Study Guide and Listening Lists for

Music 124
Language of Rock

Professor:
Dr. Mark Phillips
School of Music • Ohio University
The lectures for this class will cover a wide variety of topics pertinent to understanding rock music. A modified historical approach will be used, with special emphasis on important musical styles and influential artists as well as significant cultural issues.

**Textbooks:**


**Other Study Materials:**
In addition to the weekly lectures and reading assignments, students will be responsible for music on the weekly listening lists. Cassette tapes of the listening assignments are on reserve (Library Reference No. 1044) in the Music/Dance Library located on the 5th floor of the Music Building. They may be checked out, using your student I.D. card, and listened to in the adjoining Listening Lab.

Two showings of the RCA video “Rock and Roll: The Early Days” will be scheduled during the first two weeks of classes. Then the video will be on reserve.

Also on reserve in the Music/Dance Library, as supplemental background material, is 10-volume video series entitled “History of Rock ‘n’ Roll” (Call # ML3534 H67 1995x) produced by Time/Life.

**Week 1:**
Introduction: The Origins of Rock & Roll
2. Cultural and Racial Interaction
3. The Early Stars of Rock & Roll: Bill Haley, Elvis Presley, Little Richard, Chuck Berry

**Text Readings:** pp. 1-16, 52-66

**Listening:** Tape No. 1 (Library No. 1044, vol. 1)

**Suggested videos:** “Rock and Roll: The Early Days” & “History of Rock ‘n’ Roll,” vol. 1

**Week 2:**
Elvis Presley and Rockabilly
1. Elvis's Sun Records and his early career at RCA
2. The Rockabilly Movement: Carl Perkins, Jerry Lee Lewis, Eddie Cochran, Gene Vincent, Everly Brothers, Buddy Holly.

**Text Readings:** pp. 21-36, 67-91

**Listening:** Tape No. 2 (Library No. 1044, vol. 2)

**Suggested videos:** “Rock and Roll: The Early Days” & “History of Rock ‘n’ Roll,” vol. 2
Week 3:  Other Important Developments of the 50’s and early 60’s
1. New Orleans Tradition: Professor Long Hair, Fats Domino, Lloyd Price
2. The Doo-Wop groups: Drifters, Platters, Coasters
3. The R & B and Gospel Traditions and the evolution towards “Soul”: Clyde McPhatter, Hank Ballard, Jackie Wilson, Ray Charles, Sam Cooke

Text Readings:  pp.  17-20, 37-51, 92-116, 121-123, 130-162, 177-191
Listening:  Tape No. 3 (Library No. 1044, vol. 3)

Week 4:  1. The movement towards pop: the rise to prominence of AM radio, rock producers, teen idols, Brill Building writers.
2. The Beatles/through Sgt. Pepper’s Lonely Hearts Club Band

Text Readings:  pp. 209-222
Listening:  Tape No. 4/side a (Library No. 1044, vol. 4)

Week 5:  Exam I: Monday, 7:00 p.m., Music Bldg. rm. 400
[bring two (2) soft-lead (No. 2) pencils]
The Mid-term Exam will have both listening and written components. Examples from your listening lists will be played, as well as “unknown” examples representative of the various styles of music covered during the first four weeks. The written portion will be multiple choice and true/false. (Use previous year’s exam in the back of this booklet as a study guide.)

The Beatles:  post-Sgt. Pepper’s ( short lecture will begin after exam)

Text Readings:  pp. 223-237
Listening:  Tape No. 4 /side b (Library No. 1044, vol. 4)

Week 6:  The British Invasion and the Blues Revival
1. Early British groups: Swinging Blue Jeans, Searchers, Gerry and the Pacemakers
   Freddie and the Dreamers, Dave Clark Five, Herman’s Hermits, etc.
2. The London Blues Revivalists:
   Blues Breakers, Yardbirds, Animals, Cream, Led Zeppelin, etc.
3. American Blues Revived:
   B.B. King, Howlin’ Wolf, Paul Butterfield, Michael Bloomfield.
4. The Rolling Stones

Listening:  Tape No. 5 (Library No. 1044, vol. 5)
Suggested videos: “History of Rock ‘n’ Roll,” vol. 3
Week 7: Survivors of the British Invasion
1. The Beach Boys
2. Motown: Berry Gordy, Smokey Robinson, Lamont Dozier, Eddie and Brian Holland, Norm Whitfield, Stevie Wonder, Marvin Gaye, Diana Ross, and Motown groups.

