UNIT III - ROCK, ELECTRONIC MUSIC AND THE RECORDING INDUSTRY

A. Audio-Visual Materials: Recordings and Filmstrips Used in Unit III

B. Lessons

1. Pop Music in the 1950's and 60's (Filmstrips)
2. Rhythm and Blues and Early Rock and Roll
3. Rock and Roll as Teenage Music
4. The Innovations of The Beatles
5. Gospel and Soul
6. Pop Music in the 1970's (Filmstrips)
7. Other Trends in 1970's Rock
8. How Electronic Music is Produced (Filmstrips)
9. How a Recording is Made (Filmstrips)
10. Review
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UNIT III - LESSON 1

AIM How did rock music develop from 1954-1969?

PERFORMANCE OBJECTIVES Students will be able to:

- name important performers and personalities in rock music
- indicate musical influences that led to the development of various rock styles
- discuss sociological reasons for the popularity of rock


PROCEDURES

1. Show the filmstrip; review the following highlights of the filmstrip; make copies of these notes for class or write on board for students to copy in their notebooks.

1. Rock n' Roll

A. Musical influences:
   - country and western
   - honky-tonk
   - blue grass
   - rhythm and blues

B. Sociological influences:
   - relative prosperity
   - conservative Eisenhower years
   - McCarthyism
   - school desegregation decision
   - during affluent fifties, teenagers became market for youth oriented songs about love, school, clothes, cars, teenage rebellion

C. Performers:
   - Alan Freed - DJ on WINS
   - Elvis Presley - style blended country, gospel, and country blues with showmanship and sex appeal
   - Chuck Berry
   - Little Richard - "gospel sounds"
   - The Platters - falsetto
   - Fats Domino
   - Bo Diddley

D. TV helped to popularize this style

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2. Rock - 1960-1969

A. Political influences:
   - March on Washington
   - War in Viet Nam

B. Among sociological influences were:
   - assassinations of J. F. Kennedy, Martin Luther King, Malcom X, and Robert Kennedy
   - time of material affluence
   - baby boom - music was created by youth for youth
   - racial conflict - "black is beautiful," "black power"
   - drug culture - "hippies"
   - anti-war demonstrations
   - violence

C. Musical changes: new sounds
   - electric instruments
   - amplified bass played percussively
   - drum patterns became more intricate
   - guitar sounds
   - development in electronics - multi-track recordings
   - imaginative arrangements
   - acid rock with light shows, multi-media effects, and amplifiers to suggest drug experience

D. Performers:
   - Peter, Paul & Mary
   - Beatles - style evolved in 1970's; spoke against apathy, expressed loneliness and alienation
   - Dylan - from folk to folk-rock had personal message
   - Sonny and Cher
   - The Mamas and the Papas
   - Simon and Garfunkel
   - Soul: Aretha Franklin
     Ray Charles
     Ike and Tina Turner
     The Supremes
     Sly and the Family Stone
   - San Francisco - Acid Rock: Grateful Dead
     Jefferson Airplane
     Moby Grape
     Country Joe and the Fish
   - British Blues: The Rolling Stones
     Eric Clapton
     Page revived Muddy Waters
     B. B. King
   - American blues: Janis Joplin
     Jimi Hendrix
   - Woodstock: the concept that love can defeat hypocrisy, greed and violence
POINTS FOR FURTHER DISCUSSION

. How does the current conservative trend in American politics express a reaction to the ideals of the sixties?

. This trend expresses a yearning to return to another era. Which era?
UNIT III - LESSON 2

AIM How did rhythm and blues become commercialized as rock and roll?

PERFORMANCE OBJECTIVES Students will be able to:

- discuss the style of Elvis Presley and the reasons for his popularity
- discuss prominent rhythm and blues groups and compare the styles in which they performed to that of Elvis Presley
- define the following terms: race records, rockabilly, falsetto, basso profundo, reverberation, rock and roll, rhythm and blues, back beat

MOTIVATION

- Play "Heartbreak Hotel" from Elvis '56 Sessions (1956 - Side 1, Band 2). Elvis was 21 years old when he recorded this album.
- Have the class identify the performer and ask: How did Elvis look and dress? (D.A. haircut, pompadour, tight black pants, black leather jacket, pointy boots, open shirt). His appearance was that of a juvenile delinquent or a lower class white male.
- Mention that when Elvis appeared on The Ed Sullivan Show in 1956, he was only shown from the waist up. His gyrations which many considered "indecent" earned him the nickname "Elvis, the Pelvis." Teenage girls went berserk when he performed. He served as a type of "sexual escape valve."
- Ask: Why did Elvis' voice have such a peculiar ring? The recording engineer added a great deal of reverberation (echo effect).

PROCEDURES

1. Write terms on the board and provide a definition when they appear in the lesson. Have students copy into their notebooks.

Terms
- rhythm and blues
- country
- race records
- rockabilly
- rock and roll
- falsetto
- basso profundo
- back beat
- reverberation
2. List all songs and artists. Add descriptions and have students copy into their notebooks.

