



SONGWRITING HISTORY AND CRITICISM: 14 SONGS

MPATC-GE 2095-001/ MPATC-UE 1195-001

Tuesdays, 4:55 – 6:35 PM; Room 611

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Fall 2018

COURSE DESCRIPTION

This course will explore the history and development of classic popular music of the past 60 years, with a focus on the years 1956-1979. Through a detailed study of 14 profoundly influential songs and recordings, we will examine how art affects, and is affected by, its cultural and historical moment. Over the course of the semester, students will engage in musical analysis, critical listening, and a detailed study of songwriting and recording techniques. They will also view archival films of relevant musical artists, and engage in close analysis of selected musical performances.

COURSE OBJECTIVES

By the end of the semester, students will:

- 1- demonstrate critical listening skills that enable them to distinguish the creative and technical elements of songs and recordings;
- 2- analyze popular music through a comparative approach that allows them to better understand the process of songwriting, recording, and music performance;
- 3- better understand the historical and cultural context of popular music, particularly as it relates to the world they face, both as artists and as entrepreneurs.

REQUIRED TEXTS AND EQUIPMENT and HELPFUL INFORMATION

- Please purchase a copy of *Rolling Stone's Illustrated History of Rock'n'Roll* (1992 edition), available at the NYU Bookstore, Barnes & Noble, and online.
- Please see **Bibliography, Reading, Listening, and Viewing**, below.
- High-quality audio equipment, whether personal or public.
- Please carefully review the **Writing Guidelines**, posted at the Resources tab of Classes.
- Please carefully review the information posted at <https://www.hamilton.edu/academics/centers/writing/writing-resources/persuasive-essays>

ASSIGNMENTS AND ASSESSMENT

- Students are required to read, listen, and watch each week's material *in advance* of class.
- Students will prepare for each week session by writing a 2 to 3 paragraph response to a "prompt question," deliverable at the beginning of class.
- Students are required to participate in class discussions.
- Students will be required to complete 4 or 5 longer writing assignments, including a midterm

and final. These are persuasive essays requiring support for the arguments presented. Students will be expected to make use of the related audio and visual material, assigned readings, research from reputable websites, and class discussions.

SUBMISSION AND FORMAT OF ASSIGNMENTS:

- All written assignments should be submitted via NYU Classes
- All written assignments should be submitted, as follows:
 - Word format (*not* .pdf or Pages)
 - 12-point font
 - double-spaced
 - top/bottom margin=1”; l/r margin=1.25”
- All pages should be numbered
- Back-to-back printing is encouraged
- Prompt response documents should be labeled: **LAST NAME_P#_0918.doc**
 - for example: **JONES_P3_0918.doc**
- At top left of the first page of all assignments, please place student’s name, the course name (‘14 SONGS’), a title (optional), and the date of submission. For example:
 - JAMES JONES**
 - 14 SONGS**
 - Jimi Hendrix and the Purple Haze**
 - October 10, 2018**
- Place album titles in ***bold italics***; song titles “in quotes”; always credit the songwriter(s).

GRADE BREAKDOWN

- 20% 13 prompt question responses
- 30% In-class participation
- 20% Midterm persuasive essay
- 10% 1 persuasive essay
- 20% Final persuasive essay, in which students propose another song to be added to the list.

ATTENDANCE

Students are expected to attend all classes, arrive on time, and stay until the end of the class. One unexcused absence is permitted; all others will require a doctor’s note or other satisfactory explanation. Whenever possible, advance notice is desirable. Regardless of the reason for an absence, students will be responsible for any missed work.

IN THE CLASSROOM

Please refrain at all times all computer activities (i.e. email, texting, use of social media, etc.) not related to class activities. Playing close attention to the lectures/discussions, musical and visual examples, and the opinions of your peers is crucial to helping them, you, and us to learn more about the subject. Please remember that your opinions are important, but *informed* opinions are most meaningful. As long as they are offered in a constructive, polite way, all of us can benefit from a free exchange of them.

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BIBLIOGRAPHY

- Black, Johnny. *The Beatles: Ten Years that Shook the World*. London: DK Publishing 2004.
- Christgau, Robert. Henke, James; George-Warren, Holly, ed. *The Rolling Stone Illustrated History of Rock 'n' Roll*. Straight Arrow Press. 1992.
- Covach, John and Boone, Graeme M., eds. *Understanding rock: essays in musical analysis*. New York: Oxford University Press, 1997.
- Crumpacker, Chris. Liner notes for Elvis Presley: *Elvis* (RCA-LPM-1382) (1956)
- Cunningham, Mark. *Good Vibrations: A History in Record Production*. London: Sanctuary, 1996.
- DeCurtis, Anthony. Henke, James; George-Warren, Holly, ed. *The Rolling Stone Illustrated History of Rock 'n' Roll*. Straight Arrow Press. 1992.
- Drozowski, Ted, "Joni Mitchell's Open Tunings." www.gibson.com, 2012.
- Dylan, Bob. *Chronicles, Vol. I*. New York: Simon & Schuster, 2004.
- Flanagan, Bill. *Written In My Soul*. New York: Contemporary Books. 1987.
- Friedan, Betty (Author), Gail Collins (Introduction). *The Feminine Mystique* (50th Anniversary Edition). New York: W. W. Norton & Company, 2013
- George, Nelson. *Where Did Our Love Go? The Rise and Fall of the Motown Sound*. Urbana: University of Illinois Press, 2007.
- George, Nelson. *The Death of Rhythm and Blues*. New York: Penguin Books, 2003
- Greenfield, Robert. "The Rolling Stone Interview: Keith Richards." *Rolling Stone*. August 19, 1971.
- Guralnick, Peter. *Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom*. New York: Harper, 1986.
- Guralnick, Peter. *Sam Phillips: The Man Who Invented Rock 'n' Roll*. New York: Little, Brown and Company, 2015.
- Hebdige, Dick. *Subculture: The Meaning of Style*. London: Routledge, 1979
- Himes, Geoffrey. *Surf*. <http://teachrock.org>
- Leiber, Jerry, Stoller, Mike, Ritz, David. *Hound Dog: The Leiber & Stoller Autobiography*. New York: Simon & Schuster, 2010.
- Lemann, Nicolas. *The Promised Land: The Great Black Migration and How It Changed*

America. New York: Alfred A. Knopf, 1991.