Text Readings: pp. 163-170, 192-198, 260-292, 332-338
Listening: Tape No. 6 (Library No. 1044, vol. 6)
Suggested videos: “History of Rock ‘n’ Roll,” vol. 5

Week 8: Rock Absorbs Folk-Music Influence
1. The early role models: Woody Guthrie, Pete Seeger, Leadbelly
2. Bob Dylan

Text Readings: pp. 299-323, 442-447, 480-491
Listening: Tape No. 7 (Library No. 1044, vol. 7)
Suggested videos: “History of Rock ‘n’ Roll,” vol. 4

Week 9: Late-60's Rock Music
1. British Invasion Up-date: the Kinks, the Who
2. American Reply: the Monkees, Paul Revere and the Raiders
3. More Soul …plus “Blue-eyed” Soul
4. The San Francisco Scene and “Psychedelic” Rock: Monterey Pop Festival, Jefferson Airplane, Grateful Dead, Jimi Hendrix, Janis Joplin, The Doors, Frank Zappa, Woodstock

Text Readings: pp. 357-406, 412-430, 448-454, 474-479, 324-331
Listening: Tape Nos. 8 & 9/side a (Library No. 1044, vols. 8 & 9)
Suggested videos: “History of Rock ‘n’ Roll,” vols. 6 & 7

Week 10: Summary and Post-Scripts
1. The Band
2. Early 70’s Black Music: Sly and the Family Stone, Stevie Wonder, Marvin Gaye, Bob Marley and the Wailers

Listening: Tape Nos. 9/side b &10 (Library No. 1044, vols. 9 &10)

Week 11: Final Exam: Monday, November 22, 1999 at 7:00 p.m., Music Bldg. rm. 400
[bring two (2) soft-lead (No. 2) pencils]
The known listening for the final exam will cover from tape 4 side b through tape 10. The written portions of the exam will cover material from week 5 (the lecture after the midterm exam) through week 10. The exam’s “unknown” listening section will be comprehensive — including examples of musical styles and artists covered throughout the entire course.
**Listening Guide: Tape No. 1**

**side a:**

- Wynonie Harris ................................................................. Good Rockin’ Tonight ('47)
  (written by Roy Brown)
- Joe Turner ............................................................................ Shake, Rattle, and Roll ('54)
- Willie Mae Thornton ................................................................. Hound Dog ('52)
  (written by Lieber/Stoller)
- Bo Diddley ............................................................................ Bo Diddley ('55)
- Little Richard ................................................................. Tutti Frutti ('55)
  Lucille ('57)
  Long Tall Sally ('56)
- Chuck Berry ........................................................................ Roll Over Beethoven ('56)
  School Days ('57)
  Sweet Little Sixteen ('58)
  Rock and Roll Music ('57)
  Johnny B. Goode ('58)

**side b:**

- Robert Johnson .................................................................. Crossroads Blues ('36-'37)
- Arthur Crudup ....................................................................... That’s All Right ('47)
- Muddy Waters ..................................................................... Hoochie Coochie Man ('54)
- Hank Williams ....................................................................... Honky-Tonkin’ ('48)
- Elvis Presley ........................................................................ That’s All Right ('54)
  (Sun recordings) --released with Blue Moon of Kentucky ('54)
  Good Rockin’ Tonight ('54)
  Milk Cow Blues Boogie ('55)
  I’m Left, You’re Right, She’s Gone ('55)
  --released with Baby, Let’s Play House ('55)
  Mystery Train ('55)
- Carl Perkins ......................................................................... Blue Suede Shoes ('56)
- Bill Haley and his Comets .................................................. Rock Around The Clock ('55)

**NOTE:**
When studying the material on the first three Listening Guides for Exam I, learn song dates according to the following categories:

- A) pre-1950  B) early 1950’s  C) 1955  D) late 1950’s  E) early 1960’s  
- F) 1964 — for early Beatles on Tape 3.
- G) mid-60’s — for Beatles recordings on tape 4a from 1965, ’66, & ’67

These categories will be used on the multiple choice portion of Exam I. For Tape 4—side a, you should learn which Beatles album the song is on and the album’s date. For all tapes you should also learn the names of the writers when they are given and (of course) the artists and song titles.
Listening Guide: Tape No. 2

side a:

Jerry Lee Lewis.............................................................. Great Balls Of Fire ('57)
                                 (written by Otis Blackwell)
Whole Lotta Shakin’ ('57)
      Breathless ('58)
High School Confidential ('58)

Elvis Presley.............................................................. Heartbreak Hotel* ('56)
                                 (early RCA recordings)
                                 Jailhouse Rock* ('57)
                                 All Shook Up* ('57)
                                 (written by Lieber/Stoller)
                                 (written by Otis Blackwell)

Eddie Cochran............................................................... Summertime Blues ('58)

Buddy Holly & The Crickets............................................. That’ll Be The Day* ('57)
                                 Peggy Sue ('57)
                                 Oh Boy ('57)
                                 Rave On ('58)
                                 It’s So Easy ('58)

Everly Brothers........................................................... Bye Bye Love ('57)

side b:

Professor Longhair..................................................... Hey Little Girl ('49)
                                 (not released until ’51)
Fats Domino............................................................... Fat Man ('50)
                                 Ain’t It A Shame (title occasionally given as "Ain’t That A Shame") ('55)
                                 Be My Guest ('59)
Ray Charles............................................................... I Got a Woman ('55)
                                 I’m Moving On ('58)
Lloyd Price................................................................. Stagger Lee* ('58)
Jackie Wilson............................................................... Lonely Teardrops ('58)
Chubby Checker........................................................... Twist* ('60)
Sam Cooke................................................................. Bring It On Home To Me ('62)
                                 (with Lou Rawls on back-up vocals)
                                 Shake ('62)
                                 Good Times ('64)

*Number 1 Hit on the Billboard Pops Chart
Listening Guide: Tape No. 3

side a:
Jackie Brenston (Ike Turner Band)................................................................................ Rocket ’88 (’50)
The Dominoes (with Clyde McPhatter)........................................................................ Have Mercy Baby (’53)
Clyde McPhatter and the Drifters................................................................................ Money Honey (’53)
The Chords..................................................................................................................... Sh-Boom (’54)
The Platters.................................................................................................................... The Great Pretender* (’55)
Frankie Lymon & the Teenagers................................................................................... Why Do Fools Fall In Love? (’56)
The Five Satins............................................................................................................. In The Still of The Night (’56)
The Del-Vikings............................................................................................................ Come Go With Me (’57)
The Coasters.................................................................................................................. Yakety Yak (’58)
  (written by Lieber/Stoller)
The Silhouettes............................................................................................................ Get A Job (’58)
The Skyliners............................................................................................................... Since I Don’t Have You (’59)
The Drifters (with Ben E. King).................................................................................. Save the Last Dance for Me* (’60)
  (written by Pomus/Shuman)

side b:
The Shirelles............................................................................................................... I Met Him On A Sunday (’58)
The Crystals.................................................................................................................... He’s A Rebel* (’62)
  *Phil Spector, producer (both selections) Da Doo Ron Ron (’63)
The Ronettes.................................................................................................................. Be My Baby (’63)
  *Phil Spector, producer
  (written by Barry/Greenwich)
The Chiffons.................................................................................................................. One Fine Day (’63)
  (written by Barry/Greenwich)
Neil Sedaka.................................................................................................................... Breaking Up Is Hard To Do* (’62)
  (co-written with Greenfield)
The Four Seasons......................................................................................................... Sherry* (’62)
Isley Brothers.................................................................................................................. Twist And Shout (’62)
Roy Orbison..................................................................................................................... Oh, Pretty Woman* (’64)
The Beatles**................................................................................................................ I Want To Hold Your Hand* (U.K. ’63) (’64)
  (the first wave of American hits) She Loves You* (U.K. ’63) (’64)
  I Saw Her Standing There (U.K. ’63) (’64)
  Can’t Buy Me Love* (’64)

* Number 1 Hit on the Billboard Pops Chart
** You need only learn the American release date for these Beatle records--1964
Listening Guide: Tape No. 4

side a:
The Beatles...............................................................................................................
I’m Talkin’ ’Bout You (’62)
(written by Chuck Berry--recorded live at the Star Club in Hamburg, Germany)
Love Me Do1 (’62)
Eight Days A Week1 (’65)
Ticket To Ride2 (’65)

from Rubber Soul
Norwegian Wood2 (’65)

from Revolver
Taxman4 (’66)
Eleanor Rigby3 (’66)