Elvis Presley:  "Heartbreak Hotel"
"Shake, Rattle and Roll"
"Money Honey"
"Hound Dog"

Clyde McPhatter:  "Money Honey"

Joe Turner:  "Shake, Rattle and Roll"

Chords and Crewcats:  "Sh-Boom"

Peaches and Herb:  "Close Your Eyes"

3. Elvis Presley

Mention that Elvis Presley came from Memphis, Tennessee, a famous blues town. He heard many rhythm and blues performers, a style recorded in the forties and fifties on "race records," companies geared to a predominantly black audience (such as Atlantic Records at that time). His vocal style represented a fusion of black "shouting" blues singing and white Southern country music - a sophisticated version of rockabilly.

Example 1

a) "Money Honey" from History of Rhythm and Blues (1953) Side 1 Band 4, recorded by Clyde McPhatter and the Drifters.

This song follows the typical forties and fifties rhythm and blues format: a "shouting" lead singer accompanied by a "honking" tenor saxophone, electric guitar, piano, bass, and drums. Usually one stanza was a saxophone solo, which also would act as a responsorial voice to the lead singer in the other stanzas. (Rhythm and blues singers usually dressed in a gaudy style, featured acrobats among the instrumentalists, and used a lot of greasy cream in their hair.)

- compare to -

b) "Money Honey" from Elvis' '56 Sessions, Side 1 Band 3.

Notice Elvis' famous "hiccup" and that the saxophone is omitted. The electric guitar provides the responsorial voice and instrumental solo.
Example 2

a) "Shake, Rattle and Roll" from History of Rhythm and Blues (1954 - Side 1, Band 5) recorded by Joe Turner (a foremost exponent of the shouting Kansas City blues tradition so popular in Memphis).

Notice the "back beat" - heavy accent on the 2nd and 4th beats of the measure, reinforced by a heavy ostinato bassline a la boogie woogie. The words express "machismo" - women exist to be used by and to please men. Women rock singers in the fifties and early sixties were almost non-existent.

- compare to -

b) "Shake, Rattle and Roll" from Elvis' '56 Sessions (Side 2, Band 5).

Notice the absence of saxophones, two guitar stanza solos and that his diction is clearer. This song became a big hit in 1954 when recorded by Bill Haley and the Comets - a white group.

4. Other rhythm and blues styles

Example 3


Recorded by the Chords, this became a big hit when recorded by the Crewcuts (obviously a white group). This song, which is similar to many "silly" rock and roll songs of the later fifties, contains gimmicks such as scat singing, nonsensical words (doo-wop, etc.), and extremes of vocal range, a basso profundo (deep bass) answered by a high tenor.

Example 4


This song also contains gimmicks - a tenor answered by a male falsetto (highest part of the male voice above the natural range) imitating a girl, whispering, breathing (exhale on "Take a deep breath"), and talking (declaration of love).

Example 5

Play Elvis Presley's "Hound Dog" from Presley '56 Sessions, (Side 2, Band 6).

Mention the aggressive performance style, blues progression, heavy bass guitar, and polyrhythmic clapping effects of his backup chorus.
POINTS FOR FURTHER DISCUSSION

Why was it possible for Elvis to achieve the fame that rhythm and blues groups couldn't?

- racial prejudice and conservatism of the Eisenhower years.
- he represented the revolt of white teenagers and expressed their innermost fantasies of aggression, sex, excitement, acceptance and status.
UNIT III - Lesson 3

AIM How did rock and roll express the teenage mentality of the fifties and early sixties?

PERFORMANCE OBJECTIVES Students will be able to:

- interpret the meaning of the texts of five representative rock and roll songs sung by Chuck Berry, Bill Haley, Elvis Presley, and the Beach Boys in relation to the sociology of the fifties and the present time
- compare musical differences among the performers listed above

MOTIVATION Why have fifties style rock and roll songs come back into fashion? (People are looking for a good time, escape, the camaraderie of youth, "self respect" in a time when economic uncertainty, political conservatism, broken families, and nuclear insecurity cast a perpetual cloud.)

PROCEDURES

1. List all artists and compositions. Add descriptions. [Play "Roll Over Beethoven," 1957, from Chuck Berry's Greatest Hits. This song was repopularized by The Beatles in 1964.]

Notice the words:
- He wants a shot of "rhythm and blues"
- He calls his D.J. (Alan Freed and Murray the "K" were famous D.J.'s. Many were later indicted for taking "payola" to play certain records and "rig" the ratings. (Write definition of payola on chalkboard.)
- What does he mean by "Roll Over Beethoven and tell Tschakowsky the news"? (Anti-European culture, anti-establishment, anti-intellectual)
- Which classical music stations remain in N.Y.C.? Write on chalkboard.

WQXR 96.3 FM WCN 104.3 FM WNYC 93.9 FM
1560 AM 830 AM

- Why does Chuck Berry mention blue suede shoes?

2. [Play "School Days" from Chuck Berry (1956-7) Side 1, Band 4.] Have class note typical rhythmic and harmonic bass pattern similar to boogie-woogie. Ask students:
- What does he complain about in school? (Boring subjects, studying, tests, annoying classmates, crowded cafeteria, nasty teachers)
- What does he look forward to? (Going to his "juke joint" and dancing and making out with his girlfriend.)
- He sings "Hail, hail, rock and roll!" (not rhythm and blues).
3. [Play "Rock Around the Clock" from Bill Haley's Greatest Hits by Bill Haley and The Comets (1954 - Side 2, about two-thirds into the side). This song was featured in the film Blackboard Jungle. The song expresses the desire for non-stop escape and fun, no responsibility. Haley was one of the first white musicians to copy the black rhythm and blues style and achieve commercial success. He was, however, overshadowed by Elvis.]

