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2020

### History of Popular Music 2 (1960-today)

Chadwick O. Jenkins  
*CUNY City College*

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**MUS 24200: POPULAR MUSIC HISTORY 2  
THE 1960s TO TODAY**

<b>177 Shepard Hall Tu/Th 11AM-12:15PM</b>	<b>Professor Chadwick Jenkins Email: <a href="mailto:cjenkins@ccny.cuny.edu">cjenkins@ccny.cuny.edu</a> Office: 78B Shepard Hall; Phone: X7666 Office Hours: Tu/Th 10-11AM, and by appointment</b>
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**Course Objectives:**

This course will explore the history of popular music (primarily in the United States and Britain) from roughly 1960 to the present day. As a matter of course, we will distinguish between music that is popular and a more refined notion of popular music (that is, music that manipulates reproduction and commodity culture to achieve widespread distribution). From 1960 to today in the world of popular music, there were explosions in the visibility of racial, gender, and identity issues in what we might call the politics of aesthetics. Meanwhile, technology moves from the reification (the “thing-making” element) of the LP and cassette to the intangibility (information-driven ontology) of the MP3 and streaming. We will examine the impact of developing technologies (radio, television, LP, cassette, CD, MP3, streaming services) not only in the “sound” of popular music but also in the very birth and development of our more specific notion of popular music. Music ranging from early Rock and Motown to the music of Kendrick Lamar and Beyoncé will be discussed with respect to cultural developments, uses of technology, the economic considerations of the music industry, and the political climate in which such music participated and was produced. Thus, this class will contribute to the following **Departmental Learning Outcomes:**

- 1) Outline major periods of the popular music history of the United States, Britain, and selected other areas of the world and recall key facts, composers, performers, technological advances, and ideas;
- 2) Demonstrate through analysis the pitch organization, form, and key theoretical concepts of popular music;
- 3) Identify different popular music genres, composers, performers, and musical forms through listening;
- 4) Demonstrate proficiency in writing about key concepts in popular music history and popular music theory/analysis.

**Prerequisites:** Music 231 (Harmony 1).

**Course Requirements:**

Analysis Papers: 50% (you write four of the six; you may write one “extra” for extra credit)  
Midterm: 20%  
Quizzes: 10%  
Final Exam: 20% (Thursday 5/21, 10:30AM-12:45PM)

**Text?:** There is NO REQUIRED TEXT for this course. I will post outlines for each session and some other materials on the Blackboard site. I recommend that you carefully read the outlines and do all of the listening attentively prior to each class session. Students who prepare well statistically do far better in this course than students who attempt to glean everything from the class lectures. I will NOT have time to cover every aspect of every outline during the sessions. You are, however, responsible for everything on each outline, regardless of whether or not I discuss it in any detail during the class session.

**Suggested Text:**

Larry Starr and Christopher Waterman, *American Popular Music: From Minstrelsy to MP3*, 5<sup>th</sup> ed. (Oxford: Oxford University Press, 2018). You may order the book through CCNY Online Bookstore:

<https://ccny.textbookx.com/institutional/index.php?action=browse#books/1613911/>

This book comes with a downloadable Audio Access Code, which provides access to 60 songs. We will discuss other songs as well and those can be found via YouTube, Spotify, and other streaming platforms. You may find additional resources relating to the text by visiting their website at [www.oup.com/us/starr](http://www.oup.com/us/starr).

**Participation counts.** This class will be conducted following the Socratic method. Therefore, you must read the assignments carefully and be prepared to criticize them in class or on an impromptu (read: pop) quiz. You are permitted **eight absences** although there will be **no make-ups for tests or quizzes** so it is recommended that you attend class consistently. Courtesy would dictate that you send me an email prior to the class to inform me of your impending absence. After eight absences, you will be dropped from the class. I reserve the right to count multiple cases of tardiness as an absence. Class begins immediately **at 11AM** and the roster will be taken. If you arrive late, it is your responsibility to ensure that you are marked as present (though, of course, late).

I **do not** provide students with extra-credit assignments with one exception (you may write a fifth paper for extra credit). **KEEP UP WITH YOUR WORK!!!!** If you miss a class you must get the handouts from another class member or come to my office hour. Do not expect me to email you materials. Stay healthy and be in class or be social, make a friend, and get materials from that person.

