

- **Cumulative Final Exam: December 8th 12:00 noon - 3:00 pm:** bring a pink score sheet
 - 50 questions
 - 12 on 1st mid-term (outlines 6-16), 12 on 2nd mid-term (outlines 17-22)
 - **NOTE: *none* on lectures 1-5, *none* on readings for mid-terms 1 & 2**
 - 10 on recent lectures (outlines 23-29, plus this week)
 - 6 on Kaupila, Dunlap pp. 561-563, Heylin, Friedman, and Rose 99-110, 115-124 (5 articles ONLY, just know the main arguments!)
 - 10 listening questions, related to first 2 mid-terms *only*
- **Extra Credits 1 & 2, Unit 5 posts and Essays ALL** due December 3rd at noon.
- **Extra Credit 3 due before the Final exam.** Units 4 & 5: commenting open until 11:59 pm December 9.

What we've covered

- **19th c.: folk song |-> PARLOR SONG <-| art song**
 - ▶ historic contrast between “folk” and “high art” culture is disrupted by the establishment of a *bourgeois middle class* that strives to identify with a powerful elite, while seeking its roots in folklore.
 - ▶ parlor song conveys emotion directly and memorably like art song, presents themes and symbols associated with folk roots
- **1920s: popularization of BLUES, early jazz**
 - ▶ [rec. industry values folk & art song but] musicians: seek an audience beyond their community, and
 - ▶ audiences: seek relationship with the other, expressions that represent and clarify racial difference
 - ▶ performers homogenize and focus African-American folk styles, to suit audience demands

What we've covered

- **1930s-1940s: swing vs. “old-timey” country**
 - ▶ “old-timey” *authenticates* listener experiences in “stable” rural white myths & thus emphasizes superficial differences from unstable jazz and swing.
 - ▶ Urbane/modern “Tin-pan Alley” distances itself from particular traditions and pretends to *universalize* listeners’ experiences of love, and associates with jazz performance practices
 - ▶ Swing meets “Harlem Renaissance” ideals of *art* music, and divides white society: Hollywood sells it as both a moral threat and a high art. Military celebrates black and white musicians; swing as supposedly post-racial national music.

What we've covered

- **1950s-1960s: Rock and Roll and Rhythm and Blues:** The labels “rock and roll” and “rhythm and blues” reflect cultural values:
 - ▶ Rock and Roll (Alan Freed’s term) describes a youth movement, implies both generational tension and broad cultural unity.
 - ▶ Rhythm and Blues (a Jerry Wexler / Billboard Magazine term) is code for music in several styles associated with black artists
 - ▶ Racial difference trumps generational difference: black artists are labeled R&B, *except* when?
 - ▶ Gender difference trumps everything: women artists are always country (if white) or r&b (if black), even when all other factors point to rock and roll label.

What we've covered

- **Mid-1960s- mid-1970s**: cultural -> **individual** | acoustic -> **electric**
 - ▶ Dylan as “individual” = *no* prob for folk; “electrified” = big prob!
 - ▶ How is *individual* authenticity valued in “electrified” genres?: psychedelic rock -> metal, garage rock -> punk
 - ▶ What happens to styles that value cultural authenticity? Express political dissent?

KAUPPILA: “The Sound of the Suburbs”

- Know the names of the three bands discussed in the article.
- What are general ways in which the San Jose scene is musically distinct from that of San Francisco?
- How does the typical garage-rock audience differ from that of the typical psychedelic rock audience?

DUNLAP: “Through the Eyes of Tom Joad”

- What are some historical interpretations of Dylan’s phrase “The answer is blowin’ in the wind”, aside from just that “the answer (or liberation) may come eventually”? What might the wind represent?
- How does Dylan’s transformation from believing in “the many” to honoring “the one” relate to themes of cultural and individual “authenticity” in the course?

Heylin: “All the Needles Are Red”

- How did pop-concept artist Andy Warhol and the Velvet Underground originally connect? How would you summarize Warhol’s advice to the band in one sentence? (15-16)
- What was the significance of the “Exploding Plastic Inevitable” for the Velvet Underground’s style? (17-18)
- How do live and recorded versions of Velvet Underground songs differ in 1969? Why? (29-30)

FRIEDMAN: “Making it Funky”

- What is funk, in Friedman’s view of George Clinton’s testimony? How is it transformative?
- What are some examples of characters in Clinton’s plotlines, and what do they tend to signify? (Also covered in lecture)
- How are Clinton’s vocal arrangements models of “community-with-individuality”?

Rose: “Prophets of Rage”

[Rose 99-110, 115-124 only]

- How does Rose explain her statement “In contemporary popular culture, rappers have been vocal and unruly stray dogs.” (102)
- How is rap “counterhegemonic”? (I.e. how does it “delegitimize powerful social discourses”, and what kinds of discourses does it challenge?) How is it not? (103-104)
- What, in particular, is the counterhegemonic accomplishment of “The Night of the Living Baseheads?” (115-116, 118)

Some of what WE HAVEN'T covered



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- **1910s** Ragtime, barbershop quartets, cabaret, and operetta
- **1930s** Musical theater and Hollywood musicals: Kurt Weill, Rogers and Hammerstein, “Western Swing”, Ella Fitzgerald
- **1940s-50s** Bebop/hard-bop, post-war pop (Frank Sinatra, Sarah Vaughn, Lena Horne), Pachuco and Mexican-American Swing, early James Brown
- **1960s** Beatles and Beach Boys’ shift toward recorded music, James Brown, art music
- **1970s** “album-oriented” and “concept-album” rock, disco, “classic rock”, John Denver/Kenny Rogers/Dolly Parton, James Brown, Jim Croce/Dan Fogelberg/Jimmy Buffet/the Eagles, acid rock, Joan Armatrading
- **1980s** Living Color, Van Halen, Bruce Springsteen, Garth Brooks, hair metal, speedmetal/death metal, Synthpop, college rock, Annie Lennox, the Little Mermaid, film music soundtracks, James Brown
- **1990s-2000s** web-distribution, file-sharing, consumer audio production (mash-ups), auto-tune, YouTube DIY