This is a long syllabus. In addition to the basic course information, it includes a course outline, a project description and study guides for all exams and quizzes. Because it is so long, I want to highlight a few items, because in past sessions, a significant minority of students have overlooked them.

1. The exam/quiz schedule. Instead of two-three big stress-filled exams, there are several smaller exams and quizzes. This format helps you focus your preparation, but it also requires you to stay on top of the course schedule. Please enter the dates for the exams and quizzes in your planner or calendar and include alarms to remind you to prepare. If you miss an exam or quiz, you can almost certainly make it up, but with a penalty. See the guidelines about makeups on page 4. Note that there is no comprehensive final in this course.

2. Exam policy. This is the single biggest syllabus-reading oversight. What the graphic below means is that you must prepare for exams that include music BEFORE the exam opens, because you cannot access the material while the exam window is open. Also, note that the exam window closes at 2 PM on the second day of the exam. When an exam and a quiz are scheduled in the same 28-hour window, the course content will not be available.

3. Listening to the music. All of the musical examples on the playlists are embedded in the listening guides. You will find links to them in the entry page for each chapter. Simply click on a chapter number and a page with the links will appear.

Note: for listening to audio on the course website and audio excerpts during quizzes and exams, you will have to use a browser with Flash enabled. That means you cannot access the materials on a tablet or smartphone unless you have a Flash workaround.

4. Grading. As I mention below, the grading scale is based on 1000 points. However, there are 1110 points available. Some of these, like the elements, terms, and rock roots quizzes, are effectively extra credit. Still, a point is a point. So don’t think in terms of percentages but rather total points earned.

5. Communication. The best way for us to communicate is through email. If you have a concern that doesn’t involve technical issues with the website, please contact me directly. If it concerns other class members, I will send out an email to the entire class. I don’t monitor the discussion board, so don’t expect feedback from me via that resource.

If you have a problem accessing the course website or technical problem with an exam or quiz, please contact holsupport@asu.edu
Please review the entire syllabus. It is our contract.
Staff:
  Instructor: Michael Campbell, DMA

Contact Information
Class E-mail: MUS354Rock1@gmail.com
Technical Support E-mail: holsupport@asu.edu
  If you need to contact me about schedule conflicts, course content questions, and
  other similar issues.
  
  If you do not check yourasu.edu email account regularly, make sure that
you have updated email forwarding. We will often send exam/quiz reminders and
other important communications via email, so if you want to receive emails from us,
make sure that you have updated your ASURITE profile. To do this, log in to your
ASURITE account, click on the “My Profile” tab, then click on “Computer Accounts,”
then “change email destination.”

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

Required Text:
  Michael Campbell: Rock and Roll, An Introduction
  This book should NOT be bought new. It is too expensive, and it has been out for a
  long time. Even though I wrote the book, I don’t think that you should pay more
  than $23.99, which is the cost of renting it from my publisher through March 5th.
  Here’s the URL:


  You will need the book: the course is built around the text; the facts exam questions
  will be drawn from it.

  Don’t buy the CDs because all of the musical examples will be available via
streaming audio.

Listening Assignments
  The best way to access the listening assignments is via the course website. To
access examples for a particular chapter, enter the course website and click on the
chapter number. That will take you to a page with links to the listening guides. The
musical examples are embedded in the listening guides.

Technical Requirements
  Access to a high-speed Internet connection is strongly recommended to take this
course. Presentations will include audio, graphics and, on occasion, video clips. The
examinations will include audio. Adequate bandwidth is essential. Access to a non-
wireless, high-speed Internet connection is strongly recommended for test
taking.
### Assignment Schedule