**Policy concerning written assignments:** All assignments must be typed in 12-point **Times New Roman** font and double-spaced. **ONLY** your name and the name of the class should appear in the upper right hand corner of the first page (not on subsequent pages and **DO NOT** add additional information like the date, your birthplace, etc.). Assignments may be turned in via email but will only be considered on time if mailed **on or before** the due date **AND** you get acknowledgment of receipt from me **by that date. ALL EMAILED ASSIGNMENTS MUST BE IN PDF FORMAT—otherwise, I will not even attempt to open them.** If these requirements are not met, the paper will be considered late and points will be deducted accordingly. The major analysis papers will drop 10% of the overall grade off the top per day late (including weekend days). Informal Writing Assignments **WILL NOT** be accepted late at all. The deadlines on all of these assignments are firm. Computer and printer malfunctions and other related excuses would **not** be considered valid reasons for late papers. I recommend that you save your work to disk and back it up regularly while writing. These papers are to represent your work. Any evidence of **academic dishonesty** will be severely punished and may result in **expulsion**.

**Electronic Devices/Food and Drink Policy:**

All electronic devices are to be turned completely off for the duration of each class session, with the exception of the allotted break time. This includes all cell phones, smart phones, tablets, laptop computers, gaming devices, and all other handheld personal electronic devices. Though sometimes useful, these items are incredibly distracting in the educational environment and they are inappropriate for the classroom setting. There will be ample periods of break-time each class session to use the restroom, check your electronic devices, and get a small snack and/or something to drink. However, there will be no eating or drinking during the class lecture, discussion, or examination time. Any and all food or drinks must be consumed outside of the classroom before or after class, or during break. Bottled water is always an exception. Please keep

the classroom clean and distraction free, so that all students can fully benefit from the course they paid to learn from and enjoy.

**Plagiarism and Academic Honesty:**

The definition of plagiarism is the practice of presenting someone else’s work or ideas as your own. It is imperative that students cite all sources, all the time. Be aware that penalties in cases of proven violation of the university’s Academic Integrity Policy can include grade deductions, academic sanctions and/or expulsion from the college. The City University of New York Policy on Academic Integrity can be downloaded at:

<http://www1.cuny.cuny.edu/upload/academicintegrity.pdf>

**Accessibility Statement:**

In compliance with CCNY policy and equal access laws, appropriate academic accommodations are offered for students with disabilities. Students must register with The AccessAbility Center for reasonable academic accommodations. The AccessAbility Center is located in the North Academic Center, Rm. 1/218. Tel: (212) 650-5913. Under The Americans with Disability Act, an individual with a disability is a person who has a physical or mental impairment that substantially limits one or more major life activities. If you have any such issues, I encourage you to visit the AccessAbility Center to determine which services may be appropriate for you.

**Course Calendar for 242:**

Session 1: 1/28 Session 2: 1/30 Session 3: 2/4 Session 4: 2/6 ( <b>Analysis 1</b> ) Session 5: 2/11 ( <b>Quiz 1</b> ) Session 6: 2/13 Session 7: 2/18 Session 8: 2/20 ( <b>Analysis 2</b> ) Session 9: 2/25 Session 10: 2/27 ( <b>Quiz 2</b> ) Session 11: 3/3 ( <b>Analysis 3</b> ) Session 12: 3/5 ( <b>MIDTERM</b> ) Session 13: 3/10 Session 14: 3/12 Session 15: 3/17	Session 16: 3/19 ( <b>Analysis 4</b> ) Session 17: 3/24 Session 18: 3/26 ( <b>Quiz 3</b> ) Session 19: 3/31 Session 20: 4/2 Tuesday April 7: Wednesday classes (NO CLASS) 4/8-4/16: SPRING BREAK (NO CLASS) Session 21: 4/21 Session 22: 4/23 Session 23: 4/28 Session 24: 4/30 ( <b>Analysis 5</b> ) Session 25: 5/5 ( <b>Quiz 4</b> ) Session 26: 5/7 Session 27: 5/12 ( <b>Analysis 6</b> ) Session 28: 5/14 FINAL EXAM: Thursday 5/21, 10:30AM-12:45PM
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**Weekly Assignments:**

There are reading and listening assignments for every class session. The assignment listed under each date is to be prepared **for that date**. It is important that you read and listen to the material prior to our discussion of it in class. You are expected to have read the assignments critically and to be prepared to offer your thoughts about the music and analysis of the readings in our class discussion. At times, discussion may be replaced by an unannounced quiz.