Penny Lane3 (’67)

from Sgt. Pepper’s Lonely Hearts Club Band
Sgt. Pepper’s Lonely Hearts Club Band3 (’67)
With A Little Help From My Friends1 (’67)
A Day In The Life2/3 (’67)
Getting Better3 (’67)

side b:
The Beatles...............................................................................................................
All You Need Is Love2 (’67)
I Am The Walrus2 (’67)
Revolution2 (’68)

from The Beatles (i.e."White Album")
Back in the U.S.S.R.3 (’68)
Dear Prudence2 (’68)

Get Back3 (’69)
(with Billy Preston)

from Abbey Road
Come Together2 (’69)
Here Comes The Sun4 (’69)
You Never Give Me Your Money3 (’69)

Songs labelled 1, 2, 3 are attributed to Lennon/McCartney.
1 songs written jointly by Lennon and McCartney
2 songs written mainly or exclusively by John Lennon
3 songs written mainly or exclusively by Paul McCartney
2/3 separate contributions fused together into one song
4 songs written by George Harrison

suggested bibliography:
George Martin, All You Need Is Ears, St. Martin’s Press, 1978
Listening Guide: Tape No. 5*

side a:
The Rolling Stones................................................................. Satisfaction ('65)
                                                                   Get Off Of My Cloud ('65)
                                                                   Paint It Black ('66)
                                                                   Under My Thumb ('66)
                                                                   Street Fighting Man ('68)
                                                                   Honky Tonk Women ('69)
                                                                   Gimme Shelter ('69)
                                                                   You Can’t Always Get What You Want ('69)

side b:
The Kinks............................................................................... You Really Got Me ('64)
                                                                   Till The End of the Day ('66)

The Who................................................................................. I Can’t Explain ('65)
                                                                   My Generation ('66)
                                                                   I Can See for Miles ('67)

The Spencer Davis Group....................................................... Gimme Some Lovin’ ('66)

B.B. King.................................................................................. Every Day I Have The Blues ('64)
                                                                   (live from the Regal Theatre in Chicago--originally recorded in '55)

Howlin’ Wolf............................................................................. Killing Floor ('65)

Paul Butterfield Blues Band.................................................... Born In Chicago ('65)

The Yardbirds.......................................................................... I’m A Man ('65)

Cream .................................................................................... Crossroads ('69)
                                                                   (written by Robert Johnson)

*NOTE: When studying this material for the Final Exam, refer to the chronology given on page 15 of this study guide. You will not be required to know all the dates for all the songs from tapes 5-10. Only those dates listed in the chronology and the songs/events associated with them will appear on the test.
Listening Guide: Tape No. 6

side a:

The Beach Boys............................................................... Surfin’ U. S. A. ('63)
I Get Around ('64)
Let Him Run Wild ('65)
Good Vibrations ('66)

The Marvelettes.............................................................. Mr. Postman ('61)

Smokey Robinson and the Miracles............................................... Shop Around ('60)

Little Stevie Wonder............................................................ Fingertips--Part II ('63)

Martha Reeves and the Vandellas............................................ Heat Wave ('63)
Dancing In The Street ('64)

The Supremes................................................................. Where Did Our Love Go? ('64)
Stop! In The Name of Love ('65)

The Four Tops.............................................................. I Can’t Help Myself ('65)

side b:

The Temptations................................................................. Get Ready ('66)

Stevie Wonder................................................................. I Was Made To Love Her ('67)

Marvin Gaye............................................................... I Heard It Though The Grapevine ('68)

The Jackson Five.............................................................. I Want You Back ('69)

James Brown.............................................................. Papa’s Got A Brand New Bag ('65)
Sex Machine ('75)

Aretha Franklin.......................................................... Respect ('67)

Sly and the Family Stone..................................................... Dance To The Music ('68)
Everyday People ('68)
I Want To Take You Higher ('69)
Listening Guide: Tape No. 7

side a:

Woody Guthrie..............................I Ain’t Got No Home In This World Anymore (’40)

Bob Dylan................................................... The Times They Are A-Changin’ (’63)

Don’t Think Twice, It’s All Right (’63)

Mr. Tambourine Man (’65)

Subterranean Homesick Blues (’65)

Like A Rolling Stone (’65)

Positively 4-th Street (’65)

Just Like A Woman (’66)

side b:

The Byrds................................................................. Mr. Tambourine Man (’65)

Eight Miles High (’66)

Simon and Garfunkle.................................................. The Sounds Of Silence (’65)

The Lovin’ Spoonful...............................................Do You Believe In Magic? (’65)

The Mamas and Papas..................................................... California Dreamin’ (’66)

Buffalo Springfield.................................................... For What It’s Worth (’67)

James Taylor............................................................... Sunny Skies (’70)

Joni Mitchell................................................................. Raised On Robbery (’73)

Van Morrison............................................................... Domino (’70)

Wild Night (’71)
Listening Guide: Tape No. 8

side a:

Jefferson Airplane.......................................................... Somebody To Love ('67)
                                      White Rabbit ('67)
                                      Volunteers ('69)

Janis Joplin................................................................. Piece Of My Heart ('68)

The Doors................................................................. Hello, I Love You ('68)

Jimi Hendrix............................................................... Purple Haze ('67)
                                      Manic Depression ('67)
                                      Hey, Joe ('67)

Frank Zappa and the Mothers of Invention.......from *We’re Only In It For The Money*
                                      Are You Hung Up? ('67)
                                      Who Needs The Peace Corp? ('67)
                                      Concentration Moon ('67)
                                      Flower Punk ('67)

side b:

Buffalo Springfield...................................................... Kind Woman ('67)

The Band................................................................. Caledonia Mission ('68)
                                      The Weight ('68)
                                      Across the Great Divide ('69)
                                      The Night They Drove Old Dixie Down ('69)

The Grateful Dead...................................................... Uncle John’s Band ('70)

Crosby, Stills, Nash, and Young......................Helpless ('70)

Credence Clearwater Revival........................Proud Mary ('69)

Bob Dylan and The Band........................Baby, Let Me Follow You Down ('76)
                                      (from *The Last Waltz*--event was in '76; record released in '78)
Listening Guide: Tape No. 9

side a:

The Cream..............................................................Sunshine Of Your Love ('68)
Led Zeppelin.......................................................... Good Times, Bad Times ('69)
The Rolling Stones.................................................. Sympathy For The Devil ('67)
Brown Sugar ('71)
The Kinks..................................................................................... Lola ('70)
The Who............................................................................ Baba O’Riley ('71)
Derek and the Dominos..............................................................Layla ('70)

side b:

Chicago................................................................................25 or 6 to 4 ('70)
Blood, Sweat and Tears.....................................................Lucretia McEvil ('70)
(with reprise)
Symphony For The Devil/Sympathy For The Devil ('70)
(excerpt)
Santana..................................................................................Evil Ways ('70)
Sly and the Family Stone..........................Thank You Falettinme Be Mice Elf Again ('70)
Miles Davis................................................................................. .Sivad ('71)
(excerpt)
Weather Report................................................................. Birdland ('76)
(excerpt)
Listening Guide: Tape No. 10

side a:

Sly and the Family Stone............................................from There’s a Riot Going On
Luv ‘n Haight (’71)
Thank You For Talkin’ To Me, Africa (’71)

The Temptations.....................................................Papa Was A Rolling Stone (’72)

Stevie Wonder..............................................................Superstition (’72)
Too High (’73)
Higher Ground (’73)

Bob Marley and the Wailers.................................Get Up, Stand Up (’73)
Natural Mystic (’77)

side b:

Randy Newman..............................................................Political Science (’72)

The Velvet Underground............................................Heroin (’67)
Sweet Jane (’69)

The Talking Heads.................................................Psycho-killer (’77)

The Sex Pistols..................................................God Save The Queen (’77)
Holidays In The Sun (’77)

The Clash..............................................................White Riot (’77)

Elvis Costello..................................................No Action (’78)

Bruce Springsteen........................................It’s Hard To Be A Saint In The City (’73)
Chronology for Final Exam Preparation: Tapes 5 -10 (plus Beatles)

These are the only recordings and events for which you need to learn dates as you prepare for the final exam!

