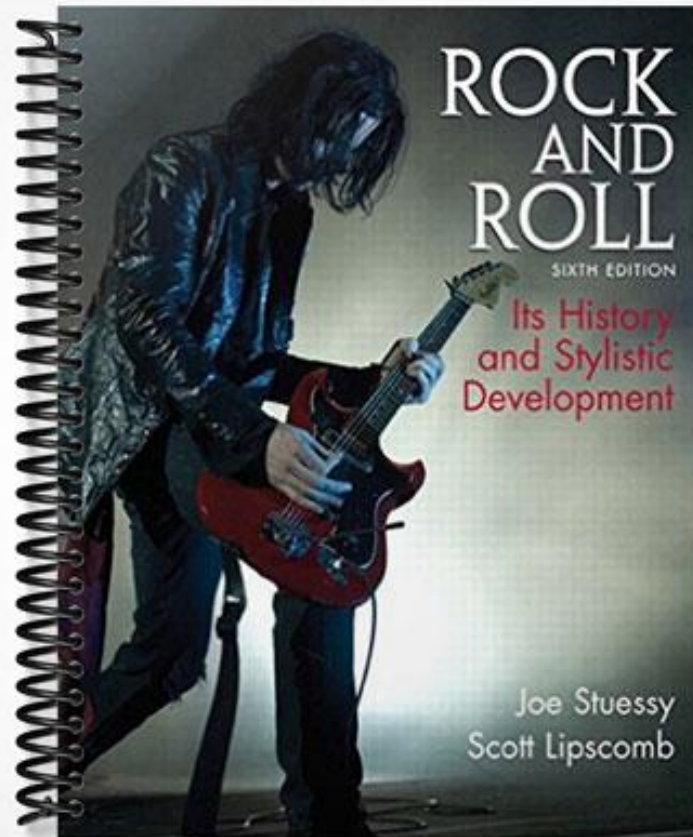


SOLUTIONS MANUAL



Instructor Manual for
Joe Stuessy & Scott Lipscomb's
Rock and Roll:
Its History and Stylistic Development, 6e

Jay Dorfman
Kent State University

Natalie Zelensky
Northwestern University

Scott D. Lipscomb
University of Minnesota



This work is protected by United States copyright laws and is provided *solely for the use of instructors* in teaching their courses and assessing student learning.

Dissemination or sale of any part of this work (*including on the World Wide Web*) will destroy the integrity of the work and is not permitted. The work and materials from it should never be made available to students except by instructors using the accompanying text in their classes. All recipients of this work are expected to abide by these restrictions and to honor the intended pedagogical purposes and the needs of other instructors who rely on these materials.



© 2009 by PEARSON EDUCATION, INC.
Upper Saddle River, New Jersey 07458

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Printed in the United States of America.

10 9 8 7 6 5 4 3 2 1

ISBN 10: 0-13-601084-9

ISBN 13: 978-0-13-601084-5

PREFACE

The purpose of this Instructor Manual is to facilitate the process of designing and teaching a rock history course using the text *Rock and Roll: Its History and Stylistic Development* (6th edition, Prentice-Hall). In addition, the following pages provide significant food for thought ... for the beginning instructor as well as for one who is quite experienced in teaching such a course. The following pages provide much more than a simple synopsis of the textbook content, though that forms an important component of the material. Rather, the Instructor Manual contains many innovative ideas for stimulating students – both inside and outside the classroom – and to develop an intimate understanding of this most sociologically important music of our time.

With the exception of Chapter 1, which provides a general set of teaching tips and suggests a means of structuring the course content, each chapter of the present text is subdivided into a consistent set of sections. The *chapter overview* provides a detailed outline of the content of each chapter, highlighting some of the most significant points addressed and, at times, providing supplemental information that will be of interest to students and instructors. The *spotlight* sections focus on topics related to the time period, artists, and/or musical styles presented in the chapter. *Did you know?* lists significant events that occurred during the time period covered by the chapter, allowing students to place musical developments within a socio-cultural context. The *suggested activities* section provides stimulating ideas for enhancing student learning by integrating multiple pedagogical techniques. The instructor may choose to incorporate some of these ideas into the classroom while using others as the basis for out-of-class assignments. The *sample test questions* section provides several examples of true-false, short answer, and multiple choice questions related to the content covered in that chapter. Finally, the *suggested listening* lists provide a detailed set of musical examples that constitute representative samples of the musical styles discussed. Those examples considered “required listening” by the textbook authors are highlighted in **red bold-face type**. Examples considered “recommended listening” are highlighted in *blue italic type*.