APM: *American Popular Music: From Minstrelsy to MP3*. Remember that this is OPTIONAL reading. For each session, be sure to preview the outline for that session, posted on Blackboard and to do all the listening. The songs in **bold** are songs that I will analyze in class. Listen most closely to these.

## SCHEDULE OF CLASSES

### Session 1:

Teenage Symphonies: Phil Spector and the Girl Groups

Listening: Fabian, "Turn Me Loose;" Hank Ballard, "The Twist;" Chubby Checker, "The Twist;" The Shirelles, "Will You Still Love Me Tomorrow?;" The Ronettes, "**Be My Baby**" (1963); The Crystals, "Uptown;" The Righteous Brothers, "You've Lost That Lovin' Feeling."

Reading: APM, 291-300.

### Session 2:

The Sounds of Assimilation?: Berry Gordian and Motown

Listening: The Temptations, "My Girl;" The Supremes, "**Baby Love**" (1964) and "**You Can't Hurry Love**;" Martha and the Vandellas, "**Nowhere to Run**;" The Temptations, "Ain't Too Proud to Beg;" Four Tops, "Baby I Need Your Loving."

Reading: APM, 300-305.

### Session 3:

The British Are Coming: The Beatles and the Studio Band

Listening: The Beatles, "**Please Please Me**" (1963), "No Reply," "Yesterday," "Eleanor Rigby," "A Day in the Life," "**Tomorrow Never Knows**."

Reading: APM, 309-322.

### Session 4 [Analysis Paper 1 Due]:

Pet Sounds: The Studio Innovations of the Beach Boys

Listening: Dick Dale, "Miserlou;" The Beach Boys, "Surfin' Safari," "**Good Vibrations**" (1966), "In My Room," "Caroline, No," "Heroes and Villains," "Cabin Essence."

Reading: APM, 305-309.

### Session 5 [QUIZ 1]:

In the Wake: The British Invasion and Country in the early 1960s

Listening: The Animals, "House of the Rising Sun;" Rolling Stones, "I Can't Get No Satisfaction," "**Under My Thumb**," "Paint It Black;" The Kinks, "You Really Got Me;" Patsy Cline, "Crazy;" Merle Haggard, "**Okie from Muskogee**" (1969); Floyd Cramer, "Last Date."

Reading: 331-332.

### Session 6:

Latin 1960s

Listening: Mongo Santamaria, "Watermelon Man;" Ray Barretto, "El Watusi;" João Gilberto, "Chega de Saudade;" Stan Getz and João Gilberto, "**Girl from Ipanema**" and "**Desafinado**" (1963); Tijuana Brass, "A Taste of Honey" and "Spanish Flea."

Reading: APM, 322-328.

### Session 7:

"Say It Loud: I'm Black and I'm Proud:" Soul Music and Early Funk

Listening: Ray Charles, "What'd I Say" (1959); Sam Cooke, "Change is Gonna Come" (1963); James Brown, "**Papa's Got a Brand New Bag, Part 1 and Part 2**" (1965); Aretha Franklin, "Respect" (1967); The Meters, "Cissy Strut" (1969).

Reading: 329-347.

**Session 8 [Analysis Paper 2 Due]:**

“Give Me a String Bean, I’m a Hungry Man:” The Folk Revival and Bob Dylan

Listening: Woody Guthrie, “This Land is Your Land;” Bob Dylan, “Like a Rolling Stone” (1965), “**Subterranean Homesick Blues**” (YouTube clip from film, *Don’t Look Back*);

“Lonesome Death of Hattie Carrol;” The Byrds, “You Ain’t Going Nowhere;”

Reading: APM, 347-360.

**Session 9:**

The San Francisco Moment: The Grateful Dead and Jefferson Airplane

Listening: Jefferson Airplane, “**White Rabbit**,” “Somebody to Love” (1966); The Grateful Dead, *Anthem of the Sun* (at least the first 15 minutes or so), “**Box of Rain**,” “Friend of the Devil.”

Reading: APM, 360-370.

**Session 10 [QUIZ 2]:**

“Purple Haze:” Jimi Hendrix, Pink Floyd, and the Who

Listening: Jimi Hendrix, “The Star-Spangled Banner,” “**The Wind Cries Mary**,” “Purple Haze;” Cream, “**Crossroads**;” The Who, *The Who Sell Out*, “My Generation,” *Tommy*; Pink Floyd, “Bike,” “See Emily Play,” *Dark Side of the Moon*.

