

**Staff:**

Instructor: Michael Campbell, DMA  
TA: Woodrow Chenoweth

**Contact Information**

Class E-mail: MUS354Rock1@gmail.com

Students are encouraged to contact the course email address with any questions or concerns.

Course URL: <http://herbergeronline.asu.edu/rockone/>

Exam problems or tech support:

email: [Herbergeronline@asu.edu](mailto:Herbergeronline@asu.edu).

or submit an online form through this website:

<http://herbergeronline.asu.edu/services/help.php>

**Required Text:**

Michael Campbell: *Rock and Roll, An Introduction*  
Belmont, CA: Schirmer, 2008.

This book is available at the ASU bookstore, Amazon.com and elsewhere. The course is built around the text; the majority of the exam questions will be drawn from it.

Don't buy the book packaged with CDs because all of the musical examples will be available via streaming audio.

**Listening Assignments**

You can access the listening assignments in two ways: via the course website and through the library. On the course website, the musical examples are embedded in listening guides. This is the recommended format for in-depth study of the music.

Listening assignments (without listening guides) will be also streamed from the ASU library system. To access the course listening assignments, follow these instructions:

- Go to: <http://lib.asu.edu/access/reserves>
- Click "Find Reserves By Course"
- Enter "MUS354" (no spaces)
- Select "MUS354 rockone Streaming Audio"
- Select "MUS354 rockone" on the left
- Click the box that reads "Click here to view to accept the copyright policy above and listen to the streaming audio."

**Technical Requirements:**

Access to a **high-speed Internet connection** is required to take this course.

Access to a **non-wireless, high-speed Internet connection** is required for test taking. Presentations will include audio, graphics and, on occasion, video clips. The examinations will include audio. Adequate bandwidth is essential.

**Course Description:**

This course is an introduction to the music of the early rock era. It begins with a discussion of the key elements of rock style, as exemplified in the music of the Rolling Stones. Next is an overview of the sources and antecedents of rock style, from European and African folk traditions to the full range of mid-20<sup>th</sup> century styles that would influence early rock: blues, swing, Afro-Cuban music, country, folk, and

pop. The heart of the course is a sampling of rock-era music, from rockabilly and rhythm and blues to the art rock and heavy metal of the early 1970s.

The primary goal of the course is a sharpened awareness of rock as music: what made it different from the music that influenced it and the music that it superseded at the top of the charts; how it evolved from early rock and roll and rhythm and blues to the array of styles that had emerged by the early 1970s; the attitudes that rock can communicate and the musical means by which they are communicated; the similarities and differences among the various substyles of the early rock era. To that end, the majority of the course work is the study of 55 classic rock-era songs, plus 27 short tracks that illustrate the varied sources of rock-era music.

The musical commentary is presented in an historical context: the text includes information about important social and political developments during the late 1940s, 1950s, and 1960s, the music business, the impact of technology on the music and its dissemination, and the artists who created the music.

There is no prerequisite for this course. All that is expected is an interest in the course material and a willingness to learn.

**Course Goals:**

For those of you who listen enthusiastically to the music of the early rock era, this is a course for the rest of your lives. If you complete this course successfully, you will come away with a significantly enhanced understanding of the music of the early rock era. Through your study of the songs on the playlist, you will become familiar with virtually all of the important styles and substyles of the period. You will use terms that enable you to conceptualize and describe musical features and events. As a result, you will recognize styles and artists active during this period more easily, and develop the ability to identify and describe with some precision music not presented in the course. This in turn will give you to greater insight into how the music communicates the message of a song or style.

**Course Format**

The text and the online materials are fully integrated. The online content is coordinated with the text; its purpose is to provide a complementary perspective on the material discussed in the text, particularly the musical examples. Exam questions will be drawn from both the text and the online materials. The online materials follow the organization of the text: each unit covers several chapters; for each chapter there are multiple presentations. Each of the presentations includes the relevant page numbers in the text.

**Discussion Board**

In the event that you have content-related questions about course material—e.g., you would like clarification or more information on a particular point or term; you've found an error in the book; you would like to suggest alternatives or additions to the playlist—you can post your query on the course blog. You are also encouraged to suggest ways in which the discussion board might evolve to better serve you.