4. [Play "Blue Suede Shoes" from Elvis '56 Sessions (Side 1, Band 6).] Originally a hit by Carl Perkins, this is one of the first of many rock and roll songs to concentrate on material objects (cars, clothes, rings). "Clothes make the man" is the philosophy of this genre of blues.

5. [Play "Surfin' USA" by the Beach Boys (1963) or equivalent.] What does California youth do when not in school? This group was very popular just prior to The Beatles (as well as during and after the "British Invasion"). Gives an idea of the affluence of the times.

POINTS FOR FURTHER DISCUSSION

- Who were other famous rock and roll singers of the late fifties and early sixties? (Paul Anka, Frankie Avalon - adolescent sounds, The Four Seasons, Big Bopper, Sha Na Na likes to imitate this style. etc.

- Which philosophical attitudes do all these songs share? (Hedonism, materialism, anti-intellectualism, conservatism in boy-girl relations, escapism into a teenage paradise untroubled by adult responsibility).
UNIT III - Lesson 4

AIM  How did The Beatles revolutionize the rock scene in the 1960's?

PERFORMANCE OBJECTIVES  Students will be able to:

1. take five Beatles songs from their late middle period and discuss them in light of their musical innovations and textual sophistication
2. define the following terms: modes, tape montage, modal harmony, musique concrete, surrealism
3. discuss the impact of the Beatles on lifestyles in the sixties

MOTIVATION

Which were some of the revolutions in dress and lifestyle that followed in the wake of The Beatles' success?" (longer hair for men and women; the natural look (which reflected also the influence of folksingers); English look of Carnaby Street, wide lapels, wide ties, boots, bell bottoms; the miniskirt and Twiggy; wider acceptance of drugs; psychedelic effects.)

"How were The Beatles different from the other rock groups of the sixties?"
- emphasized beauty of melody
- use of modal scales and harmonies
- use of changing time signatures
- innovative accompaniments and instrumentation that highlighted the texts of the songs
- use of sophisticated lyrics and compositional technique,
- use of innovative tape recording techniques
- expanded the scope of rock beyond blues harmonies and phrase structure, and beyond sexism and materialism to higher concepts.

The Beatles were influenced by their arranger and record producer, George Martin, who had studied composition, conducting, and oboe at The Guildhall School in London, a classical conservatory.
PROCEDURES

1. [Play The Beatles "All You Need is Love," from Magical Mystery Tour (1967 - Side 2, Band 5).]

   Innovative Techniques
   - Use of "La Marseillaise", French national anthem, as introduction
   - Constant changes of meter alternating between 3/4 and 4/4 time
   - Unusual use of instruments for accompaniment - example: harpsichord keeping the beat
   - Ending consists of:
     a) musical reference to "Greensleeves"
     b) "She Loves You" (quote from one of their earlier songs)
     c) Sax scales, violin
     d) laughing, talking, shouting.
   - Tape montage - collage of tapes on tapes. (Different tape tracks superimposed upon each other - John Cage innovated this technique).

2. [Play "I Am the Walrus" from Magical Mystery Tour (Side 1, Band 5).]

   Innovative Techniques
   - Surrealistic lyrics: irrational, distorted non-contextual arrangement of material - simulates a psychedelic drug experience - bits and pieces of disconnected thoughts.
   - Accompaniment: strings, quarter tones, cello, basses, drums, brass, chorus (very filtered tone quality), trumpet.

3. [Play "The Fool on the Hill" from Magical Mystery Tour (Side 1, Band 2).]

   - Accompaniment includes: flute, piano, bells, accordion, harpsichord, drums, airplane sounds.
   - Text has deep philosophical meaning (possible reference to God).

4. [Play "Strawberry Fields Forever" from Magical Mystery Tour (Side 2, Band 2).

   - Unusual accompaniment: drums, cellos and basses, sitar, trumpets, brass quarter, car horns.
   - The text is a possible description of the drug experience. The ending sparked controversy because if played at 45 r.p.m. it should say "I buried Paul, Paul is dead," which may have contributed to the famous "Paul is dead" rumor, highlighted by the cover of the Sergeant Pepper album.

5. [Play, if time permits, "Lucy in the Sky with Diamonds" from Sergeant Pepper (Side 1, Band 3).]

   - Surrealistic lyrics: notice change in styles between the verse and the refrain in this song.
   - Supposedly a tribute to LSD. (Consistently disclaimed by Lennon was the inference that the title comes from a drawing his young son made in school and that Lucy was a friend.)

7. [Play "Penny Lane" from Magical Mystery Tour (Side 2, Band 3).]

   Selection includes: Baroque style, trumpet, flute, string bass, piano, brass, penny whistle, Music Hall Style.
POINTS FOR FURTHER DISCUSSION

How would you interpret these two quotations?

1. "I always feel silly saying our songs will last." - Paul McCartney

2. "When people ask to recreate the mood of the sixties, they will play Beatles Music." - Aaron Copland.
UNIT III - Lesson 4

AIM Review of the Beatles and their musical innovations

PERFORMANCE OBJECTIVES Students will be able to:

- use appropriate terms when referring to specific stylistic elements
- relate musical innovations to specific songs

MOTIVATION

PROCEDURE

1. Write the following terms on the chalkboard and add brief definitions as they appear in the lesson. Have students copy them into their notebooks.
   - modes - archaic scales
   - tape montage - different tape tracks superimposed
   - modal harmony - church harmony
   - musique concrete - altered taped natural sounds
   - surrealism - irrational and distorted arrangement of material.