Reading: APM, 370-376.

**Session 11 [Analysis Paper 3 Due]:**

Janis Joplin, Santana, and Woodstock

Listening: Janis Joplin, “Take Another Little Piece of my Heart,” “**Summertime**;” Santana, “Oye Como Va.”

**Session 12: MIDTERM**

**Session 13:**

Singer-Songwriters and Country of the 1970s

Listening: Carole King, “It’s Too Late;” James Taylor, “Fire and Rain;” Elton John, “Goodbye Yellow Brick Road;” John Denver, “Country Roads;” Glen Campbell, “**Wichita Lineman**;”

Dolly Parton, “Jolene.”

Reading: 377-389.

**Session 14:**

Motown in the 1970s, Rock Theater

Listening: Sly and the Family Stone, “Thank Your (Falettinme Be Mice Elf Again;” Stevie Wonder, “**Living for the City**;” Marvin Gaye, “What’s Goin’ On;” David Bowie, “Ziggy Stardust,” “**Rock n’ Roll Suicide**.”

Reading: APM, 389-398.

**Session 15:**

“When the Levee Breaks:” Led Zeppelin, Black Sabbath, and the Aesthetics of Cultural Despair

Listening: Led Zeppelin, “**Stairway to Heaven**,” “Since I’ve Been Loving You,” “No Quarter,” “Kashmir;” Black Sabbath, “Iron Man,” “**Children of the Grave**,” “Paranoid;” Motörhead, “Ace of Spades;” Iron Maiden, “Aces High.”

Reading: APM, 399-410.

**Session 16 [Analysis Paper 4 Due]:**

“Stayin’ Alive:” Disco

Listening: Manu Dibango, “Soul Makossa;” MFSB, “T.S.O.P.,” Donna Summer, “**Love to Love Your Baby**,” “Bad Girls;” Chic, “**Good Times**,” Bee Gees, “Stayin’ Alive.”

Reading: APM, 410-418.

**Session 17:**

Exodus: Salsa and Reggae

Listening: Willie Colón, “**Pedro Navaja**,” Bob Marley, “Stir it Up,” “Redemption Song.”

Reading: APM, 419-434.

**Session 18 [QUIZ 3]:**

Just Get Out and Do It: Punk

Listening: The Ramones, “I Wanna Be Sedated;” The Sex Pistols, “**Bodies**,” “Anarchy in the UK;” Television, “**Marquee Moon**,” Patti Smith, “Gloria;” Talking Heads, “Psycho Killer.”

Reading: APM, 434-445.

**Session 19:**

70s Funk and Early Hip Hop Culture

Listening: Funkadelic, “Maggot Brain,” Parliament, “**Give Up the Funk**,” Grandmaster Flash and the Furious Five, “**The Message**,” Run D.M.C. featuring Aerosmith, “Walk This Way;”

Reading: APM, 445-459.

**Session 20:**

I Want My MTV!: 80s Pop

Listening: Michael Jackson, “**Thriller**,” Peter Gabriel, “Sledgehammer;” Madonna, “Like a Virgin;” Prince, “When Doves Cry;”

Reading: APM, 460-502.

**Session 21:**

New Romantics, Synth-pop Bands, and Gothic Rock

Listening: Culture Club, “Karma Chameleon;” New Order, “Blue Monday;” Tears for Fears, “Everybody Wants to Rule the World;” The Cure, “**Just Like Heaven**,” Bauhaus, “Bela Lugosi is Dead;” Depeche Mode, “People Are People.”

**Session 22:**

Rock Mainstreams in the 80s

Listening, Bruce Springsteen, “Born in the USA,” Heart, “These Dreams,” Bon Jovi, “You Give Love a Bad Name;” Ratt, “Round and Round;” U2, “Sunday Bloody Sunday;” Def Leppard, “Photograph;” Guns n’ Roses, “**Welcome to the Jungle**.”

**Session 23:**

Hardcore and Metal

Listening: Dead Kennedys, “Holiday in Cambodia;” Metallica, “**Master of Puppets**,”

**Session 24 [Analysis Paper 5 Due]:**

Reality Raps

Listening: Ice-T, “I’m Your Pusher;” N.W.A., “Fuck Da Police;” Public Enemy, “Night of the Living Baseheads;” Dr. Dre, “Nuthin but a G Thang;” Notorious B.I.G., “**Hypnotize**,” De La Soul, “**Me, Myself, and I**,” Queen Latifah, “U.N.I.T.Y.”

