Classic Rock: Popular Music of the Sixties and Seventies
Spring 2015

Course no. MUSC 423
Section no. 47225D
Units: 2
Time: M 6 – 7:50 pm
Room: THH 202

Course instructor: Bill Biersach
Instructor’s office: MUS 316
Instructor’s office hours: MW 9 – 10:30 am
Office phone: (213) 740-7416
Instructor’s email: biersach@usc.edu

Teaching assistants: Julia Adolphe and Matt Dievendorf

Introduction and Purpose
This course will familiarize the student with a broad spectrum of musical styles that were popular between the years 1962 and 1973. The intent is to inform the student regarding the recording technologies available and the business practices in place at the time, the origin of a wide variety of styles and specific recording acts, and an understanding of the underlying social, economic, political, and cultural issues that gave rise to them. The goal is to imbue the student with an appreciation for this music that has survived four decades and continues to find a niche in popular culture.

Instructional Strategy
Each week the professor will present a lecture for the first hour of the class. Musical examples will be played, brief bios of the artists will be provided, and styles will be explored.

The second hour of the class will be devoted to pertinent film clips and discussion of the texts led by the teaching assistants.

Grades
The course grade will be determined by averaging the three exam scores (33.33 percent + 33.33 percent +33.34 percent).

Each midterm and the final exam will have two parts. The first part will be written by the professor and will be based on the lectures. The second part will be written by the teaching assistants and will be based on the texts and the discussions regarding them.
A 94-100%   C 74-76%
A- 90-93%     C- 70-73%
B+ 87-89%     D+ 67-69%
B 84-86%      D 64-66%
B- 80-83%     D- 60-63%
C+ 77-79%     F 0-59%

Texts

The required text this semester will be:


**Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776, [http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html).

**Academic Integrity**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: [http://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/](http://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/). Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: [http://www.usc.edu/student-affairs/SJACS/](http://www.usc.edu/student-affairs/SJACS/).
Schedule of Lecture Topics

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Jan. 12</td>
<td>Preliminaries—“Hey Joe”</td>
</tr>
<tr>
<td>2.</td>
<td>Jan. 19</td>
<td>Holiday</td>
</tr>
<tr>
<td>4.</td>
<td>Feb. 2</td>
<td>The “British Invasion”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tuesday, Feb. 5, last day to drop with a “W”</td>
</tr>
<tr>
<td>5.</td>
<td>Feb. 9</td>
<td>The American reaction</td>
</tr>
<tr>
<td>6.</td>
<td>Feb. 16</td>
<td>Holiday</td>
</tr>
<tr>
<td>7.</td>
<td>Feb. 23</td>
<td><strong>FIRST MIDTERM EXAM</strong></td>
</tr>
<tr>
<td>8.</td>
<td>Mar. 2</td>
<td>Bob Dylan</td>
</tr>
<tr>
<td>9.</td>
<td>Mar. 9</td>
<td>Folk Rock</td>
</tr>
<tr>
<td>10.</td>
<td>Mar. 16</td>
<td>Spring Break</td>
</tr>
<tr>
<td>11.</td>
<td>Mar. 23</td>
<td>Jimi Hendrix</td>
</tr>
<tr>
<td>12.</td>
<td>Mar. 30</td>
<td><strong>SECOND MIDTERM</strong></td>
</tr>
<tr>
<td>13.</td>
<td>Apr. 6</td>
<td>Power Trios</td>
</tr>
<tr>
<td>14.</td>
<td>Apr. 13</td>
<td>The Psychedelics</td>
</tr>
<tr>
<td>15.</td>
<td>Apr. 20</td>
<td>The Progressives</td>
</tr>
<tr>
<td>16.</td>
<td>Apr. 27</td>
<td>The Dark Side</td>
</tr>
<tr>
<td>17.</td>
<td></td>
<td><strong>MONDAY, MAY. 11th—FINAL EXAMINATION: 7-9 pm</strong></td>
</tr>
</tbody>
</table>

Bibliography

Blacke, Mark  
*Comfortably Numb: The Inside Story of Pink Floyd.*  

Brackett, David  
Oxford University Press, New York, 2005  
Byrne, David  
*How Music Works*  
McSweeney’s, San Francisco, 2012  

Bradelius, Jerilyn Lee  
*The Grateful Dead Family Album*  
ISBN 0-446-51521-3

Bronson, Fred  
*The Billboard Book of Number One Hits*  
Billboard Publications, New York, 1988  
ISBN 0-85112-396-1

Cianc, Bob  
*Great Rock Drummers of the Sixties*  

Clarke, Donald  
*The Penguin Encyclopedia of Popular Music*  
Viking Press, New York, 1989  

Clifford, Mike  
*The Harmony Illustrated Encyclopedia of Rock*  
Harmony Books, New York, 1988  
ISBN 0-517-57154-1

Coleman, Ray  
*Clapton*  
Warner Books, New York, 1985  
ISBN 0-446-38630-8

Covach, John and Flory, Andrew  

Crosby, David and Gottlieb, Carl  
*Long Time Gone: The Autobiography of David Crosby*  
Dell Publishers, New York, 1990  