2. List all songs by The Beatles: Add descriptions.

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<td>&quot;Lucy in the Sky with Diamonds&quot;</td>
<td>surrealistic lyrics</td>
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<td>&quot;Penny Lane&quot;</td>
<td>Baroque style trumpet; music hall style</td>
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POINTS FOR FURTHER DISCUSSION

[TO BE INSERTED LATER-]
UNIT III - Lesson 5

AIM How did soul express the new black consciousness of the sixties?

PERFORMANCE OBJECTIVES Students will be able to:

. compare examples of authentic black gospel styles to commercial popular records incorporating these elements.

MOTIVATION

. Which events were crucial in motivating black radicalism in the sixties?
  - assassinations of Martin Luther King and Malcolm X
  - riots in major cities against "police brutality"
  - racial tension between black and white students in the wake of massive school bussing
  - continued migration northward of southern rural blacks
  - passage of civil rights legislation and social programs by Johnson administration encouraging black leaders to demand more clout
  - black power and black is beautiful movements
  - anti-Vietnam protest spawns radical groups
  - black sit-ins; voter registration drives
  - Black Panthers

. In music the teenage-oriented white rock and roll groups of the early sixties and The Beatles and other English rock groups of the rest of the sixties had little appeal for many blacks. Their popular music of the sixties, soul, would be influenced by a basic musical force in their culture, the music of the southern black church - gospel.

PROCEDURES

1. [Play "I'll Go" (Side 2, Band 5) from A Bright Side from The Mighty Clouds of Joy (Southern Baptist - feel the spirit).]

   - Notice the spoken sermon (a type of "speech song"), the dramatic organ response, the choral answer to the preacher's hyper-emotional vocal outbursts and improvisations. Additional accompaniment by guitar, bass, and drums.
   - The message stresses that religion is much more important than making money singing "rock and roll."
2. [Play Aretha Franklin - "Precious Lord" (Part 1, Side 1, Band 2).]

- Notice the improvisatory style, free rhythm and melismatic singing
  accompanied by piano tremolo. The congregation shouts its approval
  indicating they feel the "spirit."
- This style was very influential on that of Janis Joplin (Actually Bessie
  Smith, not Franklin, was Joplin's inspiration.)

3. Secular Adaptations of the Gospel Style

[Play Ray Charles - "Greenbacks" (1955) from History of Rhythm and Blues
Volume II (Side 2, Band 7).]

- A blind artist, Ray Charles was one of the first to incorporate gospel
  styles into popular music. Although the story is somewhat risque, point
  out the alternation between talking and singing. It is almost a one act
  play.
- Ask: Which are the accompanying instruments? (honking sax, trumpets,
  bass, drums).

4. The Motown Sound

The Motown Company was founded in 1958 in Detroit by Berry Gordy and had
created more than 245 hit songs by 1971. Their writers included: Smokey
Robinson, Nick Ashford and Valerie Simpson (who became performing stars in
the seventies); Stevie Wonder; Holland-Dozier-Holland.
- Ask: Who were the most famous artists Motown recorded? (Diana Ross and
  The Supremes, The Jackson 5, The Temptations, The Four Tops, Smokey
  Robinson and The Miracles, Marvin Gaye, Stevie Wonder, Gladys Knight and
  The Pips, Martha and The Vandellas, The Marvalettes)
- Which white performers recorded Motown songs? (Frank Sinatra, The
  Beatles, Tony Bennett, The Rolling Stones, Linda Ronstadt, Andy Williams)

5. [Play "Ain't No Mountain High Enough" (1970) from The Motown Story (Side 2,
Band 4) featuring Diana Ross (written by Ashford and Simpson).]
- Point out the spoken message; the slick orchestration which features
  strings, brass, tambourine, percussion; Diana Ross improvising above the
  chorus; the continuing intensity of this song to fever pitch.
Ask: Which elements does this song have in common with "I'll Go"?
How did Diana Ross and The Supremes dress? (beautiful gowns and wigs -
this is not "hard soul" - they represented the middle and upper class
aspirations of their fans).
UNIT III - Lesson 5

AIM  Review of soul music and black consciousness of the sixties

PERFORMANCE OBJECTIVES  Students will be able to:

. relate appropriate terms to specific songs

MOTIVATION  [TO BE INSERTED LATER-]

PROCEDURE

1. Write the following terms on the chalkboard and add brief descriptions as they appear in the lesson. Have students copy in their notebooks.

   -gospel - music of the southern black church
   -soul - combination of gospel and rhythm and blues
   -The Motown Sound - promoted by Berry Gordy, 1958, Detroit soul
   -speech song - spoken sermon

2. List these song titles and performers: Add descriptions.

   a. "I'll Go"       Mighty Clouds of Joy
   b. "Precious Lord" Aretha Franklin
   c. "Greenbacks"   Ray Charles
   d. "Ain't No Mountain High Enough" Diana Ross

POINTS FOR FURTHER DISCUSSION

. Has "soul" changed its sound?. If so, how?