Reading: APM, 503-522.

### **Session 25 [QUIZ 4]:**

Alternative Music

Listening: Nirvana, “Smells Like Teen Spirit;” Red Hot Chili Peppers, “Under the Bridge;” Ani DiFranco, “Not a Pretty Girl;” Dinosaur Jr., “**Start Choppin;**” Eddie Brickell and the New Bohemians, “**What I Am.**”

Reading: APM, 524-539.

### **Session 26:**

Other Alternatives: Techno, Country, and Latin of the 1990s and 2000s

Listening: Moby, “**Porcelain,**” Gloria Estefan, “Oye,” Garth Brooks, “Friends in Low Places;” Gretchen Wilson, “Redneck Woman;” Ali Farka Touré and Ry Cooder, *Talking Timbuktu* (listen to opening).

Reading, APM, 239-554.

### **Session 27 [Analysis Paper 6 Due]:**

Streaming the Sounds of Now (and Then): The 2000s

Listening: Radiohead, “Bodysnatchers;” Arcade Fire, “**The Suburbs;**” Outcast, “Hey Ya;”

Reading: APM, 555-600.

### **Session 28:**

Millennial Concept Albums

Listening: Kendrick Lamar, *To Pimp a Butterfly*; Beyoncé, *Lemonade*.

**FINAL EXAM (Chapters 8-14): Thursday 5/21, 10:30AM-12:45PM.** The final will be held on Thursday 5/21 and NOT the last day of class. You must be present for the final. I will give no make-up exams and no early exams. DO NOT plan to leave for summer holiday prior to finals week.

## **Pop Music Survey Assignments 2018**

### **Analysis Paper 1: The Beatles, “I’ll Be Back”**

Components: Paper (double-spaced; Times New Roman)

Length of paper: Minimum THREE Pages; maximum five pages

#### Part 1: Analysis of the Lyrics

What are these lyrics about? At first, the lines of poetry seem like a series of throwaway statements but there is a lot implied here that is not stated outright. What is the relationship between the “I” of the lyrics and the “you”? What seems to be the “I”’s motive for saying these things? What might we glean about the “I”’s personality from these lyrics?

#### Part 2: Analysis of the Musical Form, Melody, and Harmony

FORM: [N.B. the boxed letters in the score ARE NOT form designators, they are rehearsal letters and should be ignored in your analysis.] What is the form to this piece? How does the form work here to create balance on the one hand and forward motion on the other? Or, if you feel it is unbalanced and/or static, show how that works. What is happening at rehearsal B? What does this music “sound like” in comparison with other Beatles’ songs? How do you hear the music at rehearsal C? HARMONY: What key are we in? How is that key reinforced or maybe questioned? Is the chord progression of the first four measures of the verse (starting with the A Minor chord) familiar? What kinds of music is this associated with? What is the impact of the minor/major mixture here? What is interesting about the use of the B7 chord later in the song? How does it function? **Clearly there is a link between the progression in the middle of the A**

**section and the end of the B section.** How is that link brought out and what is significant about it, in your opinion? That is, offer an interpretation. **MELODY:** Be sure to discuss the vocal harmonizing, particularly in the way it brings out the modal mixture. You might also discuss the use of syncopation and its effect. Definitely discuss the use of dissonance in the vocal line—notice that certain held notes are actually dissonant against their chords and yet they don't sound like "wrong notes." How do you explain their use and effect? The upper guitar part also has some melodic motives. Discuss them. The motives under "I'm the one that wants you oh ho" [pay attention to the relationship between this motive and the vocal line!!] and "I thought that you would realize" are particularly interesting but so is the opening motive. Discuss them all carefully. End your paper with an interpretation of how (for you) all of this material comes together to create your understanding of the song.

### **Analysis Paper 2: Ray Charles, "Georgia on My Mind"**

Components: Paper (double-spaced; Times New Roman) and Voice leading Graph of the Tune  
Length of paper: Minimum THREE Pages; maximum five pages

I am providing you with two scores: A "Real Book" version of the basic tune that includes the melody and the chords (this is on Blackboard); a transcription of Ray Charles's vocal line and piano part (this is included in your score packet).