1960
Smokey Robinson and the Miracles.............................. (first Motown hit) Shop Around

1965
The Rolling Stones.............................................. Satisfaction/Get Off Of My Cloud
Bob Dylan............................................................. Like A Rolling Stone
The Byrds.......................................................... Mr. Tambourine Man
James Brown.................................................. Papa’s Got A Brand New Bag

1967
The Beatles...................................................... Sgt. Pepper’s Lonely Hearts Club Band
Buffalo Springfield.............................................. all selections
Jefferson Airplane............................................. Somebody To Love
Jimi Hendrix..................................................... all selections on Tape No. 8
Frank Zappa..................................................... selections from We’re Only In It For The Money
The Monterey Pop Festival

1968
The Beatles ..................................................... The Beatles ("i.e. White Album")
Sly and the Family Stone......................................... Dance To The Music
The Band........................................................ (selections from Big Pink) Caldonia Mission/The Weight

1969
The Beatles..................................................... Abbey Road plus Get Back
Woodstock and Altamont

1970
Chicago, Santana, and BS&T.................................. selections on Tape No. 9

1971
Sly and the Family Stone............... selections on Tape No. 10, from There’s A Riot Going On

1972
The Temptations.................................................. Papa Was A Rolling Stone
Stevie Wonder.................................................... Superstition

1973
Bruce Springsteen........................................... It’s Hard To Be A Saint In The City

1976
The Last Waltz (Bob Dylan and The Band selection on Tape No. 8)

1977
The Sex Pistols.................................................. both selections on Tape No. 10
Appendix A:

Common Musical Patterns in Rock Music

12-bar blues:

I (4 bars) IV (2 bars) V (2 bars)

I (2 bars) I (2 bars)

Text:

a ................................................. | a ......................................... | b .................................................

frequently a brief return to IV occurs here

3 groups of 4 bars / 3 lines of text: aab

Doo-Wop Progressions:

NOTE:
Chords are of equal duration, lasting either 4 beats each (e.g. “In the Still of the Night”) or 2 beats each (e.g. “Earth Angel”)

Garage Band (or “La Bamba”) Progression:

(2 beats for each chord)
Print your name and student I.D. number on the top of this page. Using a soft-lead pencil (No. 2 or softer) enter the same information (last name first) on the blue answer sheet and color in the appropriate dots.

A) Fifteen excerpts from the songs on your listening guides will be played one time each. Print the name of the artist and the song title in the appropriate space provided on this page. Choose the letter corresponding to the correct date for each song and color in the appropriate dot on your blue answer sheet.

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<th>Artist: (2 points each)</th>
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Note: Be prepared to hand in this portion of the exam when instructed to do so by the tape. Be sure that your name and I.D.
number are on the front and that all your dates are entered on the blue answer
Questions 16 & 17 refer to example A.

16. This song is an example of:
   a) Rockabilly  
   b) Rural Blues  
   c) Chicago Bar Blues  
   d) Country & Western  
   e) Doo-Wop

17. The artist most likely to have recorded this song is:
   a) Muddy Waters  
   b) Robert Johnson  
   c) Hank Williams  
   d) Buddy Holly  
   e) Bo Diddley

Questions 18 & 19 refer to example B.

18. This song is an example of:
   a) The Phil Spector "wall of sound"  
   b) Gospel traditions grafted on to a 12-bar blues  
   c) a boogie-woogie bass line and rhythm inspired by Kansas City Jump Blues  
   d) New Orleans R&B with gospel influenced vocals  
   e) a standard Doo-Wop chord progression

19. The artist most likely to have recorded this song is:
   a) Lloyd Price  
   b) Louis Jordan  
   c) Isely Brothers  
   d) Ray Charles  
   e) Joe Turner

Questions 20 & 21 refer to example C.

20. This song is an example of:
   a) Rockabilly  
   b) Rural Blues  
   c) Chicago Blues  
   d) Country & Western  
   e) Gospel Blues

21. The artist most likely to have recorded this song is:
   a) Muddy Waters  
   b) Robert Johnson  
   c) Hank Williams  
   d) Carl Perkins  
   e) Ray Charles

Questions 22 & 23 refer to example D.

22. This song is an example of:
   a) Rockabilly  
   b) Rural Blues  
   c) Chicago R&B  
   d) Country & Western  
   e) Gospel Blues

23. The artist most likely to have recorded this song is:
   a) Arthur Crudup  
   b) Robert Johnson  
   c) Hank Williams  
   d) Carl Perkins  
   e) Bo Diddley

Questions 24 & 25 refer to example E.