In addition to the Instructor Manual, this rock history text has been significantly enhanced by the availability of music downloads from the iTunes Store. All of the “required” and “recommended” listening examples cited are available as iMix collections and can be downloaded for only \$.99 per song. The selection process was a difficult one and was determined, in some cases, by *availability* rather than author preferences. The continuing absence of recordings by some of the top artists in rock history, for example, is a consequence of living in this transitional period during which the distribution model for recordings is being transformed. Simply put, some of the songs that might have been included are not yet available for download, so could not be included in the iMix. We believe we have reached a useful balance of preference and compromise in the resulting lists. As more songs do become available, however, these lists will be updated.

To access the iMixes associated with *Rock and Roll: Its History and Stylistic Development* (6th edition), simply follow the steps below:

1. Make sure that a current version (version 7 or later) of iTunes is installed on your computer. [This free program is available for both the Macintosh and Windows platforms from: [http://www.apple.com/itunes/.](http://www.apple.com/itunes/)]
2. Start iTunes by selecting it from the “Start” menu (Windows) or double-clicking on the program icon in the “Applications” folder (Macintosh).
3. Navigate to the iTunes Store home page by selecting Store [] Home from the program menus at the top of your computer screen.
4. Near the top left of the home page, you will see a list with the heading “iTunes Store.” When you click on “Music” – the first item in that list – a second list will appear below with the heading “MORE IN MUSIC.”
5. In the “MORE IN MUSIC” list, click on “iMix” to open the iMix search page.

6. Type “Stuessy” into the “Search for:” textbox at the top of this search page, then click on the magnifying glass icon or hit the ENTER (Windows)/RETURN (Mac) key.
7. Select either the “Required” or “Recommended” list. You can listen to brief excerpts from any of the songs, download individual items, or download the entire set with a single click. [In order to purchase songs, you will need to create an iTunes account; creating an account is free of charge but does require a credit card number or PayPal account.]

If you would prefer, rather than following the steps above, you can create a “bookmark” or “favorite” that takes you directly to the iMix page, using the following URLs:

Required recordings:

<http://phobos.apple.com/WebObjects/MZStore.woa/wa/viewIMix?id=201456811&s=143441>

Recommended recordings:

<http://phobos.apple.com/WebObjects/MZStore.woa/wa/viewIMix?id=201632607&s=143441>

In closing, I would like to express publicly my sincere appreciation to both Jay Dorfman and Natalie Zelensky for the incredible work they have done in the process of developing this Instructor Manual. Their innovative ideas, diligent work, and unbridled energy have resulted in what I believe is a truly unique and highly effective set of instructional materials that served as the basis for the first edition of this Instructor Manual. Their assistance in preparing the present revised version of the text was equally invaluable. Second, having reviewed the entire content of the textbook during this process, I remain in awe of the significant contribution to the field of popular music made by my co-author, Joe Stuessy, who was solely responsible for the first two editions of this groundbreaking text. It has been a pleasure to collaborate with him during this past decade on the three editions published since that time. Finally, I would like to acknowledge the significant level of assistance provided by the staff at Prentice-Hall. Our editor, Richard Carlin has contributed significantly to improvements made to each subsequent edition. Richard Kassel deserves our gratitude for compiling our listening examples into a format that could be uploaded to iTunes and made readily available to readers.

I hope that you enjoy using these materials and, as always, your comments and suggestions are welcome and appreciated.