Lennon, John. "Being A Short Diversion On The Dubious Origins of Beatles (Translated From the John Lennon)." *Mersey Beat Magazine*. (1961)

Lewisohn, Mark. *Tune In: The Beatles: All These Years*. New York: Harmony Books,

Marcus, Greil. *Mystery Train: Images of America in Rock 'n' Roll music*, 4th rev. ed. New York: Plume, 1997.

Maultsby, Portia K. "Soul music: Its sociological and political significance in American popular culture." *The Journal of Popular Culture*. Volume 17, issue 2. Fall 1983.

Marsh, Dave, Floyd, John. *Sun Records: An Oral History*. Avon Books, 1998

Maultsby, Portia K. "Soul music: Its sociological and political significance in American popular culture." *Journal of Popular Culture* 17(2): 51-60. 1983.

McKaie, Andy, "A Conversation With Chuck Berry." *Chuck Berry: The Chess Box*. MCA Records. 1989.

Moore, Gerald and Schiller, Larry. *LSD, The Exploding Threat of the Mind Drug that Got Out of Control*, *Life Magazine*, March 25, 1966

Myers, Ben. "Why 'Disco Sucks' Sucked" *The Guardian*. June 18, 2009.

Ramball, Paul. "Nile Rodgers: Brother Can You Spare a Riff?" *The Face*. September, 1984.

Richards, Keith. *Life*. New York: Little, Brown & Company, 2011.

Robertson, Sandy. "Mick Jagger." *Sounds*. October 29, 1977

Savage, Jon. "Punk" *teachrock.org*. 2014.

Silber, Irwin. "An Open Letter to Bob Dylan." *Sing Out!* 1965.

Sinclair, David. "Jimi Hendrix Remembered." *Q*, June 1992.

Staubman, Helmut. Ed. "The Anti-Beatles: The Beatles Versus Stones Debate During the 'British Invasion'." *The Rolling Stones: Sociological Perspectives*. Lexington Books. 2013.

Sutcliffe, Phil. "We're Just Very Mean, Very Angry People. We're the Real Thing." *Sounds*. December 31, 1977.

Thompson, Dave. "Jimi Hendrix: Remade in Britain." *Mojo*, Summer 2007.

Valentine, Penny. "Stevie Wonder: Stevie's Moog Music." *Sounds*. January 22, 1972

Vincent, Rickey. *Funk: The Music, The People, and The Rhythm of The One*. New York: Macmillan, Apr 15, 1996

Werner, Craig. *A Change Is Gonna Come: Music, Race & the Soul of America*. New York: Plume, 2006.

Whitesell, Lloyd. "Harmonic Palette in Early Joni Mitchell." *Popular Music*, 21.2 (2002)

Wilentz, Sean. *Bob Dylan in America*. New York: Doubleday. 2010.

Williams, Richard. "The Beatles: Produced by George Martin." *Melody Maker*. August 21, 1971

Wilkerson, Isabel, *The Warmth Of Other Suns: The Epic Story of America's Great Migration*. New York: Random House, 2010.

Selected journal articles and essays from the *Rock and Roll: An American Story* (RRAS).

NOTES ABOUT RESOURCES

Reading

- Unless otherwise noted, readings are posted by week @ **NYU Classes/Resources**.
- To access readings @ **nyu.edu**, please follow these steps;
 - log on to home.nyu.edu
 - select 'Research' tab
 - navigate from there.

Listening and Viewing

Unless otherwise noted, listening and viewing can be accessed via the youtube link provided.

WEEKLY SYLLABUS AND CLASSES

Lecture & Discussion:

- In-class critical listening
- In-class review of video and film clips
- In-class exploration of the historical, cultural, and musical context of the song, its recording(s), and its performer(s).

PLEASE NOTE:

- Students are expected to have read, listened to, and viewed the material for each week *before* the class at which it's discussed;
- Students should research and read about the **FOCUS EVENTS** for each week sufficient to engage in classroom discussion.

> **WEEK 1:** Introduction and Placing the Music in Context

- **FOCUS EVENT: Montgomery, Alabama Bus Boycott**
- **FOCUS EVENT: Brown v. Board of Education of Topeka**
- **FOCUS EVENT: the Mickey Mouse Club**

Required reading:

- Life Magazine. “10 Billion Dollar Power.” Life. August 31, 1959.
- Examples of Jim Crow Laws
- Wilkerson, Isabel, *The Warmth Of Other Suns*. (excerpts)
- Christgau, Robert. *The Rolling Stone Illustrated History of Rock’n’Roll*. “Chuck Berry”
- McKaie, Andy. “A Conversation With Chuck Berry”

Required listening:

- Chuck Berry: “Maybellene” (Berry) (1955)
- Muddy Waters: “I Just Want To Make Love You” (Dixon) (1956)
- Chuck Berry: “Roll Over Beethoven” (Berry) (1956)
- The Beatles: “Roll Over Beethoven” (Berry) (1964)

Required viewing:

- *Blackboard Jungle* (opening credits) (MGM Pictures) (1955)
- https://www.youtube.com/watch?v=GnN_zSApOiw

Additional Listening and Viewing:

