis or The Beatles?*, by Shellans and Slater, published by Dorset Group, and 2) *The Beatles Anthology*, by The Beatles, published by Chronicle Books.
- Either the eBook, 1st or 2nd edition of the Shellans and Slater textbook will work, so you may choose which edition to purchase. If you choose the first edition, please see “Text Revisions” at the end of the syllabus for important additions and corrections. The eBook and 2nd edition of the text needs no addendum.
- Several Topic Assignment and Exam questions will be drawn from the assigned readings below. Please read each and all of the Required Reading Assignments as specified below, and take notes on unique and important (testable) information as you read. Textbook readings and textbook-derived exam questions may not follow the exact chronology of the audio lectures.
- You will only be tested on sections of *Who is the Greatest: Elvis or The Beatles?* that pertain specifically to this class, although peripheral material may prove informative and entertaining.
- Textbooks can be purchased directly from the ASU Bookstore, Amazon.com, eBay, and other online sources. Please visit the ASU Bookstore online at [http://bookstore.asu.edu/asutext/home.aspx](http://bookstore.asu.edu/asutext/home.aspx), or call the bookstore at 480/965-3191 to order the texts. Please email Christopher Hanks (hanksc@asu.edu) if you need ASU Bookstore assistance.
- You must have the texts in-hand before your first assignment deadline and first exam occur. **No make-ups or extensions will be given because you failed to acquire the texts in a timely fashion.**

Required Reading Assignments are:

For Topic Assignment 1 and Exam 1:

*Who is the Greatest: Elvis or The Beatles?:* Preface, Prelude, Chapters 1 & 2

*The Beatles Anthology:* pp. 7-110

For Topic Assignment 2 and Exam 2:
Who is the Greatest: Elvis or The Beatles?: Chapters 3 & 4
The Beatles Anthology: pp. 111-250

For Topic Assignment 3 and Exam 3:
Who is the Greatest: Elvis or The Beatles?: Chapters 5 & 6
The Beatles Anthology: pp. 251-312

For Topic Assignment 4 and Exam 4:
Who is the Greatest: Elvis or The Beatles?: Chapters 7 & 8, Appendix A & B, and Conclusions
The Beatles Anthology: pp. 313-357

ACADEMIC CALENDAR

Classes begin: Jan. 7, 2019
Drop/Add Deadline: Jan. 8, 2019
Tuition and Fees 100% Refund Deadline: Jan. 13, 2019
Course Withdrawal Deadline: Jan. 25, 2019
Complete Session Withdrawal Deadline: Feb. 26, 2019
Classes End: Feb. 26, 2019, 11:59pm, AZ time
Final grades submitted: Mar. 1, 2019, before 10:00pm, AZ time

For additional university deadlines and important dates for the Fall 2019 term, please visit: students.asu.edu/academic-calendar.

HERBERGER ONLINE

• The Herberger Institute for Design and the Arts Herberger Online team (holsupport@asu.edu) handles all computer-related issues and technical questions including test resets, exam problems, and grade compilation.

• Herberger Online has merged their support team with the ASU Help Center. The Herberger Online email address (holsupport@asu.edu) and 1-888/298-4117 phone number (internationally at 480/965-3057) connect to a frontline team at the ASU Help Center that has been specially trained to support Herberger Online courses. They are able to resolve many common issues right away. Issues that can't be resolved at the ASU Help Center are then escalated up to Herberger Online -- their process requires between 1-2 business days (depending on complexity and current caseload) to investigate and follow up with a student.

• All technical support channels are available 24 hours a day, 7 days a week, 365 days a year. You can also reach technical support from the Service tab in MyASU. When requesting assistance, please be sure to include the class you are in (Beatles), the title of any assessment you are having trouble with, a brief description of the problem, and provide your email address as part of your signature in order to facilitate a response.

• With a class this large, your patience is appreciated while waiting for Herberger Online and the ASU Help Center to respond. Responses from computer support may come after an assessment deadline.

TECHNICAL MINIMUMS

• This class is not accessible through Blackboard. Please visit the class home page at https://beatles.hol.asu.edu/ to begin the course.

• For information regarding your username and password, please visit Herberger Online at http://herbergeronline.asu.edu/services/accounts.php. You can also email the Herberger Online staff at holsupport@asu.edu for assistance with logging on, or other technical issues.

• Because this course is delivered entirely via the Internet, you are responsible for making sure that the computer you use to access all course materials meets or exceeds the specified computer minimum qualifications as listed on the course website.

• Necessary required skills include the ability to configure a media player that will consistently play mp3 audio files and mp4 digital video clips; communicate via email, and other intermediate computer knowledge. Please consider dropping this class as soon as possible if you do not have these skills, if you are not prepared to assume the added responsibility of a computer-based course, or if you plan to be away from a computer site for an extended period of time during the course.

• If your computer breaks or Internet access quits at any time during the semester, it is your responsibility to locate Internet access for all lectures, assignments, and exams. No make-up assignments or make-up exams will be given
because your “computer doesn’t work” or due to “operator error” on your part.

**DISABILITY RESOURCE CENTER**

- To request academic accommodations due to a disability, please contact the ASU Disability Resource Center before starting the course and prior to contacting the instructor or staff. This is a very important step, as accommodations cannot be made once an exam has been taken. The center can be reached at www.asu.edu/studentaffairs/ed/drc/#, 480/965-1234, TDD: 480/965-9000.
- If you have a letter from the center indicating that you have a disability that requires academic accommodations, please scan and email the documentation to mike.shellans@asu.edu no later than the end of the first week of the class, or have DRC personnel email the documentation on your behalf.
- Please contact Herberger Online immediately with questions regarding online accommodations. No special accommodations can be given without prior official DRC documentation.

**STUDY TIPS**

- Due to the compact nature of this course schedule, this class moves rather quickly. Please note that no make-ups or extensions can be given. Please commit to completing your course work in a timely fashion. It is suggested you do your work as early in the course timeline as possible to avoid any issues that might arise. **Do not wait until a due date to begin your assessments!**
- On the materials page of your course website is a Study Tips section noting what materials to emphasize in your exam study. Please be sure you also carefully review the notes you have taken from the online audio lecture materials, as that is the meat of the course.
- Any posted lists of songs, artists, albums, unit objectives, or other information in the Classroom section of your course website can be used as guides to create your own study plans. There will be no other outlines or study guides available for this class.

**AUDIO LECTURE NOTES AND TOPIC ASSIGNMENTS**

- A link to the Audio Lectures and related song/artist outlines is on the Classroom page of the course website. Please use this link to access course content information, and use the information presented to build your own study guides. No other guides, notes, or outlines will be available. The audio lectures are the meat of the course, and the source for the majority of the exam questions.
- Via a link on the Exams/Assignments page, three Topic Assignments will be available during each of the four testing periods (12 assignments total, 5 points each, 60 total points available). For example, Section 1 of the course will have Topic Assignment 1, parts 1A, 1B, and 1C; Section 2 will have Topic Assignments 2A, 2B and 2C, and so on. Each of these parts will have five questions, and the assignments consist of reading and/or video clips. All twelve Topic Assignments are required.
- The Topic Assignments are separate, required homework. Format will include five multiple choice questions with six possible answers each drawn from provided video clips or specific text pages.
- There is no time limit when an assignment is open; however, if you leave the assignment page, or if you open a new page or tab while it’s open, any answers you provided will be lost and you will need to start over again. Resetting any assignment means the computer will be creating a new assignment for you. Assignments are drawn randomly from a question bank, so you will not get the same exact questions again.
- Please do not have any other web pages open, including multiple assignments, when submitting a specific Topic Assignment. Once a Topic Assignment has been submitted, that grade must stand as posted. No submissions will be accepted via email or beyond the due date.
- In order to preserve the integrity of the assignments and exams, we cannot email you the exact questions you missed; we can summarize for you upon request. Please email Instr. Shellans for assistance.