**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 rock music. This is not always possible when the title of a song or recording, or the lyric within that song or recording may include explicit or culturally sensitive language. In this course, you

will be required to listen to, view, and analyze obscene and offensive materials, including language and imagery that is obscene, sexist, homophobic, or racist, and descriptions of sexual conduct and violence.

We do not intend in any way to offend, nor do we as the content and technical team, the School of Music, the Herberger College of the Arts, or Arizona State University share in the opinions of the musicians and their songs that may offend. Nonetheless, because these materials speak to issues and controversies in the history of rock music 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 offensive nature. Students who are unwilling either to hear or think critically about such material are encouraged to drop this course at their discretion.

### Examinations and Grading

All exams and quizzes will be taken online through the course website. Do not use a wireless internet connection when taking exams or quizzes. **Use the "practice test" immediately before each exam and quiz to verify that your computer is properly configured.**

There will be three examinations in this course, two unit exams and a final exam. The exams are designed to evaluate your mastery of the rock-era course material and your ability to apply the concepts learned in the course to music beyond the playlist.

All of the quizzes and exams contain listening examples. Both unit exams have two parts, of which one contains only listening questions. The final also has two parts,

**PLEASE NOTE:** Each exam will include questions about readings, recorded lectures, and listening examples. Each exam will include questions about readings, recorded lectures, and listening examples. **Course content will be unavailable during the entire exam period.** You will not be able to access any lectures, videos, readings, or other course materials on the website during the time that the exam is open, so prepare accordingly.

Especially for those students who have not taken a music listening-intensive course, we are offering an optional extra credit quiz before the first exam. This quiz contains each of the six types of audio questions that will appear on the exams. We will post a pre-quiz, which will be identical in format to the quiz (and to the audio questions on the exams), shortly before the quiz. The pre-quiz will have the correct answers highlighted. You are strongly encouraged to view the pre-quiz and take the extra credit quiz.

You will have 45 minutes to complete the quizzes. You will have 60 minutes to complete the first part of the two Unit exams and each section of the final exam. You will have 45 minutes to complete the audio-only part of each unit exam. Exceeding this time limit will result in the loss of 2 points for each additional minute used.

Your final grade is based solely on your quiz and exam grades. There are **1155** possible points. However, the grading scale is based on **1000** points. The first two quizzes and a few questions on the exams are, in effect, extra credit. **Please note**

**that the main extra credit opportunities come at the beginning of the session.** It is in your best interest to take advantage of these early opportunities for extra points.

The per-activity breakdown is as follows:

GRADED ACTIVITIES	
Audio Questions Quiz	6 questions, 30 points (5 points per question)
Terms Quiz	12 questions, 60 points (5 points per question)
Terms Mastery Quiz	12 questions, 60 points (5 points per question)
Roots quiz	20 questions, 100 points (5 points per question)
Unit 1 Exam, part 1:	25 questions, 125 points (5 points per question)
Unit 1 Audio Exam, part 2:	15 questions, 75 points (5 points per question)
Unit 2 Exam, part 1:	35 questions, 175 points (5 points per question)
Unit 2 Audio Exam, part 2:	15 questions, 75 points (5 points per question)
Final Exam, Part 1:	50 questions, 250 points (5 points per question)
Final Exam, Part 2:	40 questions, 200 points (5 points per question)
<b>TOTAL POINTS</b>	1150 points

GRADING SCALE	
970+	A+
930-969	A
900-929	A-
870-899	B+
830-869	B
800-829	B-
770-799	C+
700-769	C
600-699	D
below 600	E

### Exam Schedule

Audio questions quiz	Opens Aug 25 @ 10 AM, closes Sept. 1 @ 2 PM
Terms quiz	Opens Sept. 2 @ 10 AM, closes Sept. 21 @ 2 PM
Roots quiz	Opens Sept. 22 @ 10 AM and closes Sept 23 @ 2 PM
Terms Mastery Quiz	Opens Sept. 24 @ 10 AM and closes Dec. 9 @ 2 PM
Unit 1 Exam	Opens Oct. 6 @ 10 AM and closes Oct. 7 @ 2 PM
Unit 2 Exam	Opens Nov. 17 @ 10 AM and closes Nov. 18 @ 2 PM
Cumulative Final	Opens Dec. 10 @ 10 AM and closes Dec. 11 @ 2 PM

### Exam Reviews

If you are surprised or concerned about your exam grade, please contact Dr. Campbell via the course email address. We are happy to consult with you about study and testing strategies in this course.