- The Beach Boys: “Fun Fun Fun” (Wilson-Love) (1964)
- Chuck Berry: “Carol” (Berry) (1958)
- The Rolling Stones: “Carol” (Berry) (1964)
- Chuck Berry: “Back in the U.S.A.” (Berry) (1959)
- The Beatles: “Back in the U.S.S.R.” (Lennon-McCartney) (1967)
- Bruce Springsteen interview: *Hail, Hail Rock’n’Roll*

> **WEEK 2:** “Hound Dog” (Leiber/Stoller); recorded by Elvis Presley (1956)

FOCUS EVENT: United States 1956 Federal-Aid Highway Act**FOCUS EVENT: The growth of television in the 1950s****Required reading:**

- Guralnick, Peter. *Sam Phillips: The Man Who Invented Rock ‘n’ Roll*.
- Marcus, Greil. *Mystery Train*. pp. 160-172
- Leiber & Stoller: *Hound Dog*, pp. 61-66; pp.93-95; pp. 209-219
- Crumpacker, Chris: liner notes for Elvis Presley: *Elvis* (RCA-LPM-1382) (1956)
- Marsh, Dave, Floyd, John. *Sun Records: An Oral History*, pp. 32-36

Required listening:

- Big Mama Thornton: “Hound Dog” (Leiber-Stoller) (1952)
- Elvis Presley: “Hound Dog” (Leiber-Stoller) (1956)
- Big Arthur Crudup: “That’s Alright Mama” (Crudup) (1946)
- Elvis Presley: “That’s Alright Mama” (Crudup) (1954)
- Dean Martin: “Memories Are Made Of This” (Gilkyson-Dehr-Frank Miller) (1956)
- Elvis Presley: “I Want You, I Need You, I Love You” (Mysels-Kosloff) (1956)

Required viewing @

<https://www.youtube.com/playlist?list=PLgLF0BisV01WJJayH08F60l6KZndCZzD5>

- Elvis Presley (Tupelo, MI concert) (September 26, 1956)
- Elvis Presley (Milton Berle Show) (September 9, 1956)
- Elvis Presley (The Steve Allen Show) (July 1, 1956)

Additional listening:

- Little Richard: “Tutti Frutti” (Penniman-LaBostrie) (1955)
- Carl Perkins: “Blue Suede Shoes” (Perkins) (1956)
- Elvis Presley: “Blue Suede Shoes” (Perkins) (1956)
- Jerry Lee Lewis: “Great Balls of Fire” (Blackwell-Hammer) (1957)

• Please prepare for delivery via NYU Classes a 2 to 3-paragraph response to the following prompt question: **What made Elvis Presley an important figure, musically, culturally, and historically?** This assignment is due by 4:55 PM, Tuesday, September 11.

> **WEEK 3:** “Will You Love Me Tomorrow?” (Goffin-King); recorded by The Shirelles (1960)

FOCUS EVENT: The first oral female contraceptive introduced**Required reading:**

- Marcus, Greil. *The Rolling Stone Illustrated History of Rock 'n' Roll*. “Girl Groups”
- Friedan, Betty. *The Feminine Mystique*. Chapter One, “The Problem That Has No Name”

Required listening:

- The Shirelles: “Will You Love Me Tomorrow?” (Goffin-King) (1960)
- Carole King: “Will You Love Me Tomorrow?” (Goffin-King) (1971)
- The Crystals: “Then He Kissed Me” (Spector) (1963)
- The Shangri-Las: “Leader of the Pack” (Morton-Barry-Greenwich) (1964)

Required viewing @

<https://www.youtube.com/playlist?list=PLgLF0BisV01Wr79PHSPfatCDkGdfIBM47>

- *Songmakers: The Teens Who Stole Pop Music* (2001) (excerpts)
 - Chapters 1, 2, 4, 6, 7
- *The Pill: Why Was Loretta Lynn Banned?* (2017) @ Cocaineandrhinestones.com

Additional listening:

- The Cookies: “Chains” (Goffin-King) (1962)
- The Beatles: “Chains” (Goffin-King) (1962)
- The Drifters: “Up on the Roof” (Goffin-King) (1962)
- Little Eva: “The Locomotion” (Goffin-King) (1962)
- Carole King: “Will You Love Me Tomorrow?” (Goffin-King) (1971)

- Please prepare for delivery via NYU Classes a 2 to 3-paragraph response to the following prompt question: **In what ways does "Will You Love Me Tomorrow" reflect gender relations in the United States at the time of the record's release?** This assignment is due by 4:55 PM, Tuesday, September 18.

> **WEEK 4:** "Please Please Me" (Lennon-McCartney); recorded by The Beatles (1963)

FOCUS EVENT: The assassination of President John F. Kennedy

Required reading

- Lewisohn, Mark. *Tune In: The Beatles: All These Years*. pp. 1-12; 420-21;
- Lennon, John. "Being A Short Diversion On The Dubious Origins of Beatles (Translated From the John Lennon)." *Mersey Beat Magazine*. (1961)
<http://www.triumphpc.com/mersey-beat/archives/dubious.shtml>
- Williams, Richard. "The Beatles: Produced by George Martin." *Melody Maker*. (1971)
- Black, Johnny. "The Beatles: Don't Fear the Reeperbahn." 2004.