**DISCUSSION QUESTIONS**

- Participation in two discussion forums, covering significant musical and historical topics, will be required as part of this course. Discussion Questions must be completed and submitted by the posted dates. Please note these dates in your calendar. Discussion links can be found at the top of the class home page.
- Please read the Discussion Questions carefully, and address the specific topics as posted to receive credit.
Your discussion responses must consist of a minimum of 150 words, and you must use your own words and thoughts, to be considered for full credit. You will not receive credit for off-topic verbiage, or lengthy quotes drawn directly from outside sources.

You will receive credit for your initial post in each discussion area and credit for two posts responding to different student’s initial posts.

You will not be able to view the posts of other students before submitting your own, original post. Once you post, you will be able to read through the work of others and leave comments.

EXAMS

There will be four exams, which are all online, and are not cumulative or comprehensive; there is no separate “final” exam. Exam 1 corresponds to Unit 1 of the audio and posted song/artist outline; Exam 2 to Unit 2, and so on. No exams will be dropped.

For each exam, the computer randomly chooses all questions from a large question bank, so no two exams will be exactly alike. All exam questions are drawn directly from the audio lecture materials and assigned textbook readings.

Each exam will be 30 questions, which are worth 1 point each, so 30 total points are possible per exam. Exams will consist of approximately 20 multiple-choice questions, and approximately 10 questions related to audio examples.

Each exam will have a time limit of 50 minutes in which to finish, and you must keep track of your own time. You will lose .5 points as a penalty for every minute you go over 50, and no overtime penalty points can be removed under any circumstances. In other words, treat this like an exam in a normal classroom: login and start the exam, and don’t do anything else until you’ve finished it.

You will be issued a unique receipt number for every successfully submitted exam, and you must retain that number until final grades are posted as proof of your completed submission. Please email Herberger Online if your score is not posted on the course Grades page within 28 hours after you complete an exam.

NOTE: Once you enter the exam, you will NOT be able to access course materials on the website. Please refrain from opening any additional tabs/windows on your browser while taking an exam, as this could cause your submission to be unsuccessful. You will need to study and access all your specific section lectures before each exam opens. There will be no access to these materials for any students while the exams are online, no exceptions, and we appreciate your understanding and cooperation.

TESTING PROCEDURES

Visit https://beatles.hol.asu.edu/ to login and access an exam. Please remember it is your responsibility to correctly note in your calendar the deadline dates and times of all Exams, Discussion Questions and Topic Assignments.

It is your responsibility to locate reliable Internet access during the exam. Make-ups will not be available for students who claim computer difficulties on their end.

To avoid complications while taking an exam, please keep the following in mind:

- It is best to login to the exam and complete it without leaving the exam page at all. Opening other tabs or windows, especially pages from the class website, can lead to problems when submitting the exam.
- Do not reload/refresh the exam page during the exams.
- Avoid logging into or out of any other ASU page (myASU, etc.) during the exam, as your login session is tied to your ASU account, and logging out of any other ASU page during the exam will log you out of the exam as well.
- Most of the technical problems Herberger Online encounters regarding exams stem from students opening multiple tabs, or logging in and out of the class during an exam.
- Tests will not be accepted in printed form, or via email, or email attachment. Please do not use iPhones, Blackberries, iPads, or any other palm devices to take an exam, and wireless connections are not recommended.

ON-SCREEN TIMER

There will be an on-screen timer present during exams in this course, which will count down from the exam time limit to zero. This timer is not official, and is intended only as a visual aid to give you an estimate of how much time you have left to complete your exam. The time will NOT automatically shut off your exam after 50 minutes. You must monitor and keep track of your own time!
• If you do NOT see the timer, or if you encounter any other technical difficulties during your exam, do not take the exam! Please log out and either reset your exam, or immediately contact Herberger Online (holsupport@asu.edu) for assistance.

• When the exam timer reaches zero, it will stop counting down and will display a message to let you know you have likely exceeded the exam time limit. The timer will not show you how much additional time you are taking, and will not calculate your overtime penalty during the exam. If the exam timer reaches zero before you are finished with your exam, simply complete the exam as quickly as you can; just be prepared for the possibility of losing points for exceeding the time limit.

• The only times that matter are the start and end times recorded by Herberger Online's servers, and those are the official times that will be used to calculate any and all overtime penalties. Any manipulation of the timer—accidental or otherwise—will not affect the recorded start and end times on your exam receipt.

EXAM RESETS
• If you experience any personal, computer, or technical problems during an exam, DO NOT OPEN ADDITIONAL WINDOWS, OR SUBMIT THE EXAM, as that grade must stand as posted! Instead, exit your browser and attempt to fix the problem by restarting your system, or moving to a different computer.

• Typically, you can reset exams by yourself simply by logging back into the exam as you normally would. When you go back to the Exams page, the system will know that you need a reset, and you just have to follow the links provided.

• If you cannot remedy the issue, contact technical support by emailing holsupport@asu.edu, or click on the 'Submit a Help Request' button on the course Help page. Once the issue has been resolved, return to the Exams page on the course website to reset your exam.

• Resetting any exam means the computer will be creating a new exam for you. Any answers you provided before are already lost, and you will be starting over again. All exams draw random questions from a question bank, so you will not get the same exact questions in the same order again.

• Resets are only available for students experiencing technical difficulties while testing online, and only if you have been regularly engaged (participating) in the course (logging in frequently, listening to audio lectures and attempting, completing and submitting assessments). Only one online reset per exam is allowed, and only two resets or make-ups per student per semester on two different exams are allowed.

MISSED EXAMS
• If you experience a personal or professional situation causing you to miss an exam, and you have been regularly engaged (participating) in the course (logging in frequently, listening to audio lectures and attempting, completing and submitting assessments) and require make-up consideration (not because of a computer or technical issue-handled by Herberger Online), please email Instr. Shellans at mike.shellans@asu.edu and be prepared to present, via email, scanned official documentation accounting for the missed exam. Documentation must be on printed or company letterhead (with an official logo, not your personal letterhead), and must contain a contact name and telephone number. Some examples of acceptable documentation include:

1) Records from a doctor or hospital if you are or someone from your immediate family is ill (diagnosis information redacted).

2) A funeral announcement from a church or funeral home if someone from your immediate family died.

3) An airline ticket containing your unique information that reflects travel during the exam period.

4) An employer letter if you are required to miss exams for business or work-related duties.

5) A letter from your coach or academic advisor detailing your sport, days absent, and reasons why you were unable to obtain Internet access during the exam period.

6) Any other verifiable documentation, which details specifics as to why you were unable to complete and submit your exam during the several weeks it was available, and why you are now requesting a make-up exam.

You must contact Instr. Shellans as soon as possible for make-up consideration; please be sure to indicate which class you are in (Beatles).

• No make-ups will be given until our staff has completed phone verification of your official document. After receipt of this document and our verification of its contents, we will contact you again via email with specific make-up instructions.
FOR ALL MISSED OR RESET EXAMS

- Under certain situations, essay-style make-up exams may be substituted at the instructor’s discretion, depending on the student’s specific academic and/or technical circumstances. The score for this exam will act as the score for the failed reset, or as your make-up exam.
- All words and ideas included in your essay exam must be your own and not cut and pasted from the Internet or other sources, or sanctions will be levied as per the Student Code of Conduct. All essay-style make-ups for Exam 4 must be secured by instructor permission only, and are only allowed under specific, documented circumstances.
- No make-up assessments will be available once the semester has ended, or after final grades have been posted.
- Students should email the instructor if they miss exams related to religious observances/practices in accordance with ACD 304–04, “Accommodation for Religious Practices”, and/or incur absences related to university-sanctioned events/activities in accordance with ACD 304–02, “Missed Classes Due to University-Sanctioned Activities”.