### Exam Resets:

If you experience computer or technical problems during an exam, **DO NOT SUBMIT IT!** Exams that have been submitted can NOT be reset, and those grades will stand as posted. Instead, 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 exams page on your course web site to reset your 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 that exam.

NOTE: only one online reset per exam is allowed, so you must take all reasonable steps to resolve any technical difficulties before attempting the reset. Two total resets are allowed for the semester. No resets will be allowed outside of the exam period.

### **Make Up Exams:**

Make up exams will only be allowed in **documented cases of bereavement or hospitalization**. If one of these unfortunate circumstances befalls you, please notify Professor Campbell within 1 week (7 days) of the exam and be prepared to present documentation of your reason for missing the exam. No make-up exams will be given to students who "miss" or "forget to take" an exam, encounter work or transportation conflicts, do not follow the technical support guidelines outlined above, or do not notify Professor Campbell of an illness or bereavement within 1 week of the test.

**Do not submit false documentation.**

### **Confirmation Numbers:**

All submitted exams and assignments are given a confirmation number via a submission results page if the submission is successful. It is your responsibility to print or write out each confirmation number you receive for each exam or assignment you submit. Inquires about missing grades sent to faculty, staff, or to the help page will be ignored if they do not have the confirmation number(s) for the exam/posts in question.

### **Technical Minimums:**

Because this course is entirely delivered 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 web site. Also, due to the high media content of this course, you will be required to set up and configure a media player that will consistently play the Mp3 files and the Mp4 digital clips delivered via the course web site.

**Access to a high-speed Internet connection is required to take this course.**

The examinations will include audio. Adequate bandwidth is essential. If using a mouse with a "scroll wheel," please use caution when taking exams. The exams have "pull down" menus, and using the scroll wheel can sometimes result in answers being changed accidentally.

Finally, 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.

PLEASE NOTE! 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 added responsibility of a computer-based course, or if you plan to be away from a computer site with internet access for an extended period of time during the semester. Necessary required skills include downloading mp3 audio files as well as digital video clips, surfing the net, conferring via email, and other intermediate computer

knowledge.

**Student Conduct:**

All students are expected to abide by the ASU code of student conduct, which is available at: <http://www.asu.edu/studentaffairs/studentlife/judicial/>, and the Student Academic Integrity Policy, which can be found at: [www.asu.edu/studentaffairs/studentlife/judicial/academic\\_integrity.htm](http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm).

**No collaboration or use of unauthorized sources of any kind is allowed** on any tests, assignments, etc. All words and ideas included in your work that are not your own must be cited. 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 assigned.

**Special Accommodations:**

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD : (480) 965-9000). This is a very important step as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please present the letter to me immediately so we can discuss the accommodations that you might need in this class.

**Adding, Dropping, and Withdrawing**

August 24, 2009: First Day of Classes  
August 28, 2009: Late Registration & Drop/Add Deadline, in person  
August 30, 2009: Late Registration & Drop/Add Deadline, online  
November 6, 2009: Course Withdrawal Deadline, in person  
November 8, 2009: Course Withdrawal Deadline, online  
December 8, 2009: Complete Withdrawal Deadline

**Religious Holidays:**

A list of recognized religious holidays may be found at: [www.asu.edu/studentaffairs/studentlife/interfaith/religious\\_holidays.htm](http://www.asu.edu/studentaffairs/studentlife/interfaith/religious_holidays.htm)  
Students who will experience exam conflicts while observing any of these holidays must notify Dr. Campbell within the first 3 weeks of class to arrange for accommodation.