Required listening:

- Leadbelly: "Rock Island Line" (Leadbelly) (?)
- Lonnie Donegan: "Rock Island Line" (Leadbelly) (1955)
- The Everly Brothers: "Cathy's Clown"
- Chuck Berry: "School Days" (Berry) (1957)
- Little Richard: "Long Tall Sally" (Blackwell-Johnson-Penniman) (1956)

Required viewing @

https://www.youtube.com/playlist?list=PLgLF0BisV01VcBC_XzoSOBU9ZVS8j1KS

- George Martin on the making of "Please Please Me"
- The Beatles: performance (*The Ed Sullivan Show*) (February 9, 1964)

@ NYU Classes/Resources

- The Beatles: "Long Tall Sally" LIVE (Blackwell-Johnson-Penniman) (1964)
- *A Hard Day's Night* (George Harrison scene)

Additional listening and viewing:

- The Beatles: "She Loves You" (Lennon-McCartney) (1963)
 - Barrett Strong: "Money" (Bradford-Gordy) (1960)
 - The Beatles: "Money" (Bradford-Gordy) (1964)
- Please prepare for delivery via NYU Classes a 2 to 3-paragraph response to the following prompt question: What would you argue are the key elements in what might be called "the education of The Beatles"? This might include musical influences, experiences, mentors, family traditions. Be specific in explaining how any one element affected the development and direction of the group. This assignment is due by 4:55 PM, Tuesday, September 25.

> **WEEK 5:** "Where Did Our Love Go?" (Holland/Dozier/Holland); recorded by The Supremes (1964)

FOCUS EVENT: The Civil Rights Act of 1964

Reading:

- George, Nelson. *Where Did Our Love Go?* pp. 50-top of 65
- Maultsby, Portia K. *Soul music: Its sociological and political significance in American popular culture.* pp. 51-60.
- Lemann, Nicolas. *The Promised Land: The Great Black Migration and How It Changed America.* pp. 3-7
- Wilkerson, Isabel, *The Warmth Of Other Suns.* pp. 373-375

Required listening:

- Ray Charles: "I Got A Woman" (Charles) (1954)
- James Brown: "Please, Please, Please" (Brown-Terry) (1956)
- Sam Cooke: "You Send Me" (Cooke; a/k/a Cooke) (1957)
- The Supremes: "Where Did Our Love Go?" (Holland-Dozier-Holland) (1963)
- Martha Reeves and the Vandellas: "Dancing in the Streets" (Gaye-Stevenson-Hunter) (1964)
- The Four Tops: "I Can't Help Myself" (Holland-Dozier-Holland) (1965)
- The Temptations: "My Girl" (Robinson-White) (1964)
- Marvin Gaye/Tammi Terrell: "Ain't No Mountain High Enough" (Ashford-Simpson) (1967)
- Stevie Wonder: "Uptight (Everything's Alright)" (Wonder-Moy-Cosby) (1966)

Required viewing @

<https://www.youtube.com/playlist?list=PLgLF0BisV01XH5NvyRdyfZ7ZuSDGZK06n>

- The Supremes: "Baby Love" (*The TAMI Show*) (1964)
- Marvin Gaye: "Hitch Hike" " (*The TAMI Show*) (1964)
- Smokey Robinson and the Miracles: "You've Really Got A Hold On Me" (*The TAMI Show*) (1964)
- Smokey Robinson (2006) "Discussing the birth of Motown"
<http://teachrock.org/lesson/assembling-hits-at-motown/>

• Please prepare for delivery via NYU Classes a 2 to 3-paragraph response to the following prompt question: In what ways was Motown's motto — "The Sound Of Young America" — significant? Please reflect on the music, the marketing, the business structure of the company, etc. This assignment is due by 4:55 PM, Tuesday, October 2.

> **WEEK 6:** "(I Can't Get No) Satisfaction" (Jagger-Richards); recorded by The Rolling Stones (1965)

• **FOCUS EVENT:** The release of the films *Mary Poppins*, *The Sound of Music*, and *My Fair Lady*

Required reading:

- Millard, Andre. "The Anti-Beatles: The Beatles Versus Stones Debate During the 'British Invasion'." *The Rolling Stones: Sociological Perspectives*, 2013.

- Richards, Keith. *Life*. pp. 176-178; pp. 235-245
- Robertson, Sandy. "Mick Jagger." *Sounds*. October 29, 1977
- Greenfield, Robert. "The Rolling Stone Interview: Keith Richards." (1971)

Required listening:

- The Rolling Stones: "(I Can't Get No) Satisfaction" (Jagger-Richards) (1965)
- Howlin' Wolf: "Little Red Rooster" (Dixon) (1961)
- The Rolling Stones: "Little Red Rooster" (Dixon) (1964)
- Chuck Berry: "Around and Around" (Berry)
- The Rolling Stones: "Around and Around" (Berry)
- The Kinks: "You Really Got Me" (Davies) (1964)
- The Who: "My Generation (Townshend) (1965)

Required viewing @

<https://www.youtube.com/playlist?list=PLgLF0BisV01Wi0aehsmGG69F39ChJYPmt>

- The Rolling Stones: Rice Krispies commercial (Jones) (1964)
- The Rolling Stones: "It's All Over Now" (*The TAMI Show*) (1964)
- The Rolling Stones: "Time Is On My Side" (*The TAMI Show*) (1964)
- The Rolling Stones: performance and interview (*The Mike Douglas Show*) (1964)
- The Rolling Stones: "Let's Spend the Night Together" (*The Ed Sullivan Show*) (1967)

• Please prepare for delivery via NYU Classes a 2 to 3-paragraph response to the following prompt question: In what ways did The Rolling Stones present themselves, through music and image, in a manner that contrasted with The Beatles? This assignment is due by 4:55 PM, Tuesday, October 16.