ACADEMIC DISHONESTY

- At the start of the semester, you will be provided with Academic Integrity information when you initially login to this course. You will be asked to "accept" that you have read and will comply with the policy. If you do not agree, you will be referred to the ASU Course withdrawal page. This is ASU policy as established by the Herberger Institute.
- Exams for this course are not considered “open book” exams; therefore, you should NOT use any written, electronic/online, or other notes during the exam itself. No other web pages (other than the exam) itself should be open while you are taking an exam. This includes viewing downloaded course website information while taking the exam, having any Internet sites open other than the exam link, listening to audio excerpts while accessing another student’s exam, using notes during an exam, and similar behavior.

Do NOT, for any reason, navigate away from an exam once you have opened it! No other web pages should be open, and no other computer should be accessed, while taking an exam. Accessing, or attempting to access course lectures or any other course page while you are taking an exam, or opening new browsers, are in violation of academic integrity.

- Tests are not to be taken as a group effort; therefore, you should NOT discuss the exam with other students before or while taking an exam, nor should you collaborate with other students while taking exams.
- Do not give your ID or password to anyone else, and do not allow anyone else to access or take exams or assignments in your name.
- Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student’s original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

Do NOT submit false or incorrect information to the instructor or staff. This would include completing and submitting exams or assignments in an impossibly brief or unrealistic timeframe compared to the amount of time typically required to do the work (as determined by the instructor or staff). Please remember that Herberger Online retains complete and accurate records of all your activities while logged onto this course.

Any academic violations will result in sanctions and possible additional disciplinary action. All violations detected during the term, either electronically or by other means, will be sanctioned, even if the exam has already been graded and points assigned. As noted, our computer logs record all student interactions with the course website, and Herberger Online randomly and specifically screens these logs for evidence of collaboration and cheating. If such activity is observed, either physically or through computer records, all students involved will be called to account for their actions. There will be no exceptions to these procedures, or leniency regarding these policies.

Students found cheating will be sanctioned in accordance with the student code of conduct and the rules against academic dishonesty upheld and enforced by Arizona State University. For more information, visit:

https://provost.asu.edu/academicintegrity
https://provost.asu.edu/sites/default/files/AcademicIntegrityPolicyPDF.pdf

POINTS AND GRADING
Grades are based on points earned in each of three course components, and the points for those components are determined as follows:

- 120 points for Exams (4 exams @ 30 points each)
- 60 points for Topic Assignments (12 assignments @ 5 points each)
- 20 points for Discussion Questions (2 questions @ 10 points each)

**200 total points possible**

To determine your grade, refer to the following scale:

- 180 to 200 points = A
- 160 to 179 points = B
- 140 to 159 points = C
- 120 to 139 points = D
- 0 to 119 points = E

- Total points earned, not percentages, determine grades, and this scale is set in stone.
- Grades cannot be posted or reported early. The Pass/Fail option is not available for this course. No plus/minus grades are currently available for MUS 354. Sorry, we are not offering Honor’s Contracts at this time.
- To calculate your grade during the semester, please subtract your point total from the 200 possible points in the course, and allow for any remaining Exams, Topic Assignments or Discussion Questions. After Exam 4, please visit the Grades page to determine your final score. Please contact Herberger Online if you believe there are discrepancies.

**RECEIPT NUMBERS AND GRADE CHECKER**

- If the submission is successful, all submitted Exams, Topic Assignments, and Discussion Questions are given a receipt number via a submission results page. If you do not receive a receipt number for an Exam, Topic Assignment or Discussion Question, that submission has NOT been successful, and you should contact Herberger Online immediately at holsupport@asu.edu for assistance. **If you have no receipt number, you have no grade.** It is your responsibility to print or write out and retain each receipt number you receive for every Exam, Topic Assignment and Discussion Question you submit. Inquiries about missing grades require the receipt number(s) for the submission in question.
- After each exam period has ended, your grades can be viewed by clicking on the tab for the Grades page. Please allow Herberger Online several hours after each exam period has ended to process and post scores. It is your responsibility to keep track of your status in the course by regularly checking your grades and assessments. **Please track your own progress.**

**SIGNATURES, INCOMPLETES AND WITHDRAWALS**

- If you wish to withdraw from this course, it is your responsibility to do so according to the academic calendar, students.asu.edu/academic-calendar. Course registration changes are processed through MyASU at http://my.asu.edu. Alternatively, you may speak with your advisor or college major office for complete information regarding Withdraw dates and policies.
- The grade of I (Incomplete) is not an option for MUS 354.
- Although most official forms and grade reports can now be handled online, please email the instructor with any other specific inquiries in that area.

**POLICIES AND PROCEDURES OVERVIEW**

1. Please consider this document your contract with MUS 354. By enrolling and participating, you now agree to follow the policies and procedures of this Internet course with the same attention and responsibility as you would any on-campus offering. This includes making note of and adhering to any important dates and deadlines. By enrolling and participating, you also agree to abide by all of the terms as outlined; to regularly reread this document as well as the class homepage for new information, to review class policies and procedures, and to check your point totals regularly.

2. Any changes to course information made by the instructor or staff will be posted on the course homepage or via
email. Please check your ASU email account and both the syllabus and class homepage frequently for updated information and announcements.

3. With so many students enrolled in our MUS 354 classes, please allow at least 24-48 hours for email replies from Herberger Online. The instructor answers emails between 8:00am and 5:00pm Monday through Friday. Emails received by Herberger Online or the instructor after 5:00pm on Friday may not be answered until after 8:00am the following Monday. As an ASU student, you are required to use your ASUrite (i.e., student@asu.edu) for course communications. It is your responsibility to make sure you are able to receive ASU emails by clearing your mailbox, or otherwise ensuring ASU and MUS 354 emails can be received unblocked, and not marked as spam. We reserve the right to not respond to rude, argumentative, threatening, abusive, or repetitive emails, and to forward them to the proper authorities as necessary.

4. Herberger Online handles all technical aspects of this course, and students as well as the instructor must abide by its conclusions in this area.

5. With so many students enrolled in our MUS 354 classes, we must adhere strictly to the policies and procedures as outlined on your syllabus. No deadline extensions of any type are available for MUS 354. Thank you for accepting that there are NO EXCEPTIONS, and for not asking.

6. This course is listed as repeatable in the course catalogue, and this is because there are a number of music history courses that fall under the course ID number MUS 354. This does not mean you can repeat the same exact MUS 354 course for credit towards your degree program. Instead, it is intended that students may take more than one MUS 354 course, provided each course is on a different subject, such as Beatles, After the Beatles, Women Who Rock, or Elvis Presley. Sorry, no overrides are available for our MUS classes, and we cannot switch enrolled students between courses.

7. Please keep in mind that there are a huge and varied amount of musical sources on the Internet containing debatable and sometimes-erroneous information about many of the topics covered in this course. For this class, you will be tested directly on only the information presented on the class website: the audio lectures, as well as the assigned texts. Please carefully evaluate all outside sources, as far as your audio lectures and assessments are concerned.

8. The instructor reserves the right to initiate Withdrawal proceedings for any disruptive student under the policies as described in the Student Service Manual found at http://www.asu.edu/aad/manuals/ssm/ssm201-10.html.

9. Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at http://sexualviolenceprevention.asu.edu/faqs/students. As an employee of ASU, your instructor is a mandated reporter and obligated to report instances of reported or suspected incidences of sexual harassment.

10. Here are some additional important ASU contact numbers for your files:

- Counseling Services (Tempe campus) (480) 965-6146, https://eoss.asu.edu/counseling
- Empact 24 Hour Crisis Line (480) 921-1006, or Text HOME To 741741
- Health Services (480) 965-3349, https://eoss.asu.edu/health
- Student Success Center (480) 965-9072, https://tutoring.asu.edu/

The MUS 354 instructor and staff thank you for enrolling in this class, and appreciate your patience in reading through this lengthy document! 😊

TEXT REVISIONS FOR WHO IS THE GREATEST? (pertains to 1st Edition texts ONLY)

Please note that additions or corrections appear in bold font:
1) Page 3, line 14: ...public appearances). They often wore suits, ties and dark glasses, and looked the part of “Mafioso.”