24. This song is an example of:
   a) New Orleans R&B  
   b) Rural Blues  
   c) Rockabilly  
   d) Gospel influenced R&B  
   e) Doo-Wop

25. The artist most likely to have recorded this song is:
   a) Ray Charles  
   b) Fats Domino  
   c) Jerry Lee Lewis  
   d) Joe Turner  
   e) Little Richard
Questions 26 & 27 refer to example F.

26. This song is an example of:
   a) an R&B song derived from an old African rhythm
   b) New Orleans R&B with gospel-influenced vocals
   c) a pop song based on a standard 12-bar blues progression
   d) a pop song based on the well-known "Bo Diddley rhythm"
   e) a pop song illustrating the famous "Mersey beat" sound

27. The artist(s) most likely to have recorded this song is(are):
   a) the Beatles   b) Bo Diddley   c) Lloyd Price   d) Buddy Holly & the Crickets   e) Neil Sadaka

Questions 28 & 29 refer to example G.

28. This song is an example of:
   a) Kansas City Jump Blues   b) Chicago R&B   c) the "Mersey Beat" sound
   d) New Orleans R&B with gospel-influenced vocals   e) gospel-influenced Rockabilly

29. The artist(s) most likely to have recorded this song is(are):
   a) the Beatles   b) Little Richard   c) Roy Brown   d) Jerry Lee Lewis   e) Bo Diddley

Questions 30 & 31 refer to example H.

30. This song is an example of:
   a) a standard 12-bar blues progression
   b) a boogie-woogie bass line
   c) lead singing inspired by the great showmen Bill Kenny and Clyde McPhatter
   d) The Phil Spector "wall of sound"
   e) the standard I, VI, IV, V, I Doo-Wop progression

   ****************************column shift on answer sheet**************************

31. The artist(s) most likely to have recorded this song is(are):
   a) Johnny & the Moondogs   b) the Quarrymen   c) Louis and the Jordanaires
   d) the Five Satins   e) the Isley Brothers

C) Multiple Choice: Choose the correct answer and enter it on your blue answer sheet.

32. Which of the following "Rockabilly" artists did not record on Sun Records?
   a) Buddy Holly   b) Elvis Presley   c) Roy Orbison   d) Carl Perkins   e) Jerry Lee Lewis

33. Which of the following did not occur in the eventful year of 1955?
   a) Fats Domino released his hit "Ain't It a Shame."
   b) Elvis Presley's "All Shook Up" became a No. 1 hit.
   c) Bill Haley's "Rock Around the Clock" became a No. 1 hit.
   d) Chuck Berry's "Maybellene" hit Billboard's Top Ten.
   e) Little Richard released his first hit, "Tutti Frutti."
34. External events and circumstances interrupted or ended the careers of several artists we've studied. Which of the following is not a case in point?
   a) Buddy Holly died in a plane crash.
   b) Chuck Berry served two prison terms: the first for violation of the Mann Act and the second for income tax evasion.
   c) Lloyd Price was seriously wounded in a shoot-out over a gambling dispute.
   d) A London taxi crash killed Eddie Cochran.
   e) Elvis Presley was drafted into the Army.

35. Who laid the foundation for 1960's soul music by bringing the sounds of black gospel music to pop audiences with such songs as "I Got a Woman" and "What'd I Say"?
   a) Little Richard   b) Ray Charles   c) Jackie Wilson   d) Clyde McPhatter   e) Lloyd Price

36. Chuck Berry's contribution to Rock 'n Roll was as a
   a) singer   b) songwriter/lyricist   c) guitarist   d) both a and c   e) all of the above

37. Which two songs on your listing list were written by Otis Blackwell?
   a) "School Day" and "Crossroads Blues"   d) "Good Times" and "Shake"
   b) "All Shook Up" and "Great Balls of Fire"   e) "Blue Suede Shoes" and "Summertime Blues"
   c) "Hound Dog" and "Jailhouse Rock"

38. Which two songs on your listing list were written by Jerry Leiber and Mike Stoller:
   a) "School Day" and "Crossroads Blues"   d) "Good Times" and "Shake"
   b) "All Shook Up" and "Great Balls of Fire"   e) "Blue Suede Shoes" and "Summertime Blues"
   c) "Hound Dog" and "Jailhouse Rock"

39. Phil Spector is remembered for his role as producer for
   a) The Shirelles and the Skyliners
   b) The Silhouettes and the Drifters
   c) The Del-Vikings and the Five Satins
   d) The Crystals and the Ronettes
   e) The Platters and the Coasters