> **WEEK 7:** "Papa's Got A Brand New Bag" (Brown); recorded by James Brown (1965)

FOCUS EVENT: The Voting Rights Act of 1965

FOCUS EVENT: The Watts Riots

FOCUS EVENT: The assassination of Malcolm X

Required reading:

- Guralnick, Peter. *Sweet Soul Music*, "Papa's Got a Brand New Bag. pp. 220-247
- George, Nelson, *The Death of Rhythm and Blues*. pages 95-108; "Black Beauty, Black Confusion (1965-70)"
- Bootsy Collins on NPR (audio)
<http://www.npr.org/2012/05/28/153701482/bootsy-collins-on-his-special-blend-of-funk>
- NPR tribute to James Brown (audio)
<http://www.npr.org/2014/08/01/337129875/fresh-air-pays-tribute-to-james-brown-godfather-of-funk>

Required listening:

- James Brown: "Papa's Got A Brand New Bag" (Brown) (1965)
- James Brown: "It's A Man's Man's Man's World" (Brown) (1966)

- James Brown: “Cold Sweat” (Brown-Ellis) (1967)
- James Brown: “Funky Drummer” (Brown) (1970) / Dr. Dre: “Let Me Ride” (Young- Brown) (1990)

<http://www.whosampled.com/sample/16857/Dr.-Dre-Let-Me-Ride-James-Brown-Funky-Drummer/>

Required viewing @

<https://www.youtube.com/playlist?list=PLgLF0BisV01WqhYRVR5lSVrPkvbbl-drb>

- James Brown. “Please, Please, Please” (*The TAMI Show*) (1964)
- James Brown (*The Mike Douglas Show*) (1966) [interview @ 9:21]
- Michael Jackson on James Brown (1970)
<http://teachrock.org/resources/video/michael-jackson-michael-jackson-comments-on-james-brown-abc-news-archives-1970/>

• **Midterm paper:** Write a four-page persuasive essay that explores and contrasts the different ways in which three of the artists studied thus far managed or “negotiated” their images. In your paper, address the following points:

- How did these artists *present themselves* so as to support their respective artistic strategies?
- What do their choices tell us about them, about the time in which they were working, about the social codes they had to consider, about their ambitions?
- How did they use fashion, visual images, performance style, promotional opportunities, etc. to convey a particular position?
- In what ways did they break from tradition and in what ways did they maintain the status quo or assume a more conservative stance... *and why?*

Be sure to consider the time in which the artist was working, their race, their audience. And keep your investigation in the time periods during which these artists released the recordings we’ve studied. Do not conflate the time in which the music studied was released with later developments and do **not** time compress!

Lastly, you will need to refer to particular images as you make your arguments for what a particular artist has done to create their image, so please include copies of those images where necessary.

This assignment is due Tuesday, October 30, at 4:55 PM.

> **WEEK 8:** “Like A Rolling Stone” (Dylan); recorded by Bob Dylan (1965)

FOCUS EVENT: United States troops in combat in Viet Nam

Required reading:

- Silber, Irwin. *Open Letter to Bob Dylan*
- Dylan, Bob. *Chronicles, Vol. 1*: p.81; pp. 62-72
- Wilentz, Sean. "Dylan" (2010)

Required listening:

- Bob Dylan: "Blowin' in the Wind" (Dylan) (1963)
- Peter, Paul & Mary: "Blowin' in the Wind" (Dylan) (1963)
- Bob Dylan: "The Times They Are A-Changin'" (Dylan) (1964)
- Bob Dylan: "Like A Rolling Stone" (Dylan) (1965)
<https://vimeo.com/108097380>
- The Beatles: "Norwegian Wood" (Lennon-McCartney) (1965)

Required viewing @

<https://www.youtube.com/playlist?list=PLgLF0BisV01XUqbeMDH9UCorX77UTUg0U>

- Bob Dylan: "Mr. Tambourine Man" (Dylan) (1964)
- The Byrds: "Mr. Tambourine Man" (1965)
- Pennebaker, D.A. *Don't Look Back/65 Revisited* (1965) (excerpts)
 - "It's All Over Now, Baby Blue" (Dylan)
 - "It's Alright Ma (I'm Only Bleeding)" (Dylan)
 - "It Ain't Me Babe" (Dylan)
 - "She Belongs To Me" (Dylan)
 - "Subterranean Homesick Blues" (alternate video take) (Dylan)

> **WEEK 9:** "Good Vibrations" (Love/Wilson); recorded by The Beach Boys (1966)

FOCUS EVENT: TIME magazine warns of dangers of LSD

Required reading:

- Himes, Geoffrey. *Surf*.
<http://teachrock.org/chapter/surf/>
- Harrison, Daniel. "After Sundown: The Beach Boys' Experimental Music." [NOTE: this may be too dense for those who haven't studied music theory]
- Cunningham, Mark. *Good Vibrations: A History in Record Production*. pp. 47-86

Required listening:

- The Beach Boys: "Good Vibrations" (Love/Wilson) (1966)
- The Ronettes: "Be My Baby" (Spector)
- The Four Freshmen: "I Remember You" (Schertzing-Mercer) (1955)
- The Beach Boys: "I Get Around" (Wilson-Love) (1964)
- The Beach Boys: "Fun, Fun, Fun" (Wilson-Love) (1964)
- The Beach Boys: "God Only Knows" (Wilson-Asher) (1966)
- The Beatles: "Here, There and Everywhere" (Lennon-McCartney) (1966)

Required viewing playlist:

https://www.youtube.com/playlist?list=PLgLF0BisV01UKOwzI10dP9_txJ8S3fPj9

- The Beach Boys: “Little Deuce Coupe (Wilson) (1964)
 - The Beach Boys: “Surfin’ U.S.A.” (Wilson-Berry) (*The TAMI Show*) (1964)
 - The Beach Boys: “Surfer Girl” (Wilson) (*The TAMI Show*) (1964)
- **IN-CLASS PROMPT:** Why were Bob Dylan and Brian Wilson considered “geniuses” of the ‘60s era? Come to class Tuesday, November 6, prepared to compare Dylan’s and Wilson’s respective contributions and how they earned them the title “genius.” Please prepare a list of bullet points to assist you in the discussion, bring it to class, and be prepared to share it with us, if requested.