#### Exam and Quiz Information

<table>
<thead>
<tr>
<th>Date</th>
<th># / ?s</th>
<th>Pts. per ?</th>
<th>Pts.</th>
<th>Time</th>
<th>Exam/Quiz</th>
<th>Herberger Online name</th>
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</thead>
<tbody>
<tr>
<td>Jan 13-14</td>
<td>6</td>
<td>2</td>
<td>12</td>
<td>30'</td>
<td>Audio Quiz</td>
<td>Audio Quiz</td>
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<tr>
<td>Jan 13-14</td>
<td>10</td>
<td>5</td>
<td>50</td>
<td>30'</td>
<td>Playlist Quiz 1 (Unit 2)</td>
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<tr>
<td>Jan 20-21</td>
<td>35</td>
<td>4</td>
<td>140</td>
<td>45'</td>
<td>Facts Exam 1 (Unit 2)</td>
<td>Exam 1</td>
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<tr>
<td>Jan 20-Feb 4</td>
<td>7</td>
<td>2</td>
<td>14</td>
<td>30'</td>
<td>Elements Quiz</td>
<td>Elements Quiz</td>
</tr>
<tr>
<td>Jan 20-Feb 4</td>
<td>12</td>
<td>2</td>
<td>24</td>
<td>45'</td>
<td>Terms Quiz 1</td>
<td>Terms Quiz 1</td>
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<tr>
<td>Jan 27-28</td>
<td>15</td>
<td>5</td>
<td>75</td>
<td>45'</td>
<td>Playlist Quiz 2 (Unit 3)</td>
<td>Playlist Quiz 2</td>
</tr>
<tr>
<td>Jan 27-Feb 11</td>
<td>20</td>
<td>2</td>
<td>40</td>
<td>45'</td>
<td>Roots Quiz</td>
<td>Roots Quiz (extra credit)</td>
</tr>
<tr>
<td>Feb 3-4</td>
<td>45</td>
<td>4</td>
<td>180</td>
<td>60'</td>
<td>Facts Exam 2 (Unit 3)</td>
<td>Exam 3</td>
</tr>
<tr>
<td>Feb 10-11</td>
<td>15</td>
<td>5</td>
<td>75</td>
<td>30'</td>
<td>Playlist Quiz 3 (Unit 4)</td>
<td>Playlist Quiz 3</td>
</tr>
<tr>
<td>Feb 10-11</td>
<td>20</td>
<td>5</td>
<td>100</td>
<td>45'</td>
<td>Summaries Exam</td>
<td>Exam 7</td>
</tr>
<tr>
<td>Feb 17-18</td>
<td>35</td>
<td>4</td>
<td>140</td>
<td>45'</td>
<td>Facts Exam 3 (Unit 4)</td>
<td>Exam 5</td>
</tr>
<tr>
<td>Feb 17-18</td>
<td>20</td>
<td>2</td>
<td>40</td>
<td>60'</td>
<td>Comprehensive Analytic Exam Preview</td>
<td>Exam ?</td>
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<tr>
<td>Feb 21-25</td>
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<td>5</td>
<td>75</td>
<td>45'</td>
<td>Terms Quiz 2</td>
<td>Terms Quiz 2</td>
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<tr>
<td>Feb 24-25</td>
<td>20</td>
<td>5</td>
<td>100</td>
<td>60'</td>
<td>Comprehensive Analytic Exam</td>
<td>Exam ?</td>
</tr>
<tr>
<td>Feb 24-25</td>
<td>15</td>
<td>5</td>
<td>75</td>
<td>45'</td>
<td>Applying Course Skills Quiz</td>
<td>Applying Course Skills Quiz</td>
</tr>
</tbody>
</table>

**Total Points:** 1140
Exam and Quiz Quick Reference Guide


Preparation: Make sure that you begin your preparation by reviewing the appropriate study guide included in the syllabus! Email me if you have a question.

Dates: Consider printing out the previous page. Make sure to mark the beginning and ending dates on your calendars and plan appropriately.

Times: All exams and quizzes open @ 10 AM on the first day of the exam or quiz and close @ 2 PM on the last day of the exam/quiz window. Most exams and quizzes are available only for 28 hours.

Course website: Closed during the entire exam period. When you log on during an exam at any time during the exam window, you will only be able to access the exam. So make sure that you access any website materials prior to an exam. If a quiz and exam are scheduled during the same period, the exam protocol is operative. Content will not be available.

**Online course content will NOT be available during the entire exam period.**

Confirmation: Make sure you retain the confirmation page — take a screen shot or print it out. You’ll need it in case there’s any question about taking the exam or quiz.

Reset: One per exam; two total per semester.

Makeup Policy: Quizzes and exams can be made up. Make-up exams and quizzes for full credit will only be allowed in documented cases of bereavement, hospitalization, or other emergency. For those of you who work full time, this can include (and has included) having to work an extra shift, or at least long hours, during the exam window. If one of these unfortunate circumstances befalls you, please notify me within 1 week (7 days) of the exam or quiz and be prepared to present documentation of your reason for missing. Do not submit false documentation.