## Course Outline

### Part 1: Rock Is; the Roots of Rock

Rock Core/Rock Roots Quiz: Opens Sept. 22 @ 10 AM and closes Sept 23 @ 2 PM

Text: Chapters 1-3, pp. 1-63

#### Chapter 1 It's Only Rock and Roll

- Form in Rock: The Anatomy of a Rock Song
- The Rhythms of Rock
- The Instrumentation of Rock
- Melody in Rock Music
- Key Elements of Rock Style
- Rock Style and Rock Attitude

#### Chapter 2 Before Rock: An Evolutionary Perspective

- Folk Music from the British Isles
- Music of the Urban Middle and Upper Classes
- The African Influence
- European Versus African Musical Traditions
- Minstrelsy, the First Synthesis
- Ragtime and Its Impact
- Early Commercial Blues Styles Jazz
- A Modern Era in Popular Music

#### Chapter 3 Before Rock: A Revolutionary Perspective

- The Sounds of the Blues, 1929–1945
- Swing and Jump Bands
- Black Gospel Music
- Country and Folk Music
- Afro-Cuban Music
- The Roots of Rock Versus Mainstream Pop
- Mainstream Popular Music

**Part 2: The Rock Era, 1951-1964**

Unit Test 1: Opens Oct. 6 @ 10 AM and closes Oct. 7 @ 2 PM  
Text: Chapters 4-6, pp. 64-158

Chapter 4 Rhythm and Blues, 1951-1959

- The Emergence of Rhythm and Blues
- The Media Revolution
- Heavy Rhythms: Big-Beat Rhythm and Blues
- Blues in the Fifties
- The Latin Tinge
- Gospel and Rhythm and Blues: Doo-Wop
- Gospel-Influenced Solo Singing
- Rhythm and Blues and Rock and Roll

Chapter 5 Rock and Roll

- The Beginnings of Rock and Roll
- Rockabilly
- Elvis Presley: The First Rock-and-Roll Star
- Chuck Berry: The Architect of Rock and Roll
- Little Richard and Jerry Lee Lewis
- The Everly Brothers and Buddy Holly
- The Birth, Death, and Resurrection of Rock and Roll
- Rock and Roll: A New Attitude

Chapter 6 On the Roads to Rock: From Girl Groups and Garage Bands to Folk and Surf Music

- Pop, Rock, and Rhythm and Blues in the Early Sixties
- Twisting the Night Away
- Girl Groups, Young Songwriters, and Celebrity Producers
- From Folk to Rock
- From Rockabilly to Rock: The Music of Roy Orbison
- Garages and Cars and Surf and Sun
- Coming Together: From Rock and Roll to Rock and Soul

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**Part 3: The Rock Era, 1964-1971**

Unit Test 2: Opens Nov. 17 @ 10 AM and closes Nov. 18 @ 2 PM  
Text: Chapters 7-11, pp. 159-271

Chapter 7 Bob Dylan and the Beatles: Making Rock Matter

- Dylan Goes Electric
- From Folk to Rock
- Dylan Rocks 164
- The Beatles
- Rock That Matters

Chapter 8 Black Music in the Sixties: Motown and Soul

- Motown
- Southern Soul Music
- Aretha Franklin
- James Brown
- The Impact of Black Music of the Sixties

Chapter 9 Rock

- From Blues to Rock
- Hard Rock in the Mid-Sixties
- Power Trios: Rock as a Soloist's Music
- The Perfection of Rock Rhythm
- Heavy Metal in the Seventies
- The Liberation of Rock and Roll

Chapter 10 San Francisco and the Diversity of Rock

- The Counterculture
- Acid Rock
- Down to Earth: Janis Joplin and the Blues
- Toward an American Rock Sound
- Santana and Latin Rock
- Funk and Fun: Sly and the Family Stone
- Diversity, a Rock-Era Innovation

Chapter 11 Rock as Art

- Rock and Art
- Rock's Dark Side
- Rock as Serious Satire
- Rock Opera
- Glam Rock: Art as Artifice
- Rock, Art, and Technology
- Rock as Art and Art Rock

**Final Exam:** Opens Dec. 10 @ 10 AM and closes Dec. 11 @ 2 PM

The final exam is comprehensive; it covers the material presented in Chapters 1-11.