**Classic Rock: Popular Music of the Sixties and Seventies**

Fall 2017  
Course no. MUSC 423  
Section no. 47225R  
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:  
Tamzin Elliott tamzinelliott7@gmail.com  
Mitch Thomas mitchellthomas.music@gmail.com

**Introduction and Purpose**

“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

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.
Examinations and Grades

There will be three examinations: two midterms and a final. Each exam will consist of 50 multiple-choice questions on Scantron answer sheets. In addition, students will circle the answers in the examination question booklets as a backup.

The Scantrons will be graded by computer, and Blackboard will add your three scores and determine your final grade based on the following ranges:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Minimum Score</th>
<th>Maximum Score</th>
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<tbody>
<tr>
<td>A</td>
<td>141</td>
<td>150</td>
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<tr>
<td>A-</td>
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<td>B+</td>
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<td>89</td>
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</table>

The second midterm and final examination will be non-cumulative.

Texts

The required text this semester will be:

(Available in the USC Bookstore, or online as an ebook.)
## Schedule of Lecture Topics

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic/Comments</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Aug. 21</td>
<td>Preliminaries—“Hey Joe”</td>
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<tr>
<td>2</td>
<td>Aug. 28</td>
<td>Hits of the early 60s</td>
</tr>
<tr>
<td>3</td>
<td>Sept. 4</td>
<td>Labor Day (Holiday)</td>
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<tr>
<td>4</td>
<td>Sept. 11</td>
<td>The British Invasion</td>
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<td>5</td>
<td>Sept. 18</td>
<td>U.S. Reaction</td>
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<tr>
<td>6</td>
<td>Sept. 25</td>
<td><strong>FIRST MIDTERM EXAM</strong></td>
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<tr>
<td>7</td>
<td>Oct. 2</td>
<td>Bob Dylan</td>
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<td>8</td>
<td>Oct. 9</td>
<td>Folk Rock</td>
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<td>9</td>
<td>Oct. 16</td>
<td>The Protestors</td>
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<td>10</td>
<td>Oct. 23</td>
<td>Jimi Hendrix</td>
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<tr>
<td>11</td>
<td>Oct. 30</td>
<td><strong>SECOND MIDTERM EXAM</strong></td>
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<tr>
<td>12</td>
<td>Nov. 6</td>
<td>Power Trios</td>
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<td>13</td>
<td>Nov. 13</td>
<td>The Progressives</td>
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<td>14</td>
<td>Nov. 20</td>
<td>The Psychedelics</td>
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<td>15</td>
<td>Nov. 27</td>
<td>The Dark Side</td>
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<td>16</td>
<td>Dec. 4</td>
<td>(Stop)</td>
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<tr>
<td>17</td>
<td>Dec. 11</td>
<td><strong>FINAL EXAM: Monday, 7 – 9 PM</strong></td>
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### Devices - Texting

Studies show that the use of cell phones, ipads, laptop computers, and other digital communication devices distract students from the subject at hand. Therefore their use will not be allowed in this class. Notes are to be taken by hand.

If you have a special need that requires use of a laptop computer, notify the professor. You will be required to sit in the front row.
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.

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/. 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/.

The University’s Statement on Academic Conduct and Support Systems

Academic Conduct:
Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in Scampus in Part B, Section 11, “Behavior Violating University Standards” https://policy.usc.edu/scampus-part-b/. Other forms of academic dishonesty are equally unacceptable. See additional information in Scampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Support Systems:
Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. https://engemannshc.usc.edu/counseling/

National Suicide Prevention Lifeline - 1-800-273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. http://www.suicidepreventionlifeline.org

Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender-based harm. https://engemannshc.usc.edu/rsvp/
Sexual Assault Resource Center
For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: http://sarc.usc.edu/

Office of Equity and Diversity (OED)/Title IX compliance – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. https://equity.usc.edu/

Bias Assessment Response and Support
Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. https://studentaffairs.usc.edu/bias-assessment-response-support/

Student Support & Advocacy – (213) 821-4710
Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. https://studentaffairs.usc.edu/ssa/

Diversity at USC – https://diversity.usc.edu/
Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students

Bibliography (books consulted while creating this course)

Brackett, David  The Pop, Rock, and Soul Reader (Third Edition)
Oxford University Press, New York, 2005

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

Byrne, David  How Music Works
McSweeney’s, San Francisco, 2012

Cianc, Bob  Great Rock Drummers of the Sixties

Clarke, Donald (editor)  The Penguin Encyclopedia of Popular Music
Viking Press, New York, 1989
<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Publisher</th>
<th>Year</th>
<th>ISBN</th>
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<tr>
<td>Dallas, Karl</td>
<td><em>Pink Floyd: Bricks in the Wall</em></td>
<td>Shapolsky Publishers, New York</td>
<td>1987</td>
<td>0-933503-88-1</td>
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<tr>
<td>Denselow, Robin</td>
<td><em>When the Music’s Over: The Story of Political Pop</em></td>
<td>Faber &amp; Faber, Boston</td>
<td>1989</td>
<td>0-571-15380-1</td>
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<td>Dylan, Bob</td>
<td><em>The Songs of Bob Dylan, 1966 – 1975</em></td>
<td></td>
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</table>
Knopf (Random House), New York, 1978
ISBN 0-394-40888-8

Gans, David and Simon, Peter
St. Martin’s Press, New York, 1985
ISBN 0-312-61630-9

Garafalo, Reebee

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The Sixties: Days of Hope, Days of Rage
Bantam Books, New York, 1987
ISBN 0-553-05233-0

Hoffman, Abbe
The Best of Abbe Hoffman
Four Walls Eight Windows, New York, 1989

Hotchner, A. E.
Blown Away: The Rolling Stones and the Death of the Sixties
ISBN 0-671-69316-6

Kubernick, Harvey
Canyon of Dreams: The Magic and the Music of Laurel Canyon
Sterling, New York, 2009

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

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The Politics of Ecstasy

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

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St. Martin’s Press, New York, 1983
Mellers, Wilfrid  
*A Darker Shade of Pale: A Backdrop to Bob Dylan*  
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ISBN 0-19-503622-0

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*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

Nash, Graham  
*Wild Tales: A Rock and Roll Life*  

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  

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*  
Smith, Joe

*Off the Record: The Oral History of Popular Music*
Warner Publications, New York, 1988
ISBN 0-446-51232-X

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*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

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

Stanley, Bob

*Yeah! Yeah! Yeah! The Story of Pop Music from Bill Haley to Beyoncé*
ISBB 978-0-393-35168-2

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

*4 Way Street*
Da Capo, Philadelphia, 2004
ISBN 978-0-9722591-5-6

Zimmer, Dave (text) and Diltz, Henry (photography)

*Crosby, Stills & Nash: The Biography*
Da Capo, Philadelphia, 2008