Voice-leading Graph: Using the "Real Book" version of the tune, prepare a voice-leading graph (as we have done in class) that shows the underlying structure of the melody and the prolongational structure of the harmony.

Paper:

Part 1: Main Tune ("Real Book" version) and Lyrics.

What are the lyrics about? What symbols or images or rhetorical devices are employed? Using your voice-leading graph, discuss in some detail the structure of the melody and harmony of this tune. Are certain harmonies particularly surprising or interesting? Why?

Part 2: Charles's version.

Discuss how Ray Charles departs from the tune as reproduced in the "Real Book." Discuss first his alterations to the melody (most of these are ornamental, of course, but try to account for them—where do they appear? What is the effect produced by them? Etc.) Then discuss his piano part. Does he alter the harmonies? Where and how? Do any of the changes depart dramatically from the basic structure? If so, which? If these are all "expected" alterations (typical substitutions, etc.), explain them and show how they work. Then pay attention to Charles's use of piano fills and ornaments. Where do they appear? What is the effect? Finally, briefly discuss the rest of the arrangement (not provided in the score—so depend on your ears and your ability to describe what you hear).

Part 3: Interpretation.

What genre is this music? Is it straightforward R&B? If so, how and if not, why not and what is it? What are the markers of genre (instrumentation, rhythmic feel, etc.) that make this song a representation of the genre you declare it to be? Why do you think at this stage in his career Charles wanted to make a record like this one? What do you think it accomplishes for him as an artist?

### **Analysis Paper 3: Jimi Hendrix, "Star Spangled Banner"**

Components: Paper (double-spaced; Times New Roman)

Length of paper: Minimum THREE Pages; maximum five pages

Part 1: Discussion of Woodstock as a Cultural Moment (no more than one page)

Briefly discuss Woodstock as an event. What is the purpose of the rock festival in the 1960s? What is the political “meaning” (or meanings) behind such festivals? Was Woodstock different from its predecessors (earlier rock festivals) and if so, how? Was the music at this festival overtly political (probably some was, and some wasn’t)? If at least some of it was not *about* politics per se, then what role did music play in the politics of Woodstock and the hippie movement in general?

Part 2: Hendrix’s Role at Woodstock (no more than one page)

What was important about having Hendrix play at Woodstock? What reputation did he already have in the US? What might he have represented to the audience? What, if anything, is important about the time and date of his performance? At what point in his set did he play his rendition of the “Star Spangled Banner”? Why is this significant?

Part 3: Analysis of the Music (at least one full page)

Form: Does Hendrix simply follow the form of the original tune? If not, where does he depart from it and how? When he “steps away” from the tune, what does he do? Is this meant to be understood as part of the original tune, as a break away from it, or as an interlude within it? (Justify your answer.) Melody: At times, Hendrix simply varies the melody in interesting ways (that is, the melody is still apparent but he adds things to it). Describe at least two of these moments. What sound effects or guitar techniques are employed by Hendrix in his variation on the melody? What is the role of feedback throughout the performance? Interpretation: Many people have seen this performance as a response to the Vietnam War. If this is the case, how is it a response? What aspects of the music might encourage us to hear it in that manner? Can you also perhaps offer an interpretation that does *not* see it in that manner? If so, how else might we interpret the performance?

#### **Analysis Paper 4: Led Zeppelin, “Ten Years Gone”**

Components: Paper (double-spaced; Times New Roman)

Length of paper: Minimum THREE Pages; maximum five pages

Part 1: Analysis of the Lyrics

What are these lyrics about? Is their meaning clear or ambiguous? What makes that the case and is it an intentional strategy do you think or just the result of less emphasis on the lyrics? What are the themes of the lyrics? What’s with all of the nature imagery (rivers, seas, birds of prey and nests)? Is there a story here, a narrative (even if only implied)? If so, what is it? If not, what are the lyrics trying to accomplish?