Scott D. Lipscomb
Minneapolis, MN
February 2008

CONTENTS

PREFACE	III
TABLE OF CONTENTS	V
INTRODUCTION	1
TEACHING TIPS	1
PLANNING THE COURSE	3
CHAPTER 2 – THE ROOTS OF ROCK	5
CHAPTER OUTLINE	5
SPOTLIGHT ON “THE MAJORS”	6
DID YOU KNOW?	7
SUGGESTED ACTIVITIES	7
SAMPLE TEST QUESTIONS	9
SUPPLEMENTAL MATERIAL	10
SUGGESTED LISTENING	10
CHAPTER 3 – THE EMERGENCE OF ROCK AND ROLL	13
CHAPTER OUTLINE	13
SPOTLIGHT ON “REBEL WITHOUT A CAUSE”	14
SPOTLIGHT ON 1950S NOSTALGIA	14
SPOTLIGHT ON ELVIS: IS ELVIS DEAD?	15
DID YOU KNOW?	15
SUGGESTED ACTIVITIES	15
SAMPLE TEST QUESTIONS	16
SUGGESTED LISTENING	17
CHAPTER 4—ROCK AND ROLL: FIFTIES STYLE	19
CHAPTER OUTLINE	19
SPOTLIGHT ON ALAN FREED	21
SPOTLIGHT ON TRAGIC DEATHS IN ROCK AND ROLL	21
DID YOU KNOW?	22
SUGGESTED ACTIVITIES	22
SAMPLE TEST QUESTIONS	23
SUGGESTED LISTENING	24
CHAPTER FIVE – TRANSITION: THE EARLY 1960S	27
CHAPTER OVERVIEW	27
SPOTLIGHT ON PETE SEEGER	29
SPOTLIGHT ON THE THEREMIN AND ITS INVENTOR	29
DID YOU KNOW?	30
SUGGESTED ACTIVITIES	30
SAMPLE TEST QUESTIONS	31
SUGGESTED LISTENING	32
SUPPLEMENTAL MATERIAL	33

CHAPTER 6 – THE BEATLES	35
CHAPTER OVERVIEW	35
SPOTLIGHT ON ED SULLIVAN AND MUSIC	38
SPOTLIGHT ON BEATLES COVER SONGS	39
SUGGESTED ACTIVITIES	40
DID YOU KNOW?	40
SAMPLE TEST QUESTIONS	41
SUGGESTED LISTENING [<i>BEATLES RECORDINGS ARE NOT YET AVAILABLE FROM ITUNES</i>]	42
CHAPTER 7 – THE BRITISH INVASION	43
CHAPTER OVERVIEW	43
SPOTLIGHT ON SEX, DRUGS, AND ROCK & ROLL	45
SPOTLIGHT ON ERIC CLAPTON	45
DID YOU KNOW?	46
SUGGESTED ACTIVITIES	46
SAMPLE TEST QUESTIONS	46
SUGGESTED LISTENING	47
CHAPTER 8 – FOLK MUSIC AND FOLK ROCK	49
CHAPTER OVERVIEW	49
SPOTLIGHT ON THE CONCEPT OF “FOLK MUSIC” AND THE ORIGINS OF THE FOLK MUSIC REVIVAL	53
SPOTLIGHT ON BOB DYLAN’S RELIGIOUS CONVERSION	53
DID YOU KNOW?	54
SUGGESTED ACTIVITIES	54
SAMPLE TEST QUESTIONS	55
SUGGESTED LISTENING	55
SUPPLEMENTAL MATERIAL	56
CHAPTER 9 – SOUL AND MOTOWN	57
CHAPTER OVERVIEW	57
SPOTLIGHT ON THE APOLLO THEATER	60
SPOTLIGHT ON THE FUNK BROTHERS	60
DID YOU KNOW?	60
SUGGESTED ACTIVITIES	61
SAMPLE TEST QUESTIONS	61
SUGGESTED LISTENING	62
CHAPTER 10 – SAN FRANCISCO	65
CHAPTER OVERVIEW	65
SPOTLIGHT ON WOODSTOCK	68
SPOTLIGHT ON KEN KESEY	68
DID YOU KNOW?	68
SUGGESTED ACTIVITIES	69
SAMPLE TEST QUESTIONS	69
SUGGESTED LISTENING	70
SUPPLEMENTAL MATERIAL	71