2) Page 3, line 16: ...$3 check to $8 (serving eight months of an eight-year sentence),

3) Page 4, line 12: ...Frank Smith (no relation)

4) Page 5, line 8:...exposed to Traditional Blues and Rhythm & Blues

5) Page 5, line 14: ...cost of four dollars. Thanks to smart-thinking secretary Marion Kaiser,

6) Page 5, line 22: ...Grand Ole Opry, where he was not initially well-received, as he was a bit “wild” for the Country and Western crowd. The Opry stage manager actually told Elvis to quit music and go back to driving a truck.

7) Page 8, line 5: ...recovered from her death. Many believe that Elvis had lost the only person in his life that could keep him on the straight and narrow.”

8) Page 9, line 9: ... by the Beatles in 1964

9) Page 9, line 11: ...Priscilla Beaulieu, (whom he had met in Germany in 1958 when she was only 14!)

10) Page 9, line 18: ...Elvis made a very successful comeback

11) Page 12, line 8: ...(per)cussion, considered to be a distant cousin of American Folk Rock and forerunner of British Rock ‘n’ Roll.

12) Page 15, line 6: ...the poor Dingle area of Liverpool

13) Page 16, line 5 (Cold Hard Fact): ...young Beatles, via high-wattage radio stations out of Philadelphia and New York.
14) Page 16, line 8 (text body): ...radio shows, which they heard via offshore radio broadcasts.

15) Page 16, line 10: ...and then the Beatals (because the style of music they played was often called “Beat” music).

16) Page 16, line 16: ...Beatles (changed to this permanent spelling by John),

17) Page 17, line 5: ...drummer, and much better liked by the others.

18) Page 18, line 3: ...their last recorded album

19) Page 18, line 4: ...in April 1970 as the Let It Be album was released.

20) Page 18, line 18: ...at London’s Indica art gallery

21) Page 33, line 15: ...studio piano that Elvis often played

22) Page 36, line 37: ...with Presley or Colonel Parker.

23) Page 41, line 19: ...released single, though included the version with White on their first album.

24) Page 43, delete all of the following incorrect information: Though critics often proclaim George Martin the “fifth” Beatle for his musical and administrative contributions, the Beatles themselves said Billy Preston was the true “fifth” Beatle.” Correct information is located on pages 77 and 78.
25) Page 103, line 17: ...Stage Show, produced by entertainer Jackie Gleason,

26) Page 110, Stage Show, line 5: ...Show, produced by entertainer Jackie Gleason,

27) Page 125, line 29: ...to do something about it, even though he was hooked on pills himself!

28) Page 125, line 31: ...Richard M. Nixon. Afraid for his safety without his entourage, he quickly

29) Page 126, line 4: ...over to Elvis while also acting as undercover narcs at the school

30) Page 126, line 6: ...his habit, including the members of the Memphis Mafia

31) Page 126, line 8: ...use needles, and he only took pills at the time, and (2) he was a deputized government agent and needed to be closely involved in the drug world.

32) Page 131, line 16 (text body): ...a distinctly distorted tone

33) Page 134, line 4: ...high point (pun intended)
MUS 354 The Beatles Course Itinerary

Course Introduction and Syllabus overview

Unit 1: In the Beginning (1958-1963)

Unit Objectives:
- Students will compare the childhood of The Beatles, the historical and sociocultural events of the time and how these influenced their early music-from poor middleclass to Pop stars.
- Students will examine John Lennon’s childhood, born during the bombing of Liverpool in WWII, wartime upbringing of the group and influence on their music and personal development.
- Students will investigate the Beatles subcultural identification, Mods vs. Rockers, with emerging teen social systems, including clothes, listening tastes, hair and lifestyles.
- Students will identify early song-writing processes that promoted the popularity of The Beatles' music- American R&R and Blues and the impact on British youth.
- Students will develop an understanding of trained vs self-taught musicians, and the evolution of craftsmen to artists as The Beatles rise to great success in Britain: the group never read music in the conventional sense, yet prove to be brilliant musicians.
- Students will describe The Beatles' musical results of lengthy U.K. and German tours-adapting to performing in post-war German clubs and foreign social systems.
- Students will recognize The Beatles' early U.K. hit singles and albums (i.e. "She Loves You," Please Please Me). "Beatlemania" hits Britain in 1963, as teens react to the sight and sound of the group with an excessive exuberance and enthusiasm unseen in that nation; a cultural phenomenon.

Lectures:
- John Lennon, Paul McCartney, and George Harrison
- Four Stage Career
- 1958 through 1961
- 1962
- George Harrison Martin and Ringo Starr
- Please, Please Me
- Mid-1963
- With the Beatles
- Late 1963


Readings: Who is the Greatest: Elvis or The Beatles?: Preface, Prelude, Chapters 1 & 2 and
The Beatles Anthology: pp. 7-110

**Topic Assignments:** complete three topic assignments pertaining to the lectures, readings and music in Unit 1. These assignments include active listening, analysis and interpretation of music and video, musical terms and definitions and synthesis of historical events.

**Exam 1: In the Beginning (1958-1963)**

**Unit 2: British Invasion (1964-1966)**

**Unit Objectives:**
- Students will examine The Beatles’ role in the "British Invasion" and how it influenced America pop culture- the historic emergence of the “sound that changed it all” hits America, and permeates our eager post-assassination youth, bringing uplifting songs, wild haircuts and cheeky interviews to a grieving nation. Many UK acts will come to the US on The Beatles’ musical coattails (i.e. Rolling Stones, The Who, Hermit’s Hermits).
- Students will investigate American “Beatlemania” as historic and unparalleled in our society, eclipsing early Teen Idols Frank Sinatra and Elvis Presley in mass popularity; a signal to let go of prior social restrictions and create a unique youth subculture.
- Students will examine the Beatles world tours and their impact on and the frenzied reaction of global audiences.
- Students will identify The Beatles’ U.S. hit singles and albums (i.e. "Day Tripper," Revolver)- by 4/64, The Beatles hold the first five positions and have 14 total hits in the Top 100.
- Students will analyze The Beatles’ early innovative studio efforts and use of new instruments and sounds- final concerts give way to recording studio projects. The Beatles begin to co-produce their own songs, with musical creativity rather than stage production emphasized.
- Students will investigate how drug culture and the introduction of marijuana into the Beatles’ lives was reflected in their musical explorations and changes in personal relationships, their introduction to Bob Dylan, the influence of this mind-expanding direction on American youth- music, lifestyles, Hippie movement, and anti-war (pro-peace) stances; historic moments in our cultural past.

**Lectures:**
- A Hard Day’s Night
- Late 1964
- Beatles for Sale
- Early 1965
- Help!
- Rubber Soul
- Early 1966
- Revolver


Readings: Who is the Greatest: Elvis or The Beatles?: Chapters 3 & 4 and The Beatles Anthology: pp. 111-250

Topic Assignments: complete three topic assignments pertaining to the lectures, readings and music in Unit 2. These assignments include active listening, analysis and interpretation of music and video, musical terms and definitions and synthesis of historical events.

Exam 2: British Invasion (1964-1966)

Discussion Board Post 1: submit one original, substantive, and on-topic post in the discussion forum, 150-200 words in length with accurate spelling, grammar, and well-crafted writing- "In your opinion, how did the childhoods of the members of The Beatles influence their early music? Would their music have been as popular as it was if their childhoods had been different?" Follow this post by commenting on two different classmates’ submissions.

Unit 3: In the Studio (1967-1968)

Unit Objectives:
- Students will discuss Psychedelic Music as spearheaded by The Beatles, and the musical/cultural impact (i.e. "Strawberry Fields Forever," Sgt. Pepper)- The Beatles inclusion of LSD with marijuana as seen in their musical experiments and change in appearance (clothes and hairstyles).
- Students will investigate the Beatles direct and historic impact on the “Swinging 60s” London scene and The Beatles’ involvement with the Maharishi and Middle Eastern music and philosophy and the introduction of this to American youth.
- Students will examine the influence of the groups’ Psychedelic recordings on the growing American drug subculture, and the San Francisco sound and lifestyle, “conservative” society reactions, from puzzlement to anger, and some Beatles’ songs banned from US and UK radio for drug references.
- Students will recognize the musical influence of producer George Harrison Martin and outside musicians on The Beatles- symphonic players used in a Rock setting further Third Stream music and elevate Pop.
- Students will describe the use of experimental musical techniques in The Beatles’ acoustic and electronic sounds- “expanded minds” of the group combined with massive success leads to The Beatles now “running” the recording studio- no instrument or sound is off-limits when composing and recording during all-night sessions.