Crosby, David and Gottlieb, Carl  
*Long Time Gone: The Autobiography of David Crosby*  
Special Reissue Edition  
Reprinted by the authors, 2007  
ISBN 0-9790489-0-7

Dallas, Karl  
*Pink Floyd: Bricks in the Wall*  
Shapolsky Publishers, New York, 1987  
ISBN 0-933503-88-1
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
<th>Location</th>
<th>ISBN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denselow, Robin</td>
<td><em>When the Music’s Over: The Story of Political Pop</em></td>
<td>Faber &amp; Faber</td>
<td>Boston, 1989</td>
<td>0-571-15380-1</td>
</tr>
<tr>
<td>Simon, Peter</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gitlin, Todd</td>
<td><em>The Sixties: Days of Hope, Days of Rage</em></td>
<td>Bantam Books</td>
<td>New York, 1987</td>
<td>0-553-05233-0</td>
</tr>
<tr>
<td>Greenaway, Andrew</td>
<td><em>Zappa the Hard Way</em></td>
<td>Wymer Publishing</td>
<td>Bedford, UK, 2010.</td>
<td>978-1-908724-00-7</td>
</tr>
</tbody>
</table>
Hotchner, A. E.  
*Blown Away: The Rolling Stones and the Death of the Sixties*  
ISBN 0-671-69316-6

Kubernik, Harvey  
*Canyon of Dreams: The Magic and the Music of Laurel Canyon*  
ISBN: 978-4027-9761-3

Larson, Thomas E.  
*History of Rock & Roll*  

Lazell, Barry  
*Rock Movers and Shakers*  
Billboard Publications, New York, 1989  
ISBN 0-8230-7608-3

Leary, Timothy  
*The Politics of Ecstasy*  

Marcus, Greil  
*Mystery Train: Images of America in Rock ’n’ Roll Times*  
Obelisk (Dutton), New York, 1975  

Marsch, David  
*Before I Get Old: The Story of the Who*  
St. Martin’s Press, New York, 1983  

McDonald, Ian  
ISBN 978-1-55652-733-3

Mellers, Wilfrid  
*A Darker Shade of Pale: A Backdrop to Bob Dylan*  
Oxford University Press, New York, 1984  
ISBN 0-19-503622-0

Miles, Barry  
*Zappa: A Biography*  
Grove Press, New York, 2004  
Mitchell, Mitch and Platt, John  
*Jimi Hendrix: Inside the Experience*  
Harmony Books, New York, 1990  

Morrison, Jim  
*Wilderness: The Lost Writings of Jim Morrison, Vol. 1*  
Vintage, New York, 1989  

Morrison, Jim  
*The American Night: The Lost Writings of Jim Morrison, Vol. 2*  
Vintage, New York, 1990  
ISBN 0-394-58722-7

Parles, John and Romanowski, Patricia  
*The Rolling Stone Encyclopedia of Rock and Roll*  
Rolling Stone Press, New York, 1983  

Pattison, Robert  
*The Triumph of Vulgarity: Popular Music in the Mirror of Romanticism*  
Oxford University Press, New York, 1987  

Pichaske, David  
*A Generation in Motion: Popular Music and the Culture of the Sixties*  
Ellis Press, Peoria, 1989  

Russel, Ethan A.  
*Let It Bleed: The Rolling Stones, Altamont, and the End of the Sixties.*  
ISBN 978-0-446-53904-3

Schloss, Joseph G., Starr, Larry, and Waterman, Christopher  
*Rock Music, Culture, and Business*  
Oxford University Press, New York, 2012  
ISBN: 978-0-19-975836-4

Shapiro, Harry  
*Jack Bruce: Composing Himself*  
ISBN: 978-1-906002-26-8

Smith, Joe  
*Off the Record: The Oral History of Popular Music*  
Warner Publications, New York, 1988  
ISBN 0-446-51232-X
Smith, Wes  
*The Pied Piper of Rock 'n' Roll: Radio Deejays of the Fifties and Sixties*  
Longstreet Press, Marietta, 1989  

Spitz, Bob  
*Barefoot in Babylon: The Creation of the Woodstock Music Festival*  
Norton, New York, 1989  

Stambler, *Irwin*  
*The Encyclopedia of Pop, Rock and Soul*  
St. Martin’s Press, New York, 1989  
ISBN 0-312-04310-4

Turner, Steve  
The Gospel according to the Beatles  
Westminster John Knox Press, Louisville, 2006  

Zappa, Frank and Occhiogrosso, Peter  
*The Real Frank Zappa Book*  
Poseidon Press, New York, 1989  

Zimmer, Dave (text) and Diltz, Henry (photography)  
*Crosby, Stills & Nash: The Biography*  
Da Capo, Philadelphia, 2008  

“One of the good things that happened in the sixties was that at least some music of an unusual or experimental nature got recorded and released ...”

—Frank Zappa