CHAPTER 11 – JAZZ ROCK	73
CHAPTER OVERVIEW	73
SPOTLIGHT ON DAVID CLAYTON-THOMAS	74
SPOTLIGHT ON RANDY BRECKER	74
DID YOU KNOW?	74
SUGGESTED ACTIVITIES	74
SAMPLE TEST QUESTIONS	75
SUGGESTED LISTENING	76
CHAPTER 12 – ART ROCK	77
CHAPTER OVERVIEW	77
SPOTLIGHT ON THE FAMILY TREE OF ART ROCK GROUPS	79
SPOTLIGHT ON COVETED GUITAR SPOTS	80
DID YOU KNOW?	80
SUGGESTED ACTIVITIES	81
SAMPLE TEST QUESTIONS	81
SUGGESTED LISTENING	82
CHAPTER 13: MAINSTREAM ROCK	85
CHAPTER OVERVIEW	85
SPOTLIGHT ON “VIDEO KILLED THE RADIO STAR”	91
DID YOU KNOW?	92
SUGGESTED ACTIVITIES	92
SAMPLE TEST QUESTIONS	93
SUGGESTED LISTENING	94
CHAPTER 14: THE CONTINUING FRAGMENTATION OF ROCK	97
CHAPTER OVERVIEW	97
SPOTLIGHT ON PINK FLOYD’S THE DARK SIDE OF THE MOON	110
DID YOU KNOW?	111
SUGGESTED ACTIVITIES	111
SAMPLE TEST QUESTIONS	112
SUPPLEMENTAL MATERIAL	113
SUGGESTED LISTENING	113
CHAPTER 15 – HEAVY METAL	117
CHAPTER OVERVIEW	117
SPOTLIGHT ON THE FUSION OF METAL AND RAP	119
SPOTLIGHT ON THE LYRICS OF NEIL PEART	119
SPOTLIGHT ON CHILDREN OF ROCK STARS	120
DID YOU KNOW?	121
SUGGESTED ACTIVITIES	121
SAMPLE TEST QUESTIONS	122
SUGGESTED LISTENING	122

CHAPTER 16 – DANCE MUSIC	125
CHAPTER OVERVIEW	125
SPOTLIGHT ON MENUDO	128
SPOTLIGHT ON DISCO MOVIES	129
DID YOU KNOW?	129
SUGGESTED ACTIVITIES	129
SAMPLE TEST QUESTIONS	130
SUGGESTED LISTENING	131
CHAPTER 17: RAP AND HIP-HOP	132
CHAPTER OVERVIEW	132
SPOTLIGHT ON THE ORIGINS OF RAP: AN ALTERNATIVE TO GANGFARE	138
DID YOU KNOW?	138
SUGGESTED ACTIVITIES	139
SAMPLE TEST QUESTIONS	139
SUGGESTED LISTENING	140
SUPPLEMENTAL MATERIAL	142
CHAPTER 18 – ALTERNATIVE STYLES	143
CHAPTER OVERVIEW	143
SPOTLIGHT ON BJÖRK: ICELAND’S PROGRESSIVE ROCK QUEEN	150
SPOTLIGHT ON ANDY WARHOL AND MUSIC	151
DID YOU KNOW?	151
SUGGESTED ACTIVITIES	152
SAMPLE TEST QUESTIONS	152
SUGGESTED LISTENING	153

INTRODUCTION

Teaching Tips

Teaching a class about the history of music is a challenging undertaking, and the idiosyncrasies of the rock and roll genre only add to the demand. In order to provide an enriching and enjoyable learning experience for the students (and the instructor!), we suggest the following as general dispositions toward teaching this subject:

1. *Listening is key*

Music is an aural art form and should therefore be approached from an aural perspective. Students gain a better understanding of a particular style, piece, era, or artist from listening critically and analytically than they do from reading and discussion. Remember that anyone can *hear*, but *listening* is a learned skill, one through which you should guide your students. We recommend that students should spend about as much time in assigned, guided listening as they do in actual class sessions.

2. *Encourage the experience of rock and roll*

In addition to listening, the experience of rock and roll is about cultures, beliefs, attitudes, fashions, and trends. You should encourage your students to be observant of these forces, and to take part in them. Album and concert reviews are two constructive and creative assignments that can relate the material learned in class to the real world. Likewise, a class outing to a concert can bring to life the material studied in the course. Attending concerts, reading rock and roll-related publications (such as *Rolling Stone*, *Spin* and others), and becoming part of immersive activities will help your students understand the evolutionary – and *revolutionary* – nature of rock and roll.

3. *Vary your teaching approach*

Research supports the fact that some students learn better in certain ways than others do. We can enhance learning by exposing students to various ways of presenting information. Lectures are good for communicating factual information. But interactive discussions, demonstrations, student presentations, student-run activities, guided listening activities, and many other methods of instruction are desirable to reach the varied types of learning preferences that students bring to your classes.

4. *Encourage creativity*

Rock and roll, by its very nature, is an expression of creative freedom. From Liverpool to Seattle, the history of rock and roll is marked by its rebellious nature, and the ability of its greatest artists to express that rebellion creatively. The subject matter of a course in rock and roll history matches well with activities and classes that are designed for students to express their creativity. Especially in a class in which many students come from outside of the music or fine arts departments, you should provide the opportunity for your students to participate in creative

activities. These creative moments can be structured, sequenced, and guided so that students feel the necessary level of comfort.