Lectures:
- Late 1966/Early 1967
- Sgt. Pepper’s Lonely Hearts Club Band
- Late 1967
• Magical Mystery Tour


**Readings:** *Who is the Greatest: Elvis or The Beatles?:* Chapters 5 & 6 and *The Beatles Anthology*: pp. 251-312

**Topic Assignments:** complete three topic assignments pertaining to the lectures, readings and music in Unit 3. These assignments include active listening, analysis and interpretation of music and video, musical terms and definitions and synthesis of historical events.

**Exam 3: In the Studio (1967-1968)**

**Unit 4: In the End (1969-1970)**

**Unit Objectives:**

- Students will recognize how The Beatles' maturing personal lives influenced their musical endeavors- the omnipresence of Yoko Ono and the impact on Paul McCartney, George Harrison and Ringo Starr, including the breaking of unwritten but well-established “rules of band etiquette”.
- Students will investigate how divorces and relationship issues plague the group, how John Lennon’s drug use effects his behavior, Paul McCartney’s admission of LSD use to the press, the fragmentation of the group, and the change in mindset to seeing their music as “work” and only being together in the studio.
- Students will identify The Beatles' important final singles and albums (i.e. "Come Together", Abbey Road).
- Students will examine the group’s anti-war and social stances in their music from Paul McCartney McCartney's civil rights anthem “Blackbird,” John Lennon’s “Revolution,” George Harrison’s satire of upper-class society with “Piggies,” to Paul McCartney McCartney’s address of women’s issues with “Lady Madonna.”
- Students will recall the details of the Beatles' breakup and their post-Beatles lives- the pitfalls of money and the music industry, management changes, Paul McCartney McCartney’s lawsuit against the group, John Lennon’s “divorce” from Paul McCartney McCartney, and the three major elements of The Beatles as examined in this course: growth, detail and humor.

**Lectures:**

- Yellow Submarine
- Mid-1968
- The White Album
- Let It Be
- 1969 Single
• Abbey Road
• Final Notes


Readings: Who is the Greatest: Elvis or The Beatles?: Chapters 7 & 8, Appendix A & B, and Conclusions and The Beatles Anthology: pp. 313-357

Topic Assignments: complete three topic assignments pertaining to the lectures, readings and music in Unit 3. These assignments include active listening, analysis and interpretation of music and video, musical terms and definitions and synthesis of historical events.

Exam 4: In the End (1969-1970)

Discussion Board Post 2: submit one original, substantive, and on-topic post in the discussion forum, 150-200 words in length with accurate spelling, grammar, and well-crafted writing—"Based on what you have learned from this course, which member of the Beatles do you feel has been the most influential on the type of music you enjoy? Please explain using musical elements as well as personal observations." Follow this post by commenting on two different classmates’ submissions.
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MUS354 Classic Rock, Fall 2018

Syllabus

Instructor Information

Instructor: Michael Campbell, DMA

Teaching Assistant: Jon Wegner

Email: MUS354Rock1@gmail.com

Preferred method of contact: Dr. Campbell lives in Rhode Island, so please use email to contact him.

Course Description

Classic rock is a survey of the music of the early rock era (1951-1975) and the music from which it was formed. As befits a course in music, the primary emphasis of the course is the music itself. Students will encounter a generous sampling of the important music of the fifties, sixties, and early seventies. Through careful listening and guidance from the course materials, students will develop a musical understanding of the history of early rock-era music and a greater awareness of its musical and cultural significance.

Enrollment Requirements

There are no prerequisites for the course, other than a passion for the music on the course playlist. You are not expected to have had any musical training, formal or otherwise. However, you should be prepared to listen to the music carefully, using the online materials. The majority of the points available on quizzes and exams include audio.

Course Overview

Course Outcomes:

• Students will develop a firm aural/conceptual connection between the sounds, rhythms, and other musical elements of rock, and the terms used to identify them.
• Students will gain a music-based understanding of the early rock era: how rock and roll coalesced from multiple musical sources, evolved into rock; why rock was such a revolutionary music; how the music continued to diversify in the early seventies, and how rock was influenced by historical and sociocultural events.
• Students will use this conceptual understanding to enhance awareness of musical features heard on course playlist tracks and how they interact to shape musical style.
• Students will use this style-based understanding to enhance awareness of connections, contrasts, and patterns of influence within and between generations.
• Students will contextualize both styles and individual tracks by studying the relationship between musical events, lyrics (when present), and the social and cultural settings in which the styles and tracks appeared.
• Students will develop the ability to identify and describe with some precision music not presented in the course.
Course Objectives:

• Students will define musical terms in the anatomy of rock songs such as chorus, verse, beat, tempo, rhythm, riffs and hooks, melody.
• Students will describe the European, African, and American historical musical traditions that led to the evolution of rock music including folk, minstrelsy, ragtime, blues, boogie woogie, swing, Black Gospel, country, honky tonk, Afro-Cuban, and rhythm and blues musics.
• Students will investigate the evolution of the musical periods that make up the Rock Era before 1975 from the emergence of rhythm and blues after 1945 to the first half of the sixties, and the most eventful decade in the history of rock from 1965-1975.
• Students will synthesize their understanding of this music with historical knowledge of American values in the 1950s, 1960s and 1970s, drug culture, gender and race, the influence of Black music of the 1960s, Black issues, protest music, and the Civil Rights movement.

Assignments

Evaluation-related assignments for Classic Rock consist almost exclusively of preparation for the quizzes and exams. Most of the exams and quizzes are short: the (hopefully) stress-reducing strategy has been to have frequent (1-2/week) brief but focused assessments instead of a couple of major exams. Most of the evaluations include musical excerpts. A schedule of assessments follows below. Please record this information on your calendar. Study guides for all assessments can be found in the text.

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<tr>
<th>Date</th>
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<th>Pts.</th>
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<td>Aug. 16-17</td>
<td>10</td>
<td>0</td>
<td>5</td>
<td>30'</td>
<td>Benchmark Quiz</td>
</tr>
<tr>
<td>Aug. 21-22</td>
<td>10</td>
<td>4</td>
<td>40</td>
<td>30'</td>
<td>Unit 1 Video Quiz</td>
</tr>
<tr>
<td>Aug. 28-29</td>
<td>10</td>
<td>3</td>
<td>30</td>
<td>30'</td>
<td>Roots/Routes Quiz</td>
</tr>
<tr>
<td>Aug. 28-29</td>
<td>20</td>
<td>2</td>
<td>40</td>
<td>30'</td>
<td>Rhythms Recognition Quiz</td>
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<tr>
<td>Sep. 4-5</td>
<td>35</td>
<td>4</td>
<td>140</td>
<td>45'</td>
<td>Unit 2 Facts Exam</td>
</tr>
<tr>
<td>Sep. 4-5</td>
<td>10</td>
<td>3</td>
<td>30</td>
<td>30'</td>
<td>Unit 2 Overview Videos Quiz</td>
</tr>
<tr>
<td>Sep. 11-12</td>
<td>20</td>
<td>4</td>
<td>80</td>
<td>45'</td>
<td>Unit 2 Playlist Quiz</td>
</tr>
<tr>
<td>Sep. 11-12</td>
<td>10</td>
<td>3</td>
<td>30</td>
<td>30'</td>
<td>Unit 2 Style Points Quiz</td>
</tr>
<tr>
<td>Sep. 18-19</td>
<td>60</td>
<td>4</td>
<td>240</td>
<td>60'</td>
<td>Unit 3 Facts Exam</td>
</tr>
<tr>
<td>Sep. 18-19</td>
<td>10</td>
<td>4</td>
<td>40</td>
<td>30'</td>
<td>Unit 3 Overview Video Quiz</td>
</tr>
<tr>
<td>Sep. 25-26</td>
<td>30</td>
<td>4</td>
<td>120</td>
<td>45'</td>
<td>Unit 3 Playlist Quiz</td>
</tr>
<tr>
<td>Sep. 25-26</td>
<td>15</td>
<td>3</td>
<td>45</td>
<td>45'</td>
<td>Unit 3 Style Points Quiz</td>
</tr>
<tr>
<td>Oct. 2-3</td>
<td>40</td>
<td>4</td>
<td>160</td>
<td>45'</td>
<td>Comprehensive Listening Exam</td>
</tr>
</tbody>
</table>