> **WEEK 10:** “Respect” (Redding); recorded by Aretha Franklin (1967)

FOCUS EVENT: Martin Luther King, Jr. assassinated

FOCUS EVENT: Riots in major American cities

FOCUS EVENT: Robert F. Kennedy assassinated

Required reading:

- Werner, Craig. *A Change Is Gonna Come*. pp. 116-121
- Guralnick, Peter. *Sweet Soul Music*. “Aretha Arrives” pp. 332-352
- Guralnick, Peter. *Sweet Soul Music*. “Beginnings: Stax” pp. 97-112

Required listening:

- Aretha Franklin: “Respect” (1967)
- Otis Redding: “Respect” (Redding) (1967)
- Ray Charles: “What’d I Say” (Charles) (1959)
- Aretha Franklin: “I Never Loved A Man (The Way I Love You)” (Shannon) (1967)
- Aretha Franklin: “Chain Of Fools” (Covay) (1967)
- Percy Sledge: “When A Man Loves A Woman” (Lewis-Wright) (1966)
- Aretha Franklin: “A Natural Woman” (Goffin-King-Wexler) (1967)
- James Brown: “Say It Loud - I’m Black and I’m Proud” (Brown) (1968) / Cypress Hill: “Insane in the Brain” (B-Real-Brown) (1990)

<http://www.whosampled.com/sample/10640/Cypress-Hill-Insane-in-the-Brain- James Brown-Say-It-Loud,-I%27m-Black-and-I%27m-Proud/>

Required viewing @

https://www.youtube.com/playlist?list=PLgLF0BisV01Ve8GJ_L_5mpISADkCxY7wG

- The Soul Stirrers: “He’s Been A Shelter For Me” (Alexander-Cooke) (1959)
 - Otis Redding: “Try A Little Tenderness” (Campbell-Connelly-Woods) (*Monterey Pop*) (1967)
 - Otis Redding: “Satisfaction” (Jagger-Richards) (*Monterey Pop*) (1967)
 - Aretha Franklin: ABC News Close-Up (1968)
- <http://teachrock.org/resources/video/aretha-franklin-abc-news-closeup-1968/>

- **PROMPT:** Please compare and contrast the contributions to American popular music and culture (and beyond, if you think it warranted) of The Supremes and Aretha Franklin, with particular focus on their status as African-American artists.

Please come to class Tuesday, November 13, with a list of a minimum of three (3) bullet points to assist you in answering the prompt and in participating in class discussion. Provide a fact or reference from the reading, viewing, listening, or from your research that supports each of your bullet points. All students should expect to be called upon.

We will collect your list, so please bring two copies and please format it, as follows:

- at the top, place your name, the date, and 'P7';
- use a 12-point font, double spaced;
- observe normal margins.

> **WEEK 11:** “Purple Haze” (Hendrix); recorded by the Jimi Hendrix Experience (1967)

FOCUS EVENT: The publication of the first issue of *Rolling Stone*

FOCUS EVENT: Monterey Pop Festival

Required reading:

- George, Nelson: *The Death of Rhythm and Blues*. pp. 108-111
- Sinclair, David. “Jimi Hendrix Remembered.” (1992)
- Thompson, Dave: “Jimi Hendrix: Remade in Britain.” (2007)

Required listening:

- Jimi Hendrix: “Purple Haze” (Hendrix) (1967)
- Jefferson Airplane: “White Rabbit” (Slick) (1967)
- Jimi Hendrix: “Foxy Lady” (Hendrix) (1967)
- Cream: “Sunshine Of Your Love” (Bruce-Brown-Clapton) (1967)

Required viewing @

<https://www.youtube.com/playlist?list=PLgLF0BisV01UJ0fZ-eY-seS-fgM-izAoo>

- Jimi Hendrix: “Wild Thing” (Chip Taylor) (*Monterey Pop*) (1967) @ NYU Classes/Resources
- The Who: “My Generation” (Townshend) (*Monterey Pop*) (1967)
- Scott MacKenzie: “If You’re Going To San Francisco” (Phillips) (*Monterey Pop*) (1967)
- Big Brother and the Holding Company: “Ball & Chain” (Thornton) (*Monterey Pop*) (1967)
- Ravi Shankar: “Raga Bhimpalasi” (Shankar) (*Monterey Pop*) (1967)

@ NYU Classes/Resources

- The Beatles: “Strawberry Fields Forever” promo film (Lennon-McCartney) (1967)
- Jimi Hendrix: “The Star-Spangled Banner” (Key) (*Woodstock*) (1970)

- **PROMPT:** How did Jimi Hendrix’s self-presentation — in music, production, performance, image, and any other areas you think important — create a new vision of the black artist that drew more on the countercultural moment than on a history of black style and identity? Think

comparatively and provide examples to support your claims. **This assignment is due Tuesday, November 20.**

> **WEEK 12:** “A Case Of You” (Mitchell); recorded by Joni Mitchell (1971)

FOCUS EVENT: First man walks on the moon

FOCUS EVENT: The Woodstock Music & Art Festival

FOCUS EVENT: The free concert at Altamont, CA.