. Is "soul" as popular today as it was in the sixties? Give reasons.
UNIT III - Lesson 6

AIM How did popular music develop in the seventies?

PERFORMANCE OBJECTIVES Students will be able to:

- identify the major musical trends of the past decade.
- name important performers associated with folk, country, nostalgia, rock opera, hard rock, "freak rock," solo singers, classical-rock, women performers, punk rock and their fans, disco and new dances, funk, reggae, middle-of-the-road pop.

MOTIVATION

- Show filmstrip Pop Music in the 1970's, parts 1 and 2 (EAV Filmstrips).
- Discuss trends which affected music in the seventies:
  - Unemployment, scarcity of natural resources, international terrorism, chronic racial tension.
  - Concern for financial security replaced idealism
  - Music as comfort and escape replaced the political activism reflected in the music of the sixties
  - Renewed interest in Christianity (cults, born-again movement) replaced spiritualism, Oriental mysticism

PROCEDURES

1. Review the following performers. Distribute duplicated sets of these notes for class.

   Folk:  Paul Simon, Neil Young, James Taylor, Judy Collins, Joan Baez
   Country: The Eagles, Johnny Cash, Dolly Parton, Linda Ronstadt
   Nostalgia: Chuck Berry, Rick Nelson, Elvis Presley cult, Grease, The Buddy Holly Story, American Hot Wax, "Fonzie," Sha Na Na, Bette Midler (swinging), Fats Waller, Beatlemania
   Hard Rock: -high voltage electrified sound- The Rolling Stones, Led Zeppelin, Bruce Springsteen, Peter Frampton, Fleetwood Mac, ABBA
   Theatrical Rock: (bizarre effects) - Alice Cooper, KISS
   Sophisticated Groups: Faces, Rod Steward, Stevie Wonder, Billy Joel,
   Emerson, Lake and Palmer
   Women's Movement: Joni Mitchell, Carly Simon, Helen Reddy
2. Musical forms of the seventies:

Punk rock: Originated in England and reflected the cynicism and violence of city life, anti-commercial pop. Performers of "punk" dressed like 1950 hoods and included: Sex Pistols, Elvis Costello, Ramones, New York Dolls, The Tubes, Patti Smith, Runaways, Blondie - Deborah Harry. American punk often offered entertainment built around images of hostility and brutality. Punk fans were more of a show than the performers. What do they wear? (garish hair colors, razor blades, safety pins)

Disco: Provided an opportunity for fans to entertain themselves and dress in glittering or punk inspired costumes in an unreal, surreal world of light and sound. (cocaine connection, hedonism) Disco performers included Donna Summer, Taste of Honey, Sister Sledge, Village People, John Travolta (Saturday Night Fever, Stayin' Alive), Bee Gees

Dances included hustle, bump, robot, roller disco
Style of disco consisted of regular 4 beat pattern, vital rhythms, lush backup arrangements featuring strings, brass, and gospel based choruses.

Black music: James Brown, Barry White, Marvin Gaye, The Jackson 5

Soul: O'Jays

Funk: The Commodores (heavy electrification and jazzy rhythms), George Benson [never]

Reggae: Bob Marley and the Wailers, Burning Spear

Easy Listening - middle-of-the-road: Barbra Streisand, Paul Williams, Barry Manilow, Frank Sinatra, Diana Ross

POINTS FOR FURTHER DISCUSSION

- Which of these styles and performers will continue to be popular in the 1980's?

- Name some other rock styles that are popular today.
  - new wave
  - heavy metal

- Describe each style that is mentioned.

- How has the cable television program MTV influenced the popularity and presentation of rock music?
UNIT III - Lesson 7

AIM  Which rock groups appealed to many teenagers in the 1970's?

PERFORMANCE OBJECTIVES  Students will be able to:

. contrast and compare a variety of styles and performers such as Led Zeppelin, Bruce Springsteen, Chic (disco), Cheap Trick (punk), B-52's (new wave)
. discuss the sociological significance of each of these groups

PROCEDURES  Distribute duplicated sets of these notes.

1. [Play Led Zeppelin - "Stairway to Heaven" from ____________________________
(1971 - Side 1, Band 4).]
This selection is somewhat unusual for this group usually identified with heavy "metal" rock (over-amplified bass lines, blues lead guitar and shouting singing style) although at times they incorporate Indian and other exotic elements. The opening features an acoustic guitar, flutes, folk-style singing, no drums, bass and organ. The lyrics are enigmatic and thought provoking - speak of a new consciousness "within you, without you." This selection ends in a usual heavy metal style; notice the overwhelming bass line and overamplified lead blues guitar. Its artistic variety is probably responsible for the continued popularity of this selection which takes almost 8 minutes (definitely not the 3-minute format for radio and juke-box play).