Makeups for other reasons are at my discretion. I am almost always willing to schedule makeups, usually with a relatively modest penalty, even when it’s simply “I just missed it.” Historically, I have denied makeups mainly in two circumstances:

1. A student writes that s/he took the exam or quiz but for some strange and undocumentable reason, the score is not showing on her grade report. Before you try this, please know that I will ask for your confirmation page (see above), and forward your email to Herberger Online, so that the staff can review the activity log. In almost every case I can remember, the student was lying, based on the evidence s/he didn’t have, and the evidence available from Herberger Online. Lying isn’t necessary to receive a makeup, and it’s actively discouraged.
2. The other reason is asking for too much too late. On rare occasions, I have had students email me about 2-3 days before the end of the session asking to make up 4 or 5 quizzes and a couple of exams. Of course, they have been studying the material but for some reason have neglected to take the exams and quizzes. I decline their requests to make up the missing work.

For almost any other reason, I will schedule a makeup, so don’t be reluctant to ask.

***********

Quiz and Exam Preparation

Since Classic Rock is a music course, there is considerable emphasis in both exams and quizzes on listening. All but the facts exams will include audio tracks, on which questions will be based. To help you get comfortable with a listening-intensive course, we have included a short quiz to sharpen your skills. Here is a list of the kinds of quizzes and exams that you will encounter in the course. The length of the quiz or exam is shown directly after the exam/quiz category.

Analytic Exam. (60’) Analytic exams include more detailed music-based questions about the tracks discussed in the book and online.

Applying Course Skills Quiz. (45’) This quiz includes listening-related questions that require you to apply terms and concepts to music not covered in the course.

Audio Questions Quiz. (30’) This quiz includes examples of the types of listening-related questions that you are likely to find on quizzes and exams. There is a practice quiz that helps you prepare for the graded quiz. In effect, this quiz rewards you for getting used to the kinds of questions you are likely to encounter later in the course.

Elements Quiz. (30’) A quiz based on the material contained in the introductory videos.

Facts Exams. (45’) The three “facts” exams are written-only exams based on the course text.

Playlist Exams. (30’) The three playlist exams require you to identify the acts and styles of tracks included on the playlist. The two playlists are included in the syllabus.

Roots Quiz. (45’) A quiz based on the material covered in Chapters 2 and 3 and the corresponding materials on the course website.

Summaries Exam. (45’) This exam is based on the chapter summaries found on the course website.

Terms Quiz. (30’) The terms quiz is based on the terms that are defined and illustrated on the terms guide.

PLEASE NOTE THAT THERE IS NO FINAL EXAM IN THIS COURSE.
Taking Exams and Quizzes

All exams and quizzes will be taken online through the course website. Do not use a wireless internet connection when taking exams or quizzes unless you are confident about its reliability. **Use the “practice test” immediately before each exam and quiz to verify that your computer is properly configured and functioning.**

**PLEASE NOTE:** During exams, 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.

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.

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.

Makeup Policy:
Quizzes and exams can be made up. Make-up exams and quizzes for full credit will only be allowed in **documented cases of bereavement, hospitalization, or other emergency.** If one of these unfortunate circumstances befalls you, please notify Professor Campbell within 1 week (7 days) of the exam or quiz and be prepared to present documentation of your reason for missing. **Do not submit false documentation.** Makeup exams are at the discretion of the instructor. If authorized, the exams and quizzes can be taken for partial credit, the amount to be determined by the instructor.

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 is capable of handling Flash-based multimedia: both videos on the course website and audio clips on the exams and quizzes require it. Tablets such as iPads and smartphones will not work without third-party software.

**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.

Exam Reviews
If you are surprised or concerned about your exam grade, please contact me via the course email address: mus354rock1@gmail.com. You will not be able to see your exam, but I will review your answers and recommend study and testing strategies in this course.

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.

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.
ABOUT GRADING

Your Grade
First things first: **Your final grade is based solely on your quiz and exam grades.** There are **1010** possible points available on the regular exam schedule, plus another **90** in extra credit. However, the grading scale, shown below, is based on **1000** points. So concern yourself only with the total number of points you’ve earned, not with percentages.