FOCUS EVENT: The murder of four students at Kent State University

Required reading:

- Flanagan, Bill. “Joni Mitchell.” *Written In My Soul*. New York: Contemporary Books. 1987.
- Drozdowski, Ted, “Joni Mitchell’s Open Tunings.” www.gibson.com
<http://www.gibson.com/News-Lifestyle/Features/en-us/joni-mitchell-open-tunings-1030-2012.aspx>
- Whitesell, Lloyd. "Harmonic Palette in Early Joni Mitchell." *Popular Music*, 21.2 (2002): 173-193. [NOTE: this may be too dense for those who haven’t studied music theory]
<http://jonimitchell.com/library/view.cfm?id=1056>
- “Joni Mitchell” *Rolling Stone*. May 17, 1969
<http://jonimitchell.com/library/view.cfm?id=312>

Required listening:

- Joni Mitchell: “A Case Of You” (Mitchell) (1971)
- Judy Collins: “Both Sides Now” (Mitchell) (1968)
- James Taylor: “Fire and Rain” (Taylor) (1970)
- Carole King: “So Far Away” (King) (1971)
- Crosby, Stills & Nash: “Suite: Judy Blue Eyes” (Still) (1969)

Listening and Viewing @

<https://www.youtube.com/playlist?list=PLgLF0BisV01X3eJ2pTzydY2uIECDvSQ3G>

- Joni Mitchell: “Big Yellow Taxi” (Mitchell) (1970)
- Joni Mitchell: “Both Sides Now” (Mitchell) (*The Mama Cass Show*) (1969)
- Joni Mitchell: “Both Sides Now” (Mitchell) (2000)

> **WEEK 13:** “Living For the City” (Wonder); recorded by Stevie Wonder (1973)

- **FOCUS: The Watergate scandal**
- **FOCUS: inner city flight and decay**

Required reading:

- Vincent, Ricky. *Funk*. “Funky Soul: Express Yourself”
- Valentine, Penny. “Stevie Wonder: Stevie’s Moog Music.” *Sounds*. January 22, 1972
- Hoskyns, Barney: “Stevie Wonder” (audio interview) *rocksbackpages*. (2005)

Required listening:

- Stevie Wonder: “Living For the City” (Wonder) (1973)
- Stevie Wonder: “Too High” (Wonder) (1972)
- Marvin Gaye: “What’s Going On?” (Benson-Cleveland-Gaye) (1971)
- Curtis Mayfield: “Superfly” (1972)

Required viewing @

<https://www.youtube.com/playlist?list=PLgLF0BisV01WkAIRI3dMOzZQ95HOe-0yy>

- Stevie Wonder: *The Beat Club*. (1973) [NOTE: Please watch as much as you can!]
- Stevie Wonder: “Superstition” (Wonder) (*Sesame Street*) (1973)
- Thank You Falettinme Be Mice Elf Agin (Stewart) (1973)

• PROMPT:

Compare a Joni Mitchell song/recording of with a Stevie Wonder song/recording. Both must be from within the time period of the respective artist’s 14 SONGS recording (“A Case of You” and “Livin’ for the City,” for example). Use the Circle of Interpretation to structure your analysis of each song/recording. **This assignment is due Tuesday, December 11.**

> **WEEKS 14 and 15:** “Le Freak” (Edwards-Rodgers); recorded by Chic (1978); “I Wanna Be Sedated” (Ramone); recorded by The Ramones (1977)

- **FOCUS: The introduction of the personal computer**
- **FOCUS: The “Disco Sucks” rally at Comiskey Park**

“Le Freak” (Edwards-Rodgers); recorded by Chic (1978)

Required reading:

- Ramball, Paul. “Nile Rodgers: Brother Can You Spare a Riff?” *The Face*. September, 1984.
- Vincent, Ricky. *Funk*, Chapter 15: “Disco Fever: The (Real) Hustle”
- Myers, Ben. “Why ‘Disco Sucks’ Sucked” *The Guardian*. June 18, 2009.
- DeCurtis, Anthony; Henke, James; George-Warren, Holly, ed. *The Rolling Stone Illustrated History of Rock’n’Roll*. Chapter 32, “Outsider Art: Disco and Funk”

Required listening:

- “Le Freak” (Edwards-Rodgers); recorded by Chic (1978)
- The O’Jays: “Love Train” (Gamble-Huff) (1972)
- The Bee Gees: “Night Fever” (Gibb-Gibb-Gibb) (1977)
- Earth, Wind & Fire: “September” (White-McKay-Willis) (1978)
- Sugarhill Gang: “Rapper’s Delight” (Robinson-Hank-Mike-Gee-Edwards-Rodgers); (1979)
- Michael Jackson: “Don’t Stop Til You Get Enough” (Jackson) (1979)

Required viewing playlist:

<https://www.youtube.com/playlist?list=PLgLF0BisV01Wy0MpCE184NobZVj2ROrzV>

- Bee Gees: “Jive Talkin’” (Gibb-Gibb-Gibb) (1975)
- Donna Summer: “Love To Love You Baby” (Summer-Moroder-Bellotte) (1975)
[http://teachrock.org/search/?query=donna summer&mt=video](http://teachrock.org/search/?query=donna+summer&mt=video)
- Chic: “Good Times” (Edwards-Rodgers) (1979)

“I Wanna Be Sedated” (Ramone); recorded by The Ramones (1977)

Required reading:

- Sutcliffe, Phil. “We’re Just Very Mean, Very Angry People. We’re the Real Thing.”(1977)
- Savage, Jon. “Punk” *teachrock.org*
- Hebdige, Dick. *Subculture*, pp. 106-112

Required listening:

- The Ramones: “I Wanna Be Sedated” (Ramone) (1977)
- Sex Pistols: “God Save the Queen” (Sex Pistols) (1977)
- Sex Pistols: “Johnny B’ Good” (Berry) (1976)
- The Clash: “White Riot” (Strummer-Jones) (1977)

Required Viewing playlist:

<https://www.youtube.com/playlist?list=PLgLF0BisV01XfkTKvJ08kRyLLjFTYmiB>

- Clip from RRAS on Ramones
- Parker, Graham. “Punk Rock” interview
<http://teachrock.org/chapter/punk-rock/>
- The Ramones: “Sheena Is A Punk Rocker” (Ramone) (1977)
- The Clash: “Garageland” (1977)

Final project: Using the guidelines employed to select the fourteen songs we’ve studied during the course, write a persuasive essay proposing, explaining, and defending your choice for a 15th song written and released between 1956 and 1979. Be sure to provide the context of the creation, impact, and “conditions of possibility” of your choice. You are urged to consult the annotated version of the Circle of Interpretation to develop your paper.