You may wish to provide performance opportunities for students in the classroom, or to encourage students to attend outside performances given by their classmates. Seek out students who are involved in performing rock and roll and invite them to share their talents with the class.

5. Be open to new ideas, especially those that challenge your preconceptions

As the instructor, you come to the history of rock and roll with your own preferences: “Black Sabbath is just not my cup of tea,” or “no song writer has been as influential as John Lennon.” Though your opinions may be based on experience and/or research, remember that they are *opinions*. Rock and roll is a controversial art form, some of which is intended to stir up conflict. The importance of an informed opinion should be stressed throughout the course. Whether in writing or as a part of class discussion, students should be able to articulate what it is in the music that elicits a particular response. You should be willing to accept the ideas of your students; do not allow for inaccurate facts, but *taste* is an individual’s right.

6. Relate the lesser-known past to the familiar present

A startling statistic: a typical member of the college class of 2007 was born about five years *after* the launch of MTV. While today’s media and music production is fast and furious, be aware that the vast majority of the history of rock and roll that you may discuss in your class is part of a very different world, a world with which your students may have trouble identifying. An advisable approach is to relate this abstract past to a recent entity that may be more familiar. Can the influence of Elvis Presley be heard in the music of a more recent artist? Does the protest music of the 1960s mirror any of the sentiments of today’s music? How is Woodstock like or unlike Lollapalooza? Use examples in the service of understanding history within a context that is familiar to students.

Planning the Course

Use the chapters of the text to divide your course into units:

- Unit 1—Chapters 1-5 (Introduction, The Roots of Rock, The Emergence of Rock and Roll, Rock and Roll: Fifties Style, and Transition: The Early 1960s)
- Unit 2—Chapters 6-9 (The Beatles, The British Invasion, Folk Music and Folk Rock, Soul and Motown)
- Unit 3—Chapters 10-13 (San Francisco, Jazz Rock, Art Rock, Mainstream Rock)
- Unit 4—Chapters 14-19 (The Continuing Fragmentation of Rock, Heavy Metal, Dance Music, Rap and Hip-Hop, Alternative Styles, An Overview and an Editorial)

Depending on the length of your course, you will need to decide how many classes should address each unit. For a typical 15-week semester, you may wish to use the following course calendar:

- Week 1—course introduction and music fundamentals
- Weeks 2-5—Unit 1
- Weeks 6-8—Unit 2
- Weeks 9-11—Unit 3
- Weeks 12-14—Unit 4
- Week 15—student presentations of final projects/assignments

In your syllabus, include a detailed list of the listening examples for which the students will be responsible. You may want to list these examples by class meeting, by week, or by unit. Be certain that your students have direct access to these recordings. Consult with the media librarian on your campus to make these arrangements. Be aware that copyright guidelines restrict the rights of instructors; you cannot make copies of CDs and distribute them to your students, or post music files on a server for students to download. For information on the legality of access to listening examples, consult your institution's legal department, and the following reference: Althouse, J. (1997). *Copyright: The complete guide for music educators*. Van Nuys, CA: Alfred.

Determine an appropriate system for grading. Keep in mind that the calculation of final “letter” grades may be determined by an institutional scale. Components of grades may include the following:

- Scores on tests for each unit
- Evaluations of presentations (either individual or in groups)
- Class participation and attendance
- Evaluations and completeness of journals about assigned listening examples
- Other creative assignments such as compositions, reviews, or papers

CHAPTER 2 – THE ROOTS OF ROCK

Chapter Outline

- I. Overview: The Early Fifties
 - A. The General Society
 - B. The Fifties were a prosperous decade compared to previous decades
 1. Important cultural issues
 - a. McCarthy hearings
 - b. 1954 Supreme Court “separate but equal” decision
 2. Fascination with television
 3. Music was unthreatening and expressed a desire for joy of life
 - C. Primary subcultures associated with the emergence of rock during the early to mid-50s
 1. White middle & upper class
 - a. Pop was the musical style most listened to
 2. Black culture
 - a. Distinct from white culture due to segregation
 - b. Rhythm & Blues (R&B) was the dominant form of popular music
 3. Country and Western (C&W)
 - a. Appealed primarily to poor whites in the South, Midwest, and Southwest
- II. Pop Music
 - A. Tin Pan Alley—area of New York City known for music publishing
 - B. The Majors
 - a. RCA Victor, Columbia, Capitol, Mercury, Decca
 - b. Held many artists under contract
 - c. National markets and well-developed distribution networks
 - d. Music was adult oriented; teens listened to adult music
 - e. Almost exclusively white performers and audience
- III. Musical Close-Up: The Elements of Music
 - A. Rhythm
 - B. Melody
 - C. Harmony & Tonality
 - D. Timbre
 - E. Texture
 - F. Volume
 - G. Form
 - H. Lyrics: focus of this text will be primarily on the *musical* components
- IV. Country and Western
 - A. Small, regionally defined audience
 - B. Centered around the radio show broadcasts from the Grand Ole Opry in Nashville, which became the home of C&W
 - C. Lyrics were often love-oriented, often about heartbreak
 - D. Harmonies and melodies were simple as compared to R&B
 - E. Distinct timbre from steel guitar and nasal vocal quality