1000 total points
Required Primary and Secondary Materials (e.g., readings, videos, podcasts, films)

The text for this course is *Rock and Roll: An Introduction, 3rd edition*. Michael Campbell (your instructor) is the author. This course package is digital-only, and it has been customized for this course. It includes all of the course content including all listening assignments. You will receive an email with guidelines for purchasing it online, or activating it if you purchased it through the bookstore.

Technical Requirements & Support

- You will need a standard laptop or desktop computer to access your classes. A mobile device, tablet or netbook will not provide the access and functionality necessary for ASU Online courses. A webcam and headset (with microphone) may be required for some classes.
- High-speed internet is needed as most ASU Online courses use multimedia tools that are best viewed with high-speed internet, so having the proper connection is essential.
- You should have at least two browsers on your computer. Any browser will work, though preferred browsers are Chrome and Firefox, which can be downloaded for free online.
- In general, course access and assignments do not require special software, however, certain degrees may require specific software programs (your instructors will notify you if this is the case).
- ASU students have access to Google Drive (My Drive via MyASU), where you can create and share Google documents, presentations, spreadsheets and more. You will also have access to additional software provided at no cost through My Apps at MyASU.
- Be sure to take time to explore MyASU. This will be critical to your success as a student.

Technical Support

**Please do not contact your instructor with technical questions.** Herberger Online handles all technical questions and issues that may arise in this course.

**Please contact the support team immediately if you encounter technical issues while completing an assignment and you are unable to resolve the problem and reset your work.**

The Herberger Online support team is available to assist you 24 hours a day, 365 days a year. You may reach them anytime at:
- holsupport@asu.edu
- 1-888-298-4117
- 480-965-3057 (International)
When contacting support, please provide:

- The full name of this course (ABC 123: Long Name)
- The title(s) of any assignment(s) you’re having trouble with
- A brief description of the problem
- Detailed, step-by-step instructions to reproduce the problem

Course Itinerary

This survey of classic rock consists of a series of weekly assignments that, in toto, cover the first three Units of the text.

Unit 1 describes and illustrates features of the core rock style, traces the varied roots of rock, and presents a broad overview of the early rock era through three videos prepared for the text.

Week 1 includes a quiz on the overview video.

Week 2 has two quizzes. One assesses students’ ability to differentiate among the common rhythmic templates in early rock-era music. The other assesses students’ understanding of the evolutionary path that led to rock.

Unit 2 covers the first two decades of the rock era, from the emergence of rhythm and blues after 1945 to the first half of the sixties, as rock began its ascent to commercial, cultural and musical dominance.

Week 3 assesses students’ mastery of the factual material presented in the text through a exam covering Unit 2 (Chapters 2-5); a quiz on two unit 2 videos assesses students’ comprehension of important musical developments that occurred between 1945 and 1965.

Week 4 focuses on the music. A playlist quiz assesses students’ knowledge of the tracks included on the playlists for Chapters 2-5. The Unit 2 Style Points quiz measures students’ ability to recognize examples of important styles during this timespan.

Unit 3 covers the most eventful decade in the history of rock: from 1965 through 1975. The format for assessing student knowledge and comprehension replicates that used in Unit 2.

Week 5 includes the Unit 3 facts exam and Unit 3 overview quiz.

Week 6 assesses students’ knowledge of the playlist tracks and highlighted styles.

The final week offers an opportunity to review the music covered in the course. The Comprehensive Listening Exam encompasses the course playlist and style points entries, and requires students to apply skills gained acquired during the course to music not previously studied.
Grading

There are 1000 possible points built into the course. The grading scale is shown below:

<table>
<thead>
<tr>
<th>GRADING SCALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>970+ A+</td>
</tr>
<tr>
<td>870-899 B+</td>
</tr>
<tr>
<td>770-799 C+</td>
</tr>
<tr>
<td>below 600 E</td>
</tr>
</tbody>
</table>

Course Drop or Withdrawal

If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You will not be automatically withdrawn and unless you are officially withdrawn from the course you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered course unless enrollment is officially cancelled during the 100% refund period. Please visit the Academic Calendar to review the withdrawal deadlines for this semester. For more information on Drop/Add and Withdrawal visit: https://students.asu.edu/drop-add

Consistent with ASU policy, withdrawals will be handled as per the following guidelines: Withdrawal before the end of the fourth week: A “W” will be recorded Withdrawal after the end of the fourth week: A “W” will be recorded if you have a passing grade at the time of withdrawal. An “E” will be recorded if you have a failing grade at the time of withdrawal.
Course Expectations

Online Course Expectations

IMPORTANT: This is an online course delivered entirely via the internet. You should proceed with this course only if you have previous computer and internet experience and you’re willing and able to assume the added personal responsibility of completing an online course.

- It is your responsibility to ensure you have adequate computer resources and fast enough internet service to view course materials, use the required multimedia textbook and course pack, and complete all online activities, screenings, assignments, etc.
- If your computer or internet service malfunctions at any time during the semester, it is your responsibility to locate adequate resources elsewhere or to withdraw from the course.
- It is strongly recommended that you do not wait until the last minute to submit your assignments, just in case of internet service disruptions at your location or other technical problems. Requests for extensions due to computer or internet malfunctions may not be granted.
- If you have technical questions or difficulties with the course site, please do not contact the instructor; instead, contact the ASU Help Center.

Time Management

Online classes provide the flexibility of “attending” class at the time that is most convenient for you, but you should still plan a schedule for each class. Online courses are just as rigorous as in-person courses, so expect your coursework to be challenging but rewarding.

For 7.5 week sessions, such as this course, you should plan for 18 hours of coursework per week for every 3 credits.

Attendance & Absence Policy

As an online course participant your attendance and absences are based on timely submission of assignments. All due dates and times are in accordance with Arizona time.

Student Conduct Expectations

Students must abide by all the requirements stated in this syllabus. In addition, all students should be aware of their rights and responsibilities at Arizona State University. Please reference the college catalog and student handbook for student rights and responsibilities.

These can be found here: http://herbergerinstitute.asu.edu/students/undergrad/documents/student_handbook.pdf
Academic Integrity and Plagiarism

Students are expected to adhere to the ASU Student Code of Conduct. Besides academic performance, students should exhibit the qualities of honesty and integrity. Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Misconduct Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action.

Plagiarism is defined as deliberately passing off someone else’s words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all coursework. Plagiarism and any other form of academic dishonesty that is in violation of the Student Code of Conduct will not be tolerated.

Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the University Student Academic Integrity Policy. For more information, please see the ASU Student Academic Integrity Policy: http://provost.asu.edu/academicintegrity.

Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

In addition, ASU adheres to a university-wide Student Code of Conduct. The philosophy behind this policy states: The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals. The Student Code of Conduct is designed to promote this environment at each of the state universities.

The ASU student academic integrity policy lists violations in detail. These violations fall into five broad areas that include but are not limited to:

1. Cheating on an academic evaluation or assignment.
2. Plagiarizing.
3. Academic deceit, such as fabricating data or information.
4. Aiding academic integrity policy violations and inappropriately collaborating.
5. Falsifying academic records.
Student Conduct:
You are expected to treat your instructor and your fellow classmates with respect and kindness. In all correspondence and in Discussion Board postings, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums.