You may select a song:

- from the list, below, or choose your own;
- referenced in class discussion or the materials studied during the course;
- written or recorded by a writer or artist involved in one of the 14 studied.

Please submit a recording or recordings of your selection and any relevant historical or cultural support material. Your paper should be 5-7 pages.

Due: 5:00 PM, December 21.

GUIDELINES FOR INCLUSION

To be selected for study in the course, a song/recording must meet the following criteria:

- 1- it is a profoundly influential work, whose influence can be demonstrated through its presence in the literature and via careful examination of subsequent works of significant impact;
- 2- the work is considered artistically and culturally groundbreaking;

3- the work represented/reflected or contributed to a cultural and/or historical development or movement of note.

Suggested 15th Songs (or you may choose your own, released between 1956-1979)

“A Change Is Gonna Come” (Cooke); recorded by Sam Cooke
 “America” (Bernstein-Sondheim); from “West Side Story”
 “America” (Simon); recorded by Simon & Garfunkel
 “Bridge Over Troubled Water” (Simon); recorded by Simon & Garfunkel
 “Crossroads” a/k/a “Cross Road Blues” (Johnson); recorded by Cream
 “Fire and Rain” (Taylor); recorded by James Taylor
 “Forever Young” (Dylan); recorded by Bob Dylan
 “Get Back” (Lennon-McCartney); recorded by The Beatles
 “Hair” (Galt-Rado-Ragni); from “Hair”
 “Hotel California” (Felder-Henley-Frey); recorded by the Eagles
 “I Shot the Sherriff” (Marley); recorded by The Wailers; recorded by Eric Clapton
 “I Walk the Line” (Cash); recorded by Johnny Cash
 “Landslide” (Nicks); recorded by Fleetwood Mac
 “Love To Love You Baby” (Moroder-Bellotte-Summer); recorded by Donna Summer
 “Maybellene” (Berry); recorded by Chuck Berry
 “Miss You” (Jagger-Richards); recorded by The Rolling Stones
 “My Generation” (Townshend); recorded by The Who
 “The Night They Drove Old Dixie Down” (Robertson); recorded by The Band
 “Oye Como Va” (Puente); recorded by Santana
 “Papa Was A Rollin’ Stone” (Whitfield-Strong); recorded by The Temptations
 “Piece Of My Heart” (Ragavoy-Berns); recorded by Janis Joplin
 “Psycho Killer” (Byrne); recorded by Talking Heads
 “Rapper’s Delight” (Sugarhill Gang-Robinson-Rodgers-Edwards); recorded by The Sugarhill Gang
 “Running With the Devil” (Anthony-Roth-Van Halen-Van Halen); recorded by Van Halen
 “Satisfaction” (Jagger-Richards); recorded by Devo
 “(Sitting On) The Dock of the Bay” (Cropper-Redding); recorded by Otis Redding
 “Stairway To Heaven” (Page-Plant); recorded by Led Zeppelin
 “Stand By Your Man” (Sherrill-Wynette); recorded by Tammy Wynette
 “Theme From *Shaft*” (Hayes); recorded by Isaac Hayes
 “The Way We Were” (Hamlsh-Bergman-Bergman); from “The Way We Were”
 “White Rabbit” (Slick); recorded by Jefferson Airplane
 “YMCA” (Morali-Willis); recorded by the Village People

* * *

EVALUATION RUBRIC

A=Excellent

The written assignments are comprehensive, detailed, and insightful. They creatively incorporate, or challenge, concepts from listening, discussions, lectures, and readings. Work demonstrates understanding of the underlying concepts discussed in class. The assignments demonstrate proficiency in the techniques discussed in class and its underlying aesthetics. Contributions to classroom discussions are frequent and insightful.

B=Good

Work demonstrates understanding of the underlying concepts discussed in class. Written assignments are complete and demonstrate proficiency in grasping the concepts discussed in class. Classroom participation is consistent.

C=Average

This work is adequate, but superficial. Assignments show some superficial understanding of what has been discussed in class. Written assignments fail to demonstrate knowledge of the concepts discussed in class. Classroom participation is inarticulate.

D= Unsatisfactory

This work is incomplete, and evidences little understanding of the discussions and breakthroughs explained in class. Assignments demonstrate inattention to detail, misunderstand course material and overlook significant concepts. Classroom participation is spotty, unprepared and off topic.

F=Failed

This grade indicates a failure to participate and/or incomplete assignments

ACADEMIC INTEGRITY

All students are responsible for understanding and complying with the NYU Steinhardt Statement on Academic Integrity. A copy is available at http://steinhardt.nyu.edu/policies/academic_integrity.

STUDENTS WITH DISABILITIES

Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities (<http://www.nyu.edu/csd/>), 719 Broadway, 2nd Floor, 212-998-4980) and are required to present a letter from the Center to the instructor.

MPATC-UE 1190. Song Writers Forum. 3. MPATC-UE 1195. Songwriting History and Criticism: 14 Songs I. 3. MPATC-UE 1196. Songwriting History and Criticism: 14 Songs II. 3. MPATE-UE 1005. You'll take classes in songwriting history and criticism, song analysis, studio production techniques, the business structure of the music industry, and recording technology and participate in the Songwriters Forum, a seminar geared toward developing the art and craft of writing popular songs. In this series of master classes, you'll write and develop your songs, receive feedback from professional songwriters, and collaborate with other lyricists and composers. Programme Structure. Courses include: Songwriters' Forum. Songwriting History & Criticism: 14 Songs I. Private Compositi