V. Musical Close-Up: Instrumentation in Rock and Roll

- A. Typical rock instrumentation from the 1950s to the 1980s: guitar, voice, drums, keyboards, and saxophone

VI. Rhythm and Blues

- A. Performers and audience (until the early 1950s) were generally black
- B. Market spread as southern population migrated north
- C. Characteristics of music
 1. Largely based on 12-bar blues
 2. Rarely notated
 3. Allowed for improvisation
 4. Strong, insistent rhythm
 5. Personally expressive lyrics
 6. “Shouting” vocal style, in contrast to the Pop “crooners”

VII. Musical Close-Up: The Twelve-Bar Blues

- A. Definition of “blues”
- B. Musical characteristics
 1. Form
 2. Beats
 3. Key scheme
 4. Phrases
 5. Text

Spotlight on “The Majors”

RCA Victor Records was founded in 1901. As a radio broadcast company, RCA was involved in some landmark broadcasts such as presidential addresses. AT&T and General Electric eventually purchased the company. RCA Victor was responsible for producing and distributing the first 33 1/3 RPM¹ records, then the first 45 RPM records. The company was equally involved in the development of color television standards throughout the 1960s. In its current incarnation, RCA Records is a unit of Sony BMG Records, along with other well-known divisions such as Arista, Columbia, Jive, and Epic.

Columbia Records is the music branch of the CBS network, known in radio for the infamous “War of the Worlds” broadcast in 1938. Columbia is the oldest brand name in the recording industry, and was the original distributor for Thomas Edison’s phonograph recordings. Some of the early rock and roll artists to sign with Columbia included Bessie Smith, Tony Bennett, The Four Lads, Rosemary Clooney and Johnny Mathis.

The needle-topped home of Capitol Records is a Los Angeles landmark. The company’s founding in the 1940s provided an alternative to the established competitors. Among artists who recorded for Capitol was Paul Whiteman, leader of an acclaimed jazz orchestra that included George Gershwin. During the 1950s, Capitol focused on popular music by artists such as Peggy Lee, Dean Martin and Frank Sinatra.

Though founded in Chicago as opposed to the musical centers of New York and Los Angeles, Mercury Records also challenged the competition. Its original location allowed

¹ RPM stands for the number of “rotations per minute” and refers to the number of times the vinyl’s disc rotates on the record player within a 60-second period of time.

Mercury to focus on distributing jazz and blues records by artists from the Chicago and Mississippi Delta regions. Its distribution base peaked in the 1960s and 1970s thanks to an exchange agreement with Deutsche Gramophone and its focus on both disco and hard rock recordings.

Decca, the only one of the five majors no longer in existence, came to the United States from Great Britain in 1934. Among the company's more successful acts were the Andrews Sisters, Little Richard, the Everly Brothers, Roy Orbison, Tom Jones, Perry Como, and Bing Crosby. Through a merger with RCA in 1953, Decca shared a portion of the distribution of Elvis Presley's records.

References:

Sobel, R. (1986). *RCA*. New York: Stein & Day.
<http://rcavictor.com>
<http://www.answers.com/topic/columbia-records>
<http://history.acusd.edu/gen/recording/studios2.html>
<http://microgroove.jp/mercury/>
http://kokomo.ca/cd_review/press/decca_records_history.htm

Did you know?

The “tin” in Tin Pan Alley comes from the sound produced by the pianos that were stuffed with newspaper to muffle the sound.