<table>
<thead>
<tr>
<th>GRADING SCALE</th>
<th>970+</th>
<th>870-899</th>
<th>770-799</th>
<th>below 600</th>
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</thead>
<tbody>
<tr>
<td>A+</td>
<td>930-969</td>
<td>A</td>
<td>900-929</td>
<td>E</td>
</tr>
<tr>
<td>B+</td>
<td>830-869</td>
<td>B</td>
<td>800-829</td>
<td></td>
</tr>
<tr>
<td>C+</td>
<td>700-769</td>
<td>C</td>
<td>600-699</td>
<td></td>
</tr>
</tbody>
</table>

*Note: According to the grading scale above, your final grade will be determined by the total number of points you’ve earned.*
ABOUT THE COURSE

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.

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

Adding, Dropping, and Withdrawing
January 11, 2016: First Day of Classes
January 12, 2016: Drop/Add Deadline
January 29, 2016: Course Withdrawal Deadline
March 1, 2016: Complete Withdrawal Deadline

Religious Holidays:
A list of recognized religious holidays may be found at:
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

Unit 1: Introduction
Introduction Videos on Course Website

Unit 2: The Rock Era, 1951-1964
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

Unit 3: The Rock Era, 1964-1971
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

Unit 4: Rock and Rhythm and Blues in the 1970s
Chapters 12-14, pp. 272-332

Chapter 12 The Singer-Songwriters: Rock, Melody, and Meaning
- The Singer-Songwriters
- Elevating the Feminine
- They've Got Friends: The Intimate World of the Singer-Songwriters
- Words, Melodies, and Sounds
- Singer-Songwriters and Rock
- A New Kind of Popular Song

Chapter 13 Black Popular Music in the Early Seventies
- Black Music: Change, Context, and Culture
- The Philadelphia Sound—and Beyond
- Black Films, Black Music
- Soul in the Seventies
- Crossroads: The Blues in Black and White
- The Continuing Evolution of Black Music

Chapter 14 Mainstream Rock in the Seventies
- The Business of Rock
- Mainstream Rock: Inclusiveness, Exuberance, Expansiveness
- From Country to City
- Jazzing Up the Rock Mainstream
- The Future of Rock and Roll
- The Diversity of Mainstream Rock
AUDI0 QUIZ STUDY GUIDE

See the study guide on the course website for information about the quiz.

ELEMENTS QUIZ STUDY GUIDE

In this first part of the course, we are concerned mainly with understanding key terms and linking them with the sounds that they represent. The elements quiz evaluates your ability to do that.

To prepare for the quiz, please view the ELEMENTS videos and the TERMS videos (found in the study guide section of the site) to sharpen your understanding of the following terms:

INSTRUMENTS: Core rock band instruments: guitar, bass, and drums

RHYTHM: Classic rock beat, Backbeat, Syncopation

MELODY: Riffs

HARMONY: Chords, Chord change

FORM: Verse, Chorus

Your goal will be to identify instances of these terms even in music that you have not heard as part of the course. So review both sets of videos as necessary to make sure that you have the sound clearly in mind. Take the quiz by February 4th.

TERMS QUIZ STUDY GUIDE

In Classic Rock, the primary focus is on the music. In order to discuss the music meaningfully, we need to have a common understanding of terms that identify musical features that occur frequently in rock-era music. To encourage you to become familiar with the following, I offer the following resources and opportunities:

1. A terms guide, with narrative and audio clips that define and illustrate eleven key terms.
2. Two terms quizzes, both for credit.

To prepare for the quiz, read/listen to the terms definitions/illustrations. They are short, so listen to them several times, until you’re confident you understand the terms and are familiar with the examples that illustrate them.

Take the quiz for the first time by February 4 and for the second time by February 25.
ROOTS QUIZ STUDY GUIDE

Chapters 2 and 3 in the text provide detailed coverage of the roots and pre-history of rock. This material, while not essential course content, does provide helpful context for the emergence and early years of rock. If you’re interested in exploring this comprehensive overview of the roots of rock and receiving some credit for your effort, please study the material in Chapters 2 and 3 on the course website and read Chapters 2 and 3 in the text, then take the roots quiz.