Online Activity Logs:
All course activity is logged by the Herberger Online servers, and those logs are regularly reviewed by Herberger Online during the course of normal business. These logs contain all requests you make while visiting the site: every image, video, web page, etc. Each request is logged with the time, down to the second, when it was made. If you contact your instructor, or Herberger Online, about a technical issue, these logs will be reviewed as part of that process.

Disruptive, Threatening or Violent Behavior
Threatening, violent, or disruptive behavior will not be tolerated in this class and will be handled in accordance with ASU policy. For more information please visit: https://eoss.asu.edu/dos/srr/PoliciesAndProcedures and https://eoss.asu.edu/dos/safety/ThreateningBehavior.

Title IX:
Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at http://sexualviolenceprevention.asu.edu/faqs/students.

Netiquette (Online Etiquette):
Netiquette, a social code that defines “good” online behavior is something to keep in mind during your online course interactions. Writing may be the only means of communication you have with classmates and instructors, so it is especially important to do this effectively. Follow the guidelines below to leave your mark as a knowledgeable, respectful and polite student who is also positioned to succeed professionally. Tips for appropriate netiquette can be found here, https://asuonline.asu.edu/newsroom/online-learning-tips/netiquette-online-students.
Student Services & Resources:

You will find a list of student resources at: https://tutoring.asu.edu/student-resources
Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, and more.

Special Accommodations

Students with disabilities must have an equally effective and equivalent educational opportunity as those students without disabilities. Students experiencing difficulty accessing course materials because of a disability are expected to contact the course instructor so that a solution can be found that provides all students equal access to course materials and technology.

Your instructor is willing to make any reasonable adaptations for limitations due to any documented disability, including learning disabilities. Please contact the instructor during office hours or by appointment to discuss any special needs you may have. You must contact the Disability Resource Center to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (http://www.asu.edu/studentaffairs/ed/drc/# ; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

If you have a documented disability, including a learning disability, and would like to discuss possible accommodations, please contact the ASU Disabilities Resources and Services Office at 480-965-1234 or email DRC@asu.edu https://eoss.asu.edu/drc. On then Tempe Campus: Matthews Center building, 1st floor.

Academic Calendar and Important Dates

The academic calendar can be found here: https://students.asu.edu/academic-calendar.

The Writing Center

Students have access to Academic Support Programs including tutoring and the writing center. Information on these resources can be found here, https://tutoring.asu.edu/.

Counseling & Consultation

Students have access to Counseling & Consultation services. Information on this can be found here, https://eoss.asu.edu/counseling.

Health and Wellness

Students have access to Health and Wellness services. Information on this can be found here, https://eoss.asu.edu/health, https://wellness.asu.edu/.
MUS 354: Classic Rock Course Overview

Course Identification
• Course: [Classic Rock]  [MUS 354]  [3] Credit Hours
• Instructor: [Michael Campbell]  Email: [mus354Rock1@gmail.com]  Phone: [401-315-2102]

Course Duration
☐ 16 weeks (fall/spring)  → 7½ weeks (fall/spring)  ☐ 8 weeks (summer)  ☐ 6 weeks (summer)

Course Description
Classic Rock is an introductory survey of the first 30 years of the rock era, tracing the development of rock from its disparate roots through the first half of the 1970s. The course focuses mainly on three aspects of this development: defining rock multidimensionally, charting its evolution, and describing its range. This information is presented against the backdrop of the substantial cultural changes during rock’s first generation.

Course Objectives
1. Develop a firm aural/conceptual connection between the sounds, rhythms, and other musical elements of rock, and the terms used to identify them.
2. Use this conceptual understanding to enhance awareness of musical features heard on course playlist tracks and how they interact to shape musical style.
3. Use this style-based understanding to enhance awareness of connections, contrasts, and patterns of influence within and between generations.
4. Contextualize both styles and individual tracks by studying the relationship between musical events, lyrics (when present), and the social and cultural settings in which the styles and tracks appeared.

High Level Course Outline

<table>
<thead>
<tr>
<th>Units/Lessons</th>
<th>Unit Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unit 1: Rock Is …</strong></td>
<td>1. Explore the three distinct but interrelated meanings of “rock.”</td>
</tr>
<tr>
<td>Lesson 1: Rock Is...</td>
<td>2. Identify the most pervasive musical features of the core rock style, 1965-1975: beat, core instruments, forms, melodic approach, et al.</td>
</tr>
<tr>
<td>Lesson 2: The Core Rock Style</td>
<td>3. Learn basic terms related to rock-era music and relate them to the sounds that they represent.</td>
</tr>
<tr>
<td>Lesson 3: Roots of Rock/Routes to Rock</td>
<td>4. Gain perspective on rock’s place in popular music history through a brief tour along the evolutionary path that led to rock.</td>
</tr>
<tr>
<td></td>
<td>5. Gain a big-picture understanding of the first 25 years of the rock era.</td>
</tr>
<tr>
<td>-----------------------------------</td>
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</tr>
<tr>
<td><strong>Lesson 1: Getting the Big Picture and Learning the Basic Facts</strong></td>
<td><strong>Lesson 1: Getting the Big Picture and Learning the Basic Facts</strong></td>
</tr>
<tr>
<td><strong>Lesson 2: Getting to Know Songs and the Styles They Exemplify</strong></td>
<td><strong>Lesson 2: Getting to Know Songs and the Styles They Exemplify</strong></td>
</tr>
<tr>
<td>1. Understand the seminal and multidimensional influence of blues on rock through a survey of blues styles, with particular attention to those that shaped rock directly.</td>
<td>1. Study the dramatic changes in rock during the mid-1960s, with particular focus on the music of Bob Dylan and British bands, most notably the Beatles and Rolling Stones.</td>
</tr>
<tr>
<td>2. Outline the first few years of rock and roll, including relationship between pop and rock and roll: as the music that rock and roll rebelled against and the music from which it borrowed.</td>
<td>2. Identify common features and differences between Motown and other mid-decade black pop and soul.</td>
</tr>
<tr>
<td>3. Chart the continuing transformation of R&amp;B, in particular considering the impact of both pop and gospel.</td>
<td>3. Explore the maturation and diversification of rock style in the late 1960s through the music of British and American acts.</td>
</tr>
<tr>
<td>4. Examine three major developments in rock: the emergence of new black pop styles, the impending impact of the folk revival on rock, and the transformation of rock from a teen-themed music that had lost its edge into the dominant commercial and cultural style in popular music.</td>
<td>4. Study the consolidation of rock’s commercial dominance in the early 1970s and relate it to the most commercially successful music of the timespan.</td>
</tr>
<tr>
<td>5. Approach these objectives progressively, beginning with broad overviews and historical context, and proceeding to more detailed musical discussion.</td>
<td>5. Survey new developments in post-1970 black music, with a particular focus on black pop beyond Motown.</td>
</tr>
<tr>
<td>6. Sample a broad array of early 1970s singer-songwriters, to define a limited view of the term and gain some sense of its scope.</td>
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</tr>
<tr>
<td>7. Compare and contrast varied approaches to artistic expression within rock.</td>
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</tr>
<tr>
<td>8. Approach these objectives progressively, beginning with broad overviews and historical context, and proceeding to more detailed musical discussion.</td>
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</tr>
</tbody>
</table>
## Detailed Course Outline

### Unit 1: Rock Is ...

**Objectives:**

1. **Explore the three distinct but interrelated meanings of “rock.”**
2. **Identify the most pervasive musical features of the core rock style, 1965-1975: beat, core instruments, forms, melodic approach, et al.**
3. **Learn basic terms related to rock-era music and relate them to the sounds that they represent.**
4. **Gain perspective on rock’s place in popular music history through a brief tour along the evolutionary path that led to rock**
5. **Gain a big-picture understanding of the first 25 years of the rock era.**