2. [Play Bruce Springsteen - "Born to Run" from ____________________________
(1975 - Side 2, Band 1).]
His rather flat low-key "mush-mouthed" delivery shows influences of Bob Dylan, especially when contrasted to his graphic lyrics and often bombastic accompaniments. His Madison Square Garden appearances for December 1980 were completely sold out. He expresses the New Jersey working class youth scene, cars, love life, violence, alienation of the seventies. He has even been featured on the cover of Time magazine. His accompaniment on this selection includes; guitar, bass guitar, drums, keyboard, organ, and saxophone. Other selections on this album include the sounds of violin, trumpet, harpsichord, glockenspiel, trombone, flueuhorn, as well as background vocals.
3. [Play "Le Freak" by Chic (1978 - (?) rpm).]
This "high gloss disco number features clipped, telegraphic, little fragments of ostinato patterns to produce "elegant, minimalist dance music" (New York Times). The repetitive lyrics by female singers produce a hypnotic effect. The musical background also includes strings, brass, bass, and drums amid stretches of musical blank spots. This style was popular with jet-setters, blacks, and many teenagers and opposed by white fans of heavy metal rock groups and fans of most other musical idioms as well. Discos became a scene of hedonistic self-expression - everyone was a performer.

Ask class: Which were popular disco dances?
Which was the first New York disco? (Arthur, and The Peppermint Lounge, which featured "The Peppermint Twist" in the early sixties)

4. [Play "Auf Wiedersehn (Goodbye) by Cheap Trick from (1978 - 44 rpm).]
"A repulsive approach to suicide"
This punk style combines hard rock, simple harmonies, with distasteful, alienated, shouted lyrics. It is supposed to represent teenage rebellion and protest.

5. [Play The B 52's - "Rock Lobster" (1979 - 45 rpm).]
This new wave is barebones music, only a few chords, ostinato heavy bass. (This is probably a good selection for learning the harmonic minor scale. The lyrics are a distorted, silly parody and include sophomoric gimmicks such as horror movie touches.

6. Announce that notebooks will be checked in class starting tomorrow.

POINTS FOR FURTHER DISCUSSION

. Which one of these styles will last into the eighties?

. Which styles were omitted from this lesson which should be included in the future?
UNIT III - Lesson 8

AIM How is electronic music produced?

PERFORMANCE OBJECTIVES Students will be able to:

- define terms relating to electronic music
- describe how tape recorders, synthesizers, and computers are used in electronic music composition.

MOTIVATION Show Electronic Music, Part 1 (EAV Filmstrip)

PROCEDURES

Write on the chalkboard or duplicate definitions of terms used in Electronic Music filmstrip. Have class copy into notes for review. Begin checking notebooks in the back of the room as the filmstrip is being shown.

- envelope: the shape of a sound - gives it a distinctive quality
- attack: the start of a sound
- decay: the time it takes for a sound to die away
- tape loop: repeats same sounds endlessly
- ring modulator: radically modifies sound - originally used by telephone company
- oscillation: vibration
- oscillator: a picture of sound
- frequency: rate of vibration determining the pitch
- amplitude: loudness or intensity of sound
- sine wave: simple wave form
- sawtooth wave: complex wave form
- white noise: contains tones of all frequencies and intensities in the audible spectrum
- filters: cuts out certain frequencies at certain points

POINTS FOR FURTHER DISCUSSION

- The key factor in electronic music is the synthesizer. How does it work? Why is it so important?
- Name some especially memorable uses of the synthesizer. (Chariots of Fire sound track).
- How will electronic music be used in the future?
UNIT III - Lesson 9

AIM How is a recording made?

PERFORMANCE OBJECTIVES Students will be able to:

. discuss the history of recordings
. describe the equipment used in a recording studio and procedures used in the making of a recording.
. enumerate the processes used in tape editing and preparing a lacquer master for mass production.

MOTIVATION Show How a Recording is Made, Parts 1 and 2 (EAV Filmstrips)

PROCEDURES

Complete checking notebooks in the back of the room as the filmstrip is shown. Review filmstrip highlights and distribute duplicated highlights for class notes.

1. Some historical background notes:
   - Recording was invented by Thomas Edison in 1877. (A stylus activated by a telephone transmitter indented tinfoil turning around a cylinder)
   - Emile Berliner invented a disk of heavy rubber in 1887 to be played on a Gramophone which used a horn as amplifier.
   - Lee de Forest invented microphone (vacuum tube, amplifier).
   - In the twenties the recording industry used radio tubes, microphones, and loud speakers borrowed from radio;
   - 1948 - stereo introduced;
   - 1958 - stereo introduced;
   - In the seventies quadrophonic sound was introduced.

2. Description of control room or "booth" and recording studio:

   - mixing console - channel selectors and volume controls
   - tape machines of various tracks
   - omni-directional and car ______ microphones in the studio
   - headphones (cans) for musicians
   - equalizers in the booth
   - overdubbing over instrumental tracks by vocalist
   - synchronization of new track with previous tracks
3. The editing process:

- tools: editing block, razor blade, marking pencil, splicing tape
- consolidation of several different tapes into one master tape
- preparation of lacquer master (aluminum disc coated with acetate plastic)
- utilization of lateral grooves for monaural recording; up and down grooves for stereo recording (size of grooves reflects dynamic levels)
- electroplating of lacquer master to produce metal negative
- duplication and pressing of records
- tape duplication: reel to reel, cassettes, cartridges

POINTS FOR FURTHER DISCUSSION

- How do the techniques for recording classical music differ from those used in recording pop music?
UNIT III
REVIEW PLAN FOR MUSIC SURVEY EXAMS

AIM Which are the major rock styles? What are the major principles and devices involved in recording electronic music?

PERFORMANCE OBJECTIVES Students will be able to:

1. define 30 terms learned in Unit III
2. identify verbally and orally 19 compositions heard and discussed in Unit III
3. name at least six influential music styles popular in the seventies
4. name at least three inventions between 1877 and the 1980 that were important to the development of the recording process.