In 1955:

- Polio shots were given in schools for the first time
- Rosa Parks refused to give up her seat on the bus to a white man
- Martin Luther King, Jr. led a 381-day boycott of the Montgomery bus system
- The first microwave ovens appeared on the market (cost: \$1300!)
- The Davy Crockett rage endangered the raccoon population with coonskin cap sales
- Marian Anderson was the first African-American singer to perform at the Met
- On the Waterfront* won Best Picture
- Disneyland opened in Anaheim, California
- James Dean died at 26 and Albert Einstein died at 76

Suggested Activities

1. Ask students to research the cost of recording, manufacturing and distributing a recording. Arrange students in teams that represent the interests of artists, producers, engineers, record company employees, manufacturers, and retailers and ask them to articulate their concerns about the process. Track the costs and profits produced by the product through the course of this activity. If possible, contact an artist who has been through the process and ask for information about how the financial side of the business works. Books about the record industry often provide detailed accounts regarding the roles of these people, so you should consider providing supplemental readings prior to this activity.

You may wish to consult the following sources, or others like them, for information on the recording business:

Barrow, T. & Newby, J. (1995). *Inside the Music Business*. London: Blueprint.
Chapple, S. & Garofalo, R. (1977). *Rock 'n' Roll is Here to Pay: The History and Politics of the Music Industry*. Chicago: Nelson-Hall.
Passman, D. S. (2000). *All You Need to Know About the Music Business: Revised and Updated for the 21st Century*. New York: Simon & Schuster.
Businesses that are involved in recording, manufacturing and distributing CDs can often be located in the Yellow Pages (under Music) or through classified ads in magazines such as *Electronic Musician* and *Mix*.

2. Composition/performance activity

Provide students with a sheet of paper that has 16 boxes on each of four lines:

Each box represents a beat. Provide students with a tempo—the tempo indicates how long each box will last. They should use their own method of notation to create a series of rhythmic patterns. Once they have completed their composition, they should practice performing it. They should switch compositions with a classmate to see if their method of notation is usable and clear. They should also perform their composition along with a classmate’s composition.

3. Rhythm – Play “We Will Rock You” by Queen to demonstrate the importance of rhythm in rock and roll. Discuss the affect that the song’s rhythm has on the body.
4. Demonstrate different tempos by dividing the class into three sections. Have the first group clap a constant beat at a slow tempo, then have the second group clap the same pattern but twice as fast, and finally the third group clap twice as fast as the second group. Then, have the groups stop, one at a time, beginning with the third group.
5. Demonstrate examples of extreme melodic ranges by playing Barry White’s “You’re the First, the Last, My Everything” and Prince’s “Kiss.” Discuss the different mood evoked and the masculine/feminine quality exemplified in each case.
6. Use audio editing software to have students assemble sections of a song. This activity will help to reinforce the sectional nature of rock and roll songs. A free, cross-platform audio editing application called *Audacity* can be downloaded from <http://audacity.sourceforge.net/>.

Choose a song that has clear sectional divisions and break it into several files. If you have access to a computer lab (and armed with knowledge regarding the “Fair Use” provision of U.S. Copyright law), you may wish to make these files available to students in this lab context so they can use the program to reconstruct the song in its original sequence. They can also experiment with assembling the song elements in different orders to examine the effect this has on the cohesiveness of the song.

7. Throughout the history of Western music, much emphasis has been placed on the relationship between music and text. The ancient Greek modes (collections of pitches), for example, were associated with specific moods. As 21st-century listeners, we have come to associate certain sounds with particular emotions and images. Play accompaniment tracks (vocal melody not present) for three songs and provide handouts of the missing texts. Mix and match the texts and songs to show the extent to which we associate various moods with particular sounds. [Note: As you search for accompaniment tracks, there are many “karaoke” versions of popular songs available for legal download from *iTunes* and other online sources.]
8. Use the computer program *Instruments* from Sibelius Software for students to see pictures of each instrument and hear an associated sound clip.
9. Demonstrate a typical blues song by showing the chord progression, structure, phrases, and text of Bessie Smith’s “Downhearted Blues” for students as it plays.

Sample Test Questions

True/False

1. Pop songs of the early 1950s typically had offensive lyrics about rebellion. (F)
2. The separation of R&B music from the Pop music market was partially a result of the racial segregation that existed in American society at large. (T)
3. Pop music has always been marketed toward teenagers. (F)
4. The R&B market of the 1950s had no influence on the development of rock and roll in later decades. (F)

Multiple Choice

1. C&W did not use the following instrument until the 1950s:
 - a. steel guitar
 - b. DRUM SET
 - c. piano
 - d. violin
2. The musical genre that had the most influence in the creation of rock and roll was:
 - a. RHYTHM & BLUES
 - b. country and western
 - c. pop music
 - d. classical music

3. Which of the following was not considered one of the five major record companies in the 1950s rock and roll industry:
 - a. Capitol
 - b. RCA Victor
 - c. WARNER BROTHERS
 - d. Decca

4. The center of Country & Western music in the 1950s was:
 - a. Houston
 - b. Chicago
 - c. Abilene
 - d. NASHVILLE

Short Answer

1. Cover Songs — Play 2 versions of one song (Pop, R/B, C/W). Name the genre of each version and 2 musical elements in each version that make it a typical example of that particular tradition.