<table>
<thead>
<tr>
<th>Lesson 1: Rock Is...</th>
<th>Seat Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video: Is This Rock?</td>
<td>60 minutes</td>
</tr>
<tr>
<td>Video: Terms Videos</td>
<td>90 minutes</td>
</tr>
<tr>
<td>Video: Rock Era Overview</td>
<td>60 minutes</td>
</tr>
<tr>
<td>Reading: Text: Chapter 1</td>
<td>120 minutes</td>
</tr>
<tr>
<td>Quiz 1: Overview Videos Quiz</td>
<td>30 minutes</td>
</tr>
</tbody>
</table>

### Lesson 2: The Core Rock Style

**Videos: The Core Rock Style Series**

- Core Rock Style Introduction
- Core Rock Style Rhythm
- Core Rock Style Melody
- Core Rock Style Sound
- Core Rock Style Form

| Video: AC/DC Core Rock Track | 30 minutes |
| Expanding Terms Videos | 240 minutes |
| Quiz 2: Core Rock Style Quiz | 45 minutes |

### Lesson 3: Roots of Rock/Routes to Rock

**Roots/Routes Video Series**

- Roots of Rock: European/African
- Routes to Rock: 19th Century
- Routes to Rock: Early 20th Century
- Routes to Rock: Mid-20th Century

| Terms Review | 60 minutes |
| Reading: Chapter 2-4, review chapter 1 | 30 minutes |
| Quiz 3: Rock Roots/Routes Quiz | 45 minutes |
### Unit 2: The Rock Era, 1945-1965

**Objectives:**

1. Understand the seminal and multidimensional influence of blues on rock through a survey of blues styles, with particular attention to those that shaped rock directly.
2. Outline the first few years of rock and roll, including relationship between pop and rock and roll: as the music that rock and roll rebelled against and the music from which it borrowed.
3. Chart the continuing transformation of R&B, in particular considering the impact of both pop and gospel.
4. Examine three major developments in rock: the emergence of new black pop styles, the impending impact of the folk revival on rock, and the transformation of rock from a teen-themed music that had lost its edge into the dominant commercial and cultural style in popular music.
5. Approach these objectives progressively, beginning with broad overviews and historical context, and proceeding to more detailed musical discussion.

<table>
<thead>
<tr>
<th>Lesson 1: Getting the Big Picture and Learning the Basic Facts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rock Era Overview Videos:</td>
</tr>
<tr>
<td>• 1945-1955 Overview</td>
</tr>
<tr>
<td>• 1955-1965 Overview</td>
</tr>
<tr>
<td>Reading: Chapters 5-6 (complete); review chapters 2-4</td>
</tr>
<tr>
<td>Listening: Unit 2 Lesson 1 Playlist</td>
</tr>
<tr>
<td>Terms Review and Practice Quizzes</td>
</tr>
<tr>
<td>Unit 2 Overview Video Quiz</td>
</tr>
<tr>
<td>Unit 2 Facts Exam</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson 2: Getting to Know Songs and the Styles They Exemplify</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading: Review of Musical Discussions</td>
</tr>
<tr>
<td>Listening: Unit 2 Lesson 2 Playlist</td>
</tr>
<tr>
<td>Style Points Videos/Supplementary Playlists (5 Videos, 21 Tracks):</td>
</tr>
<tr>
<td>• Style Points: Electric Blues</td>
</tr>
<tr>
<td>• Style Points: Rockabilly</td>
</tr>
<tr>
<td>• Style Points: Doo-wop</td>
</tr>
<tr>
<td>• Style Points: Wall of Sound</td>
</tr>
<tr>
<td>• Style Points: Rock and Roll to Rock</td>
</tr>
<tr>
<td>Terms Review and Practice Quizzes</td>
</tr>
<tr>
<td>Unit 2 Playlist Quiz</td>
</tr>
<tr>
<td>Unit 2 Style Points Videos Exam</td>
</tr>
</tbody>
</table>
### Unit 3: The Rock Era, 1965-1975

**Objectives:**

1. **Study the dramatic changes in rock during the mid-1960s, with a particular focus on the music of Bob Dylan and British bands, most notably the Beatles and Rolling Stones.**
2. **Identify common features and differences between Motown and other mid-decade black pop and soul.**
3. **Explore the maturation and diversification of rock style in the late 1960s through the music of British and American acts.**
4. **Study the consolidation of rock’s commercial dominance in the early 1970s and relate it to the most commercially successful music of the timespan.**
5. **Survey new developments in post-1970 black music, with a particular focus on black pop beyond Motown.**
6. **Sample a broad array of early 1970s singer-songwriters, to define a limited view of the term and gain some sense of its scope.**
7. **Compare and contrast varied approaches to artistic expression within rock.**
8. **Approach these objectives progressively, beginning with broad overviews and historical context, and proceeding to more detailed musical discussion.**

### Lesson 1: Getting the Big Picture and Learning the Basic Facts

<table>
<thead>
<tr>
<th>Activity</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rock Era Overview Video: Fusion 1965-1975</td>
<td>180 min</td>
</tr>
<tr>
<td>Reading: Chapters 7-14 (complete)</td>
<td>720 min</td>
</tr>
<tr>
<td>Listening: Unit 3 Lesson 1 Playlist</td>
<td>240 min</td>
</tr>
<tr>
<td>Terms Review and Practice Quizzes</td>
<td>120 min</td>
</tr>
<tr>
<td>Unit 3 Overview Video Quiz</td>
<td>45 min</td>
</tr>
<tr>
<td>Unit 3 Facts Exam</td>
<td>45 min</td>
</tr>
</tbody>
</table>

### Lesson 2: Getting to Know Songs and the Styles They Exemplify

<table>
<thead>
<tr>
<th>Activity</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading: Review of Musical Discussions</td>
<td>240 min</td>
</tr>
<tr>
<td>Listening: Unit 3 Lesson 2 Playlist</td>
<td>540 min</td>
</tr>
<tr>
<td>Style Points Videos/Supplementary Playlists (5 Videos, 38 Tracks):</td>
<td>720 min</td>
</tr>
<tr>
<td>• Style Points: Motown</td>
<td></td>
</tr>
<tr>
<td>• Style Points: American Sound</td>
<td></td>
</tr>
<tr>
<td>• Style Points: Philadelphia Sound</td>
<td></td>
</tr>
<tr>
<td>• Style Points: Singer-Songwriters</td>
<td></td>
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<tr>
<td>• Style Points: Rock Matures</td>
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**Seat Time**

51 hours
| Final Exam                                                                 | Seat Time  
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The School of Humanities, Arts, and Cultural Studies in the New College of Interdisciplinary Arts and Sciences supports this application for renewing the general studies HU designation for MUS 354.

Best,

Louis

—

Dr. Louis Mendoza, Director
School of Humanities, Arts, and Cultural Studies
New College of Interdisciplinary Arts and Sciences
4701 W. Thunderbird Rd., FAB N201
Glendale, AZ 85306-4908
P.O. Box 37100, MC 2151, Phoenix AZ 85069-7100
Arizona State University
Office: 602-543-6242
https://newcollege.asu.edu/humanities-arts-cultural-studies-degree-programs

From: Heather Landes <Heather.Landes@asu.edu>
Date: Thursday, February 28, 2019 at 6:52 PM
To: Louis Mendoza <Louis.G.Mendoza@asu.edu>
Subject: MUS 354 (HU) Renewal

Dear Louis,

Please forgive my late request – we’ve been asked to submit a general studies renewal application for MUS 354 (HU), which is a shared course.

The proposal cover form requires a “Letter of support from the chair/director of each department offering the course.” It indicates, "by submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the general studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation."
I am in the process of completing the proposal form with all other materials.

Sincerely,

Heather Landes  
Director and Professor of Practice  
Arizona State University  
School of Music  
PO Box 870405  
Tempe, AZ 85287-0405  
P: 480.727.6222 | F: 480.965.2659