MOTIVATION Exam to be given the next day.

PROCEDURES

1. Distribute attached review sheet.
2. Remind students to review terms at home using class notes.
3. Play excerpts of 12 compositions to be used in the Unit test. Ask students to name the performer or composer, title of work, style, and important distinguishing features.
4. Ask students to review pertinent data of remaining compositions using class notes.
5. If time permits, give the definition and ask students to name the term that best describes it.

POINTS FOR FURTHER DISCUSSION

1. Review major popular music styles of the seventies and eighties. Review the major principles and devices involved in recording electronic music.
REVIEW SHEET FOR UNIT III EXAM

I. TERMS - define

1. rhythm and blues
2. race records
3. rockabilly
4. rock and roll
5. falsetto
6. basso profundo
7. back beat
8. payola
9. WQXR, WNCN, WNYC
10. reverberation
11. modes
12. tape montage
13. modal harmony
14. surrealism
15. gospel
16. soul
17. Motown Sound
18. rock minimalism
19. speech song
20. envelope
21. musique concrete
22. oscillator
23. tape loop
24. filter
25. decay
26. "cans"
27. master tape
28. editing
29. frequency
30. amplitude

II. NAME three innovations between 1877 and the 1980 that were important to the development of the recording process.

III. NAME six popular music styles influential in the seventies.

IV. COMPOSITIONS: Know performers, composers, styles, and distinctive features.

1. "Money Honey"
2. "Shake, Rattle and Roll"
3. "Blue Suede Shoes"
4. "Heartbreak Hotel"
5. "Roll Over Beethoven"
6. "School Days"
7. "Rock Around the Clock"
8. "All You Need is Love"
9. "I Am the Walrus"
10. "Strawberry Fields"
11. "I'll Go"
12. "Precious Lord"
13. "Greenbacks"
14. "Ain't No Mountain High Enough"
15. "Auf Wiedersehn"
16. "Stairway to Heaven"
17. "Born to Run"
18. "Le Freak"
19. "Rock Lobster"
MUSIC SURVEY EXAM 3: UNIT III

TEST A

NAME: ___________________________ DATE: ______________ GRADE: ____________

I. MATCHING QUESTIONS: (30 points)

1. rhythm and blues A. loudness or intensity
2. rockabilly B. bribe money to promote a record
3. payola C. black music style commercialized as rock and roll
4. basso profundo D. spoken sermon
5. back beat E. deepest type of male voice
6. modes G. fusion of country music and hard blues
7. soul H. repeats the same sounds endlessly
8. rock minimalism I. highest portion of a man's voice
9. speech song J. cuts out certain frequencies at certain points
10. "cans" K. heavy accents on the 2nd and 4th beats of the measure
11. frequency L. archaic scales found in Beatles songs
12. tape loop M. combination of gospel and rhythm and blues
13. surrealism N. irrational and distorted arrangement of material
14. filter O. use of few chords and ostinato heavy bass
15. falsetto P. rate of vibration of sound determines pitch

II. NAME 3 INVENTIONS BETWEEN 1877 AND THE 1980 THAT WERE IMPORTANT TO THE DEVELOPMENT OF THE RECORDING PROCESS (6 points)

A. ___________________________ B. ___________________________ C. ___________________________
III. MATCH the performer/composer to the composition and description by placing the letter of the correct composition in Column A and the letter of the correct description in Column B. (48 points)

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>Performer/Composer</th>
<th>Composition</th>
<th>Description</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>1. Cheap Trick</td>
<td>A. Roll over Beethoven</td>
<td>N. melismatic gospel</td>
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<td>2. Chic</td>
<td>B. All You Need Is Love</td>
<td>O. rock and roll</td>
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<td>3. The B-52's</td>
<td>C. Le Freak</td>
<td>P. punk rock</td>
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<td>4. Bruce Springsteen</td>
<td>D. Money Honey</td>
<td>Q. new wave</td>
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<td>5. The Beatles</td>
<td>E. I'll Go</td>
<td>R. contains his famous &quot;hiccup&quot;</td>
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<td>6. The Beatles</td>
<td>F. Auf Wiedersehn</td>
<td>S. low-key delivery like Bob Dylan</td>
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<td>7. Elvis Presley</td>
<td>G. Stairway to Heaven</td>
<td>T. heavy metal with touch of folk</td>
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<td>8. The Mighty Clouds of Joy</td>
<td>H. Strawberry Fields Forever</td>
<td>U. tape montage is used</td>
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<td>9. Ray Charles</td>
<td>I. Rock Lobster</td>
<td>V. song's ending sparked controversy</td>
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<td>10. Chuck Berry</td>
<td>J. Precious Lord</td>
<td>W. disco</td>
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<td>11. Aretha Franklin</td>
<td>K. Born to Run</td>
<td>X. contains a speech song</td>
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<td>12. Led Zeppelin</td>
<td>L. Greenbacks</td>
<td>Y. rhythm and blues</td>
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<td>M. I Am the Walrus</td>
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IV. LISTENING: Name the Performer, Composition and Style. (16 points) Selections will be chosen from Section III above.