The quiz contains 20 questions, 12 with audio. They are based on the text, the listening guides, and the summaries and other content on the website. Your preparation should include the following:

1. Make sure you understand the terms presented in the elements videos, especially these four:
   - Riff
   - Syncopation
   - Rhythm section
   - Verse/chorus form

   You may find the terms guide helpful for “riff” and “rhythm section.”

2. Study the summaries for Chapters 2 and 3 carefully. Be secure on the difference between evolution toward rock and devolution from rock, the various blues styles, and contributions of the examples in Chapter 2 to rock style.

3. Make sure you know the dates. You won’t need to know the exact year, but you should have a pretty good idea when a style or example was current. To help with this, print off the chart below and fill in the dates as you read about the examples in the text.

4. Know the styles represented by the examples on the playlist. These are present on the listening guides for the tracks.

5. Know the artists represented by the examples on the playlist, and review the biographical information about them.

6. Review the information on the connection between African and European musical sources and the earliest popular music.

Take the quiz by February 11
PLAYLIST QUIZZES STUDY GUIDE

The playlist quizzes evaluate your knowledge of the acts and styles of the tracks on the playlists. Playlist Quiz 1 covers Unit 2. The Unit 2 playlist includes all of the tracks from Chapters 4-6. Playlist Quiz 2 covers Unit 3. The Unit 3 Playlist includes all tracks from Chapters 7-11. Playlist Quiz 3 covers Unit 4. The Unit 4 Playlist includes all tracks from Chapters 12-14.

To prepare, print out the playlist, then listen to each track. The most efficient way to learn the name of the act and the style of a track is to listen to it on the course website using the listening guide for the track. Both the act and the style are listed on the guide, and the key points highlight features that will help you remember the track when you hear it on the exam. The listening guides are the only source that you will need for these quizzes.

All of the questions include two excerpts; you will need to identify both correctly to receive credit. You can see the format in this sample question:

#. Listen to the two excerpts and correctly identify the acts performing them.

   a. Elvis Presley / Shirelles
   b. Elvis Presley / Crystals
   c. Little Richard / Shirelles
   d. Little Richard / Crystals

The first and third quizzes contain 10 questions; the second contains 15 questions. You will have 30’ to answer them. If you know the material well, as you should, it will only take half of that time at most.

Please keep in mind that the music is the heart of the course, and the first step in getting to know it is to associate the sound with an act and a style. If you prepare adequately, these are the easiest points of the semester.

The three playlists are included below for your easy reference.
LISTENING QUIZZES PLAYLISTS

<table>
<thead>
<tr>
<th>UNIT 2</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Rocket 88</td>
<td>Jackie Brenston With His Delta Cats</td>
</tr>
<tr>
<td>Shake, Rattle, And Roll</td>
<td>Big Joe Turner</td>
</tr>
<tr>
<td>(I’m A) Hoochie Coochie Man</td>
<td>Muddy Waters</td>
</tr>
<tr>
<td>Mardi Gras in New Orleans</td>
<td>Fats Domino</td>
</tr>
<tr>
<td>Bo Diddley</td>
<td>Bo Diddley</td>
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<tr>
<td>Sh-Boom</td>
<td>The Chords</td>
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<td>I Only Have Eyes For You</td>
<td>Flamingos</td>
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<tr>
<td>Young Blood</td>
<td>The Coasters</td>
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<tr>
<td>You Send Me</td>
<td>Sam Cooke</td>
</tr>
<tr>
<td>What'd I Say Parts 1 &amp; 2</td>
<td>Ray Charles</td>
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<tr>
<td>Rock Around The Clock</td>
<td>Bill Haley</td>
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<tr>
<td>Mystery Train</td>
<td>Elvis Presley</td>
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<tr>
<td>Jailhouse Rock</td>
<td>Elvis Presley</td>
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<tr>
<td>Maybelleene</td>
<td>Chuck Berry</td>
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<tr>
<td>Johnny B. Goode</td>
<td>Chuck Berry</td>
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<tr>
<td>Lucille</td>
<td>Little Richard</td>
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<tr>
<td>Great Balls Of Fire</td>
<td>Jerry Lee Lewis</td>
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<td>All I Have To Do Is Dream</td>
<td>The Everly Brothers</td>
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<tr>
<td>Not Fade Away</td>
<td>Buddy Holly</td>
</tr>
<tr>
<td>The Twist</td>
<td>Chubby Checker</td>
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<tr>
<td>Will You Love Me Tomorrow</td>
<td>Shirelles</td>
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<tr>
<td>Da Doo Ron Ron</td>
<td>The Crystals</td>
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<tr>
<td>Blowin’ in the Wind</td>
<td>Bob Dylan</td>
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<tr>
<td>Oh, Pretty Woman</td>
<td>Roy Orbison</td>
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<td>Louie Louie</td>
<td>The Kingsmen</td>
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<td>I Get Around</td>
<td>Beach Boys</td>
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## UNIT 3