Part 2: Analysis of the Musical Form, Melody, and Harmony

FORM: The form here is not the typical Verse/Chorus/Bridge we often encounter in rock songs (even many other songs by Led Zeppelin). [I would ignore the “form” designations in the score. I don’t think we should call that passage a “chorus” at all but even if you do, it is an odd one and you need to discuss it carefully.] How would you describe this form? How does repetition in this song work? That is, while some passages of music repeat, do they come back in the same way? What changes and how does that contribute to the sense of the song’s “progress” in time? Is the guitar solo where you expected it to be? Why or why not? How does Page build up the energy over the course of the tune? HARMONY: What key are we in (kind of a complicated question here)? Discuss the importance of diatonically and chromatically moving lines within the

harmonies (for example, on the second page, p.498). How does the chord progression for the guitar solo relate (or not) to the other progressions of the tune? What about the progression of the next solo/interlude starting on p.506? Discuss the use of interesting guitar voicings (pick two or three of your favorites—there are plenty). MELODY: Discuss the vocal melody. How does it relate to the blues scale at times? Discuss the various guitar melodies: particularly the riff at the bottom of the first page, the first guitar solo (scale, patterns, etc.), and the second solo/interlude (notice in particular the way he harmonizes the two lead guitar parts—is that typical, how does it work?). On p.507, with seven guitars going, things get more complicated. Try to describe this carefully. End your paper with an interpretation of how (for you) all of this material comes together to create your understanding of the song.

### **Analysis Paper 5: Notorious B.I.G., “Suicidal Thoughts”**

Components: Paper (double-spaced; Times New Roman)

Length of paper: Minimum THREE Pages; maximum five pages

#### Part 1: Analysis of the Lyrics

The lyrics here have several elements to them. For this section, discuss the words alone (that is, without considering their manner of delivery yet—you will do that in the following section). There are obviously two “parts” you need to discuss. The main verses are from the point of view of the caller (Biggie). This should be your primary focus. What idea do we get about the narrator’s life from these lyrics? Why do you think he wants to commit suicide? What do these lyrics suggest to you as a reader regarding the social problem of suicide? Does it suggest suicide is tragic? Heroic? Understandable? Be sure to think a lot about what is implied, not just what is said outright. Then discuss the person being called. Does he reveal anything about the main character’s life that we don’t get from the caller’s narrative?

#### Part 2: Analysis of the Music

Discuss the samples to the best of your ability. It is easy to find sources online regarding *what* the samples are (cite your source, btw) but be sure to also discuss *how* the samples were manipulated and layered and *why* you think these particular samples were chosen. Then discuss the “skit” element of the track—how does the track seek to portray the event of this phone call? Finally discuss Biggie’s rhythmic delivery, his *flow*. This is not easy, of course, but treat it seriously. If you can transcribe representative rhythms, that would be great. If you want to track accents (emphases) on certain words and certain beats, that’s great. Try to get some grasp of *how* Biggie delivers these lyrics. Does his delivery alter your understanding of the lyrics in any way? Taking the song as a whole now, what seems to be its “philosophy” of suicide, death, and the question of a good life (or life worth living)?

### **Analysis Paper 6: Beyoncé, “Sorry”**

Components: Paper (double-spaced; Times New Roman)

Length of paper: Minimum THREE Pages; maximum five pages

#### Part 1: Analysis of the Lyrics

It is clear what the song is about so you don’t need to recount the basic narrative. Spend your time discussing particular imagery or rhetorical devices. There are many to choose from. Certain lines are set up to really make an impression on the listener—“Boy Bye,” “He better call Becky with the good hair.” Discuss how she sets up particular lines or how she builds on specific images. What do you make of the repetition of certain lines—most prominently “I’m not thinking about you”?

## Part 2: Analysis of Musical Form, Melody, and Harmony

The score provided is one of those piano transcriptions for beginning pianists looking to play pop tunes. Nevertheless, it is a pretty good representation of what happens in the tune, even if it can hardly be said to be note-for-note. **FORM:** What is the basic form of this song? How does Beyoncé vary that form so that repetitions do not always sound clearly as though they are repetitions? Is there a “chorus” to this song? If so, what is interesting about it in comparison to what you might expect of a chorus? **HARMONY:** Discuss the chord progression. Despite its simplicity, are there interesting things about it that are worthy of note? **MELODY:** Pay attention to the use of F#. Notice that it appears over different harmonies and winds up having different effects. Describe these. Discuss the use of high notes and any other melodic devices you wish to discuss. How does Beyoncé’s manner of delivery vary over the course of the song and how does that impact your understanding of form, repetition, overall narrative, etc.?

## Part 3: Analysis of the Video

What are the main images and cinematic devices employed in the video and how do you understand their meanings? Why use Tchaikovsky’s *Swan Lake* at the opening? Why is Serena Williams featured in the video (in your opinion)? Discuss the use of face-painting and other bits of “exotica” in the video.