<table>
<thead>
<tr>
<th>Performer</th>
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TEST A  MUSIC SURVEY EXAM 3   UNIT III

ANSWER KEY

I. MATCHING QUESTIONS: 2 points each)

4. E  12. H
5. K  13. N
6. L
7. M
8. 0
9. D
10. P
11. P
12. H
13. N
14. J
15. I

II. NAME 3 INVENTIONS BETWEEN 1877 AND 1980  (2 points each)

1. Recording cylinder
2. Disk of heavy rubber
3. Microphone
4. Radio tube
5. Loudspeaker
6. Stereo sound
7. Quadrophonic sound
8. Mixing console
9. Tape recorder
10. Headphones
11. Equalizers

III. MATCH THE PERFORMER/COMPOSER WITH THE COMPOSITION AND DESCRIPTION
     (2 points each)  (2 points each)

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<tr>
<th>Column A</th>
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<td>3. I</td>
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<td>9. L</td>
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<td>4. K</td>
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<td>5. B</td>
<td>U</td>
<td>11. J</td>
<td>N</td>
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</table>
IV. **LISTENING:** (5) Selections will be chosen from Section III of the Exam. Selections 1 through 4 are 3 points each. Selection 5 is worth 4 points.

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</table>
MUSIC SURVEY EXAM 3: UNIT III

TEST B

NAME: ___________________________ DATE: ___________ GRADE: ___________

I. MATCHING QUESTIONS: (30 points)

____ 1. musique concrete       A. superimposition of different tape tracks
____ 2. rock and roll          B. removes certain frequencies
____ 3. falsetto                C. play the top 40 in New York City
____ 4. WQXR, WNCN, WNYC       D. "classical music" specialists
____ 5. reverberation           E. the shape of sound
____ 6. race records           F. discs popular in black neighborhoods
____ 7. tape montage            G. echo chamber effect
____ 8. envelope               H. teen age music style which evolved from rhythm and blues
____ 9. gospel                 I. electronic sound wave generator
____ 10. Motown sound          J. when a sound dies away
____ 11. oscillator            K. promoted by Berry Gordy - Detroit 1958
____ 12. filter                L. highest portion of a man's voice
____ 13. editing               M. cutting and taping together recording tape
____ 14. editing               N. loudness or intensity
____ 15. amplitude             O. music of the southern black church

II. NAME SIX POPULAR MUSIC STYLES INFLUENTIAL IN THE SEVENTIES (6 points)

A. ___________________________ B. ___________________________ C. ___________________________
D. ___________________________ E. ___________________________ F. ___________________________
III. MATCH the performer/composer to the composition and description by placing the letter of the correct composition in Column A and the letter of the correct description in Column B. (48 points)

<table>
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<tbody>
<tr>
<td></td>
<td>1.</td>
<td>Led Zeppelin</td>
<td>A. &quot;Born to Run&quot;</td>
<td>O. new wave</td>
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<tr>
<td></td>
<td>2.</td>
<td>Chuck Berry</td>
<td>B. &quot;I Am the Walrus&quot;</td>
<td>P. heavy metal with a touch of folk</td>
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<td>3.</td>
<td>The Beatles</td>
<td>C. &quot;Rock Lobster&quot;</td>
<td>Q. punk</td>
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<td>4.</td>
<td>The Beatles</td>
<td>D. &quot;Stairway to Heaven&quot;</td>
<td>R. rhythm and blues</td>
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<td>5.</td>
<td>Diana Ross</td>
<td>E. &quot;Shake Rattle &amp; Roll&quot;</td>
<td>S. Motown gospel rock</td>
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<td>6.</td>
<td>Aretha Franklin</td>
<td>F. &quot;School Days&quot;</td>
<td>T. New Jersey car youth scene</td>
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<td>7.</td>
<td>Bruce Springsteen</td>
<td>G. Precious Lord&quot;</td>
<td>U. influenced George Harrison</td>
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<td>8.</td>
<td>Cheap Trick</td>
<td>H. &quot;Blue Suede Shoes&quot;</td>
<td>V. tape montage influenced The Beatles</td>
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<td>10.</td>
<td>The B-52's</td>
<td>J. &quot;Ain't No Mountain High Enough&quot;</td>
<td>X. gospel sermonette</td>
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<td>11.</td>
<td>Elvis Presley</td>
<td>K. &quot;Love's Theme&quot;</td>
<td>Y. rock and roll 1956</td>
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<td>12.</td>
<td>The Mighty Clouds of Joy</td>
<td>L. &quot;I'll Go&quot;</td>
<td>Z. melismatic gospel message with touches of flute and accordion</td>
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<td>M. &quot;Fool on the Hill&quot;</td>
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<td>N. &quot;Auf Wiedersehn&quot;</td>
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IV. LISTENING: Name the Performer/Composer and Composition and Style. Selections will be chosen from III above.

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</table>
I. MATCHING QUESTIONS: 2 points each)

2. I  9. P
3. M  10. L
7. A  14. N

II. NAME SIX POPULAR MUSIC STYLES (1 point each)


III. MATCH THE COMPOSITION AND STYLE WITH THE PERFORMER
(2 points each) (2 points each)

<table>
<thead>
<tr>
<th>Column A (Composition)</th>
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<tr>
<td>1. D</td>
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<td>8. N</td>
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IV. **LISTENING:**

(5) Selections will be chosen from Section III of the Exam. Selections 1 through 4 are 3 points each. Selection 5 is worth 4 points.

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