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

**Spring 2018**

Course no. MUSC 423  
Section no. 47225  
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 – 9:45 am, 12 – 1 pm  
Office phone: (213) 740-7416  
Instructor’s email: biersach@usc.edu

Teaching assistants:  
Mitch Thomas mitchellthomas.music@gmail.com  
Tamzin Elliott tamzinelliott7@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. You will circle the answers in your exam booklet, and also fill in the bubbles on a Scantron sheet. The Scantron will be graded by computer.

Your course grade will be determined by the scores of the two midterms and final exam as processed by Blackboard, part of the University’s Grading and Roster System. Blackboard calculates final grades by percentages rather than averages, hence the exams are weighted as follows: First midterm 33.333%; second midterm 33.333%; and final exam 3.334%. Blackboard also determines grade splits as per University guidelines. Because of the weighted calculation, the following splits are provided as guidelines rather than predictors of final outcome:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>94-100%</td>
</tr>
<tr>
<td>A-</td>
<td>90-93%</td>
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<td>B+</td>
<td>87-89%</td>
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<td>B</td>
<td>84-86%</td>
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<td>B-</td>
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<td>C+</td>
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<td>C</td>
<td>74-76%</td>
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<tr>
<td>C-</td>
<td>70-73%</td>
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<td>D+</td>
<td>67-69%</td>
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<td>D</td>
<td>64-66%</td>
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<td>D-</td>
<td>60-63%</td>
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<td>F</td>
<td>0-59%</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 as custom edition 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>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Jan. 8</td>
<td>Preliminaries—“Hey Joe”</td>
</tr>
<tr>
<td>2.</td>
<td>Jan. 15</td>
<td>Holiday</td>
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<tr>
<td>4.</td>
<td>Jan. 29</td>
<td>The “British Invasion”</td>
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<td></td>
<td></td>
<td>Tuesday, Jan. 30, last day to drop with a “W”</td>
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<tr>
<td>5.</td>
<td>Feb. 5</td>
<td>The American reaction</td>
</tr>
<tr>
<td>6.</td>
<td>Feb. 12</td>
<td>FIRST MIDTERM EXAM</td>
</tr>
<tr>
<td>7.</td>
<td>Feb. 19</td>
<td>Holiday</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Friday, Feb. 23, last day to change Pass/No Pass to Letter Grade</td>
</tr>
<tr>
<td>8.</td>
<td>Feb. 26</td>
<td>Bob Dylan</td>
</tr>
<tr>
<td>9.</td>
<td>Mar. 5</td>
<td>Folk Rock</td>
</tr>
<tr>
<td>10.</td>
<td>Mar. 12</td>
<td>Spring Break</td>
</tr>
<tr>
<td>11.</td>
<td>Mar. 19</td>
<td>Jimi Hendrix</td>
</tr>
<tr>
<td>12.</td>
<td>Mar. 26</td>
<td>SECOND MIDTERM</td>
</tr>
<tr>
<td>13.</td>
<td>Apr. 2</td>
<td>Power Trios</td>
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<td></td>
<td></td>
<td>Friday, April 6, last day to drop with a “W”</td>
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<td>14.</td>
<td>Apr. 9</td>
<td>The Psychedelics</td>
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<td>15.</td>
<td>Apr. 16</td>
<td>The Progressives</td>
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<td>16.</td>
<td>Apr. 23</td>
<td>The Dark Side</td>
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<td>17.</td>
<td></td>
<td>MONDAY, MAY. 7th—FINAL EXAMATION: 7-9 pm</td>
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</table>

## Statement of 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 Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/> . 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/](http://policy.usc.edu/scientific-misconduct).

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity [http://equity.usc.edu/](http://equity.usc.edu) or to the Department of Public Safety [http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us](http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us). This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men [http://www.usc.edu/student-affairs/cwm/](http://www.usc.edu/student-affairs/cwm) provides 24/7 confidential support, and the sexual assault resource center webpage [http://sarc.usc.edu](http://sarc.usc.edu) describes reporting options and other resources.

**Support Systems for Students**

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute [http://dornsife.usc.edu/ali](http://dornsife.usc.edu/ali) which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs [http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information [http://emergency.usc.edu/](http://emergency.usc.edu/) will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

**Bibliography (books consulted while creating and updating this course)**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
<th>Location</th>
<th>Year</th>
<th>ISBN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bronson, Fred</td>
<td><em>The Billboard Book of Number One Hits</em></td>
<td>Billboard Publications, New York</td>
<td>1988</td>
<td></td>
<td>0-85112-396-1</td>
</tr>
<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></td>
<td>0-933503-88-1</td>
</tr>
</tbody>
</table>
Denselow, Robin  
*When the Music’s Over: The Story of Political Pop*
Faber & Faber, Boston, 1989  
ISBN 0-571-15380-1

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Kubernik, Harvey  
*Canyon of Dreams: The Magic and the Music of Laurel Canyon*  
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ISBN 0-8230-7608-3

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*The Politics of Ecstasy*  

Marcus, Greil  
*Mystery Train: Images of America in Rock 'n' Roll Times*  
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*Zappa: A Biography*  
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Mitchell, Mitch and Platt, John  
*Jimi Hendrix: Inside the Experience*  
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Morrison, Jim

*Wilderness: The Lost Writings of Jim Morrison, Vol. 1*  
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*Let It Bleed: The Rolling Stones, Altamont, and the End of the Sixties.*  
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Diltz, Henry (photography)  

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