<table>
<thead>
<tr>
<th>Song</th>
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<tr>
<td>Mr. Tambourine Man</td>
<td>Bob Dylan</td>
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<tr>
<td>Mr. Tambourine Man</td>
<td>Byrds</td>
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<tr>
<td>Like a Rolling Stone</td>
<td>Bob Dylan</td>
</tr>
<tr>
<td>Eleanor Rigby</td>
<td>The Beatles</td>
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<tr>
<td>A Day In The Life</td>
<td>The Beatles</td>
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<tr>
<td>My Girl</td>
<td>The Temptations</td>
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<tr>
<td>I Heard It Through The Grapevine</td>
<td>Marvin Gaye</td>
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<tr>
<td>Can't Turn You Loose</td>
<td>Otis Redding</td>
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<tr>
<td>When A Man Loves A Woman</td>
<td>Percy Sledge</td>
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<tr>
<td>Papa's Got A Brand New Bag</td>
<td>James Brown</td>
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<tr>
<td>Respect</td>
<td>Aretha Franklin</td>
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<td>You Really Got Me</td>
<td>The Kinks</td>
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<tr>
<td>Satisfaction</td>
<td>The Rolling Stones</td>
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<tr>
<td>Strange Brew</td>
<td>Cream</td>
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<tr>
<td>Voodoo Child (Slight Return)</td>
<td>Jimi Hendrix</td>
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<tr>
<td>Jumpin' Jack Flash</td>
<td>The Rolling Stones</td>
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<tr>
<td>Paranoid</td>
<td>Black Sabbath</td>
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<td>Highway Star</td>
<td>Deep Purple</td>
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<tr>
<td>Won't Get Fooled Again</td>
<td>The Who</td>
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<tr>
<td>Black Dog</td>
<td>Led Zeppelin</td>
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<tr>
<td>White Rabbit</td>
<td>Jefferson Airplane</td>
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<tr>
<td>Piece of My Heart</td>
<td>Janis Joplin</td>
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<td>Proud Mary</td>
<td>CCR</td>
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<td>Uncle John’s Band</td>
<td>Grateful Dead</td>
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<td>Oye Como Va</td>
<td>Santana</td>
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<td>Thank You (Falettinme Be Mice Elf Agin)</td>
<td>Sly and the Family Stone</td>
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<tr>
<td>Light My Fire</td>
<td>The Doors</td>
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<td>I'm Waiting For The Man</td>
<td>The Velvet Underground</td>
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<td>Who Needs the Peace Corps/</td>
<td>Frank Zappa and the Mothers of Invention</td>
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<tr>
<td>What’s the Ugliest Part of Your Body</td>
<td>Frank Zappa and the Mothers of Invention</td>
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<tr>
<td>We’re Not Gonna Take It/See Me Feel Me</td>
<td>The Who</td>
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<tr>
<td>Hang Onto Yourself</td>
<td>David Bowie</td>
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<tr>
<td>Speak To Me/Breathe</td>
<td>Pink Floyd</td>
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<tr>
<td>On the Run</td>
<td>Pink Floyd</td>
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<tr>
<td>Roundabout</td>
<td>Yes</td>
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<td>UNIT 4</td>
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<td>--------------------------------------------</td>
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<tr>
<td>(You Make Me Feel Like) A Natural Woman</td>
<td>Carole King</td>
</tr>
<tr>
<td>All I Want</td>
<td>Joni Mitchell</td>
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<tr>
<td>You've Got A Friend</td>
<td>James Taylor</td>
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<tr>
<td>Sail Away</td>
<td>Randy Newman</td>
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<tr>
<td>Still Crazy After All These Years</td>
<td>Paul Simon</td>
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<tr>
<td>Tonight's The Night</td>
<td>Neil Young</td>
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<td>ABC</td>
<td>Jackson 5</td>
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<td>Inner City Blues (Make Me Wanna Holler)</td>
<td>Marvin Gaye</td>
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<td>Back Stabbers</td>
<td>The O'Jays</td>
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<td>Superstition</td>
<td>Stevie Wonder</td>
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<td>Superfly</td>
<td>Curtis Mayfield</td>
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<td>Tired Of Being Alone</td>
<td>Al Green</td>
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<td>Tiny Dancer</td>
<td>Elton John</td>
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<td>Saturday in the Park</td>
<td>Chicago</td>
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<td>Bohemian Rhapsody</td>
<td>Queen</td>
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<td>Take It Easy</td>
<td>The Eagles</td>
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<tr>
<td>Dreams</td>
<td>Fleetwood Mac</td>
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<td>Peg</td>
<td>Steely Dan</td>
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<tr>
<td>Born To Run</td>
<td>Bruce Springsteen</td>
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<tr>
<td>Walk This Way</td>
<td>Aerosmith</td>
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</tbody>
</table>
FACTS EXAMS STUDY GUIDE