Supplemental Material

Hamm, Charles. *Yesterdays: Popular Song in America* (New York: W. W. Norton, 1979)

Tawa, Nicholas E. *The Way to Tin Pan Alley: American Popular Song, 1866-1910* (New York: Schirmer Books, 1990).

Suggested Listening

Chapter 1 – Introduction

Civil War and Post-WWI Developments

Amazing Grace (New Bethel Baptist Church)

Amazing Grace (Fellowship Independent Baptist Church)

Rosie (Mississippi State Penitentiary)

The Blues

Robert Johnson “Me and the Devil”

Elvis Presley “Hound Dog” (12-bar blues form)

Big Joe Turner’s “Piney Brown Blues”

Ruth Brown “Mama, He Treats Your Daughter Mean”

Urban Blues

Muddy Waters’ “Hoochie Coochie Man”

Chapter 2

Pop Music

Tony Bennett’s “Because of You”

Perry Como’s “Dream Along With Me”

Frank Sinatra’s “That Old Black Magic”

Nat “King” Cole’s “Fascination”

Johnny Ray’s “Cry”

Country and Western

Eddy Arnold's "Bouquet of Roses"

Eddy Arnold's "Anytime"

Kitty Well's "There's Poison in Your Heart"

Hank Williams' "Your Cheatin' Heart"

Rhythm and Blues

Bessie Smith's "Mean Old Bedbug Blues"

Elmore James' "Sunnyland"

Memphis Slim's "All By Myself"

Joe Turner and Pete Johnson's "Roll 'em Pete"

B.B. King's "Sweet Sixteen"

Big Mama Thornton's "Hound Dog"

Elvis Presley's "Hound Dog"

CHAPTER 3 – THE EMERGENCE OF ROCK AND ROLL

Chapter Outline

- I. Overview: Crossovers and Covers
 - A. Crossover = record that is recorded for one market and succeeds commercially in another
 - B. Cover = an original recording is re-recorded in a revised version by a different artist, sometimes in a very different style
 1. During the period of rock's emergence, record companies frequently recorded covers of many successful R&B songs intended for success in the Pop market
 - C. Mid-1950s
 1. Teenagers – now with expendable cash in the form of allowance – begin to spend money on music and movies (e.g., *Rebel Without a Cause*, *Blackboard Jungle*, etc.)
 2. A new, independent youth identity emerges
- II. Bill Haley and the Comets
 - A. Originally identified with C&W due to instrumentation
 - B. Covered “Rock Around the Clock” in 1954; became wildly popular the following year, when it was used as the title music for *Blackboard Jungle*
 - C. Sparked real interest in crossover artists; representative of early rock and roll performers
- III. Elvis Presley
 - A. A Summary of Presley's Life and Career
 1. Born in 1935 in Tupelo, Mississippi in mixed black and white culture
 2. Unremarkable as a youth, though recognized for singing ability
 3. Discovered by Sam Phillips, owner of Sun Records in Memphis
 - a. Released five singles for Sun
 4. Acquires manager, “Colonel” Tom Parker
 - a. In 1956, Parker negotiates a record deal which establishes the path to Presley's biggest hits
 5. Inducted into the Army in 1960
 6. Movie career burgeoned in 1960s and 1970s
 7. Deteriorated due to personal and health issues
 - a. Died at home (Graceland) in Memphis on August 16, 1977
 - B. The Importance of Presley
 1. Personification of rock and roll
 2. Multifaceted and versatile
 3. Overwhelming commercial success
- IV. Three Basic Trends Emerge
 - A. Mainstream Rock
 1. 1950s rock is primarily rooted in R&B
 - a. Based on blues forms (12-bar, 16-bar, and extended)
 - b. Shouting vocal performance style
 - c. typically, not notated
 - d. similar arpeggiated bass lines and rhythmic features
 2. Rockabilly
 - a. Exemplified by Sun recording artists