As their name implies, the facts exams test your knowledge of the factual material in the course. There are three: Unit 2 Facts Exam covers Chapters 4-6, the Unit 3 Facts Exam covers Chapters 7-11, and the Unit 4 Facts Exam covers Chapters 12-14. The format is the same for all three.

You will be required to know about historically important people—musicians and non-musicians—and why they were noteworthy; important events and developments, in music and in society; and information about musical features. Moreover, you will be required to place this information in its appropriate time. Here are the time frames used in the chronology-based questions:

Unit 2 Facts Exam: Chapters 4-6
   a. 1945-1954
   b. 1955-1964

Unit 3 Facts Exam: Chapters 7-11
   a. 1964-1967
   b. 1968+

Unit 4 Facts Exam: Chapters 12-14
   a. before 1973
   b. 1973 or after

By way of example, if you had a question like this in the Unit 2 facts exam:

99. Buddy Holly died in a plane crash
   a. 1945-1954
   b. 1955-1964

You would choose “b,” because he died in 1959.

All of the questions are drawn from the text. For these exams, there is no listening component.
SUMMARIES EXAM STUDY GUIDE

This exam tests your understanding of important themes and concepts covered in Chapters 4-14. Begin your preparation by listening to the Summaries Videos noted below, which are found on the course website.

Chapter 4: The summary video and the four videos on Deep Blues, Latin, Gospel, and Pop

You may find this chart, which shows the influence of Latin, Gospel, and Pop on tracks discussed in Chapter 4, helpful.

<table>
<thead>
<tr>
<th>Latin</th>
<th>Gospel</th>
<th>Pop</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mardi Gras in New Orleans</td>
<td>Sh Boom</td>
<td>Sh Boom</td>
</tr>
<tr>
<td>Bo Diddley</td>
<td>I Only Have Eyes for You</td>
<td>You Send Me</td>
</tr>
<tr>
<td>What’d I Say</td>
<td>What’d I Say</td>
<td>I Only Have Eyes for You</td>
</tr>
</tbody>
</table>

Chapter 5: Chuck Berry and Rock and Roll
Chapter 6: Lyrics, R & B, and Rock and Roll, Part 2
Chapter 7: Music of Significance
Chapter 8: Black vs. White; Motown vs. Soul
Chapter 9: The Core Rock Style Matures
Chapter 10: The Diversity of Rock in Microcosm: San Francisco in the late 60s and early 70s
Chapter 11: Summary
Chapter 12: Summary
Chapter 13: Summary
Chapter 14: Summary

Supplement your study of the summaries as necessary with a review of terms and tracks discussed or cited in the summary.

The exam has 20 questions; all have audio tracks.

APPLYING COURSE SKILLS QUIZ

This quiz evaluates your ability to apply what you’ve learned in the course to music that is not on the course playlist. There is no specific preparation for this quiz, other than reviewing the information presented throughout the course. If you are comfortable with the course material, you should find yourself well prepared for this quiz.

COMPREHENSIVE ANALYTIC EXAM STUDY GUIDE

The analytic exams evaluate your ability to understand the musical features of rock’s root styles and rock-era music and use this understanding to identify and describe aspects of the evolution of rock from the early 1950s through the early 1970s. A more detailed study guide will be available later in the session.