40. As the Beatles manager, Brian Epstein was responsible for
   a) firing drummer Peter Best and replacing him with Ringo Starr
   b) the shaggy hair style they made famous in the early days of Beatlemania
   c) turning the Beatles on to "speed" and other drugs
   d) allowing considerable potential earnings to be lost because of a combination of naivety and a refusal to renegotiate contracts
   e) encouraging John Lennon and Paul McCartney to try their hand at songwriting

41. Which of the following is not a George Martin contribution to the Beatles' music and career?
   a) giving further impetus to the firing of drummer Peter Best
   b) providing many wonderful musical arrangements and studio effects
   c) giving early prominence to original material by Lennon/McCartney
   d) co-writing several songs with George Harrison
   e) abandoning the convention of featuring a single group member as "leader" (because he couldn't decide between John and Paul)
42. Which of the following artists can be heard to have a direct influence on the Beatles?
   a) Buddy Holly and the Crickets
   b) Bob Dylan
   c) Chuck Berry and Little Richard
   d) both a and c
   e) all of the above

43. Which of the following artists did not begin their musical careers as gospel vocalists?
   a) Clyde McPhatter
   b) Ray Charles
   c) Sam Cooke
   d) Jackie Wilson
   e) Little Richard

44. External events and circumstances interrupted or ended the careers of several artists we've studied. Which of the following is not a case in point?
   a) Sam Cooke was fatally shot in a Los Angeles hotel.
   b) Clyde McPhatter was drafted into the Army in the midst of his success as a Drifter.
   c) Gene Vincent was seriously injured in a London taxi crash.
   d) The Everly Brothers broke up as a result of a love triangle involving both brothers and one of their principal song-writers, Cathy Bryant.
   e) Jerry Lee Lewis faced an industry-wide boycott when he married his young third-cousin.

45. Which of the following is not an accurate comment on the state of rock 'n roll as the 1950's gave way to the new decade?
   a) There was a general movement away from small regional centers to larger more "national" centers such as New York, Philadelphia, and Los Angeles.
   b) The major record companies were enjoying great success with their carefully groomed "teen idols."
   c) The music had become so brash, adventurous, and rebellious that many records were banned and concerts were prohibited.
   d) Many of the original artists were no longer active
   e) The payola scandal had dealt a serious blow not only to the smaller independent producers, but also to some of rock 'n roll's most effective promoters such as Alan Freed.

Choose your answer to questions 46-50 from the following list of cities.
   a) New Orleans, LA    b) Memphis, TN    c) Clovis, NM    d) Chicago, IL    e) Nashville, TN

46. Buddy Holly's earliest hit records were recorded in ???
47. Fats Domino, Lloyd Price, and Little Richard recorded their influential early hits in ???
48. Elvis Presley spent his formative years (mid- to late-teens) in ???
49. The Everly Brothers launched their recording career in ???
50. Chess Records, famous for their recordings of Chuck Berry and Muddy Waters, is in ???
D) True/False: True = A    False = B

51. Hank Ballard initiated a series of R&B hits in the mid-50's with "Work with me, Annie."

52. Shortly after his meteoric rise to fame had begun Little Richard retired from rock and roll to enter a bible college.

53. Elvis Presley's first No. 1 hit, "Heartbreak Hotel," was his last record on the Sun label.

54. The "Payola Scandal" involved the practice of radio DJ's bribing record producers and artists for special privileges, including exclusive interviews and the prestige of "breaking" new records to the public.

55. Brian Epstein managed the Beatles from their earliest beginnings and continues to manage the solo careers of Paul McCartney and George Harrison.

56. Buddy Holly was one of the first white rock and rollers to rely extensively on his own songs.

57. Chubby Checker co-wrote "The Twist" with Dick Clark.

58. Elvis Presley was pressured by his new producers at RCA to record such ballads as "Love Me Tender" and "Crying in the Chapel," which he did with great reluctance.

59. Sam Cooke founded his own recording and publishing companies.

60. The Lennon/McCartney songwriting team worked in the following manner: John contributed the lyrics and Paul the melodies.

61. Berry Gordy and Lou Rawls wrote most of Sam Cooke's hits recordings.

62. Elvis Presley has the most No. 1 hit records ever.

63. The Beatles have the most No. 1 hit records ever.

64. Sun Records was founded by Sam Phillips.

65. Your textbook praises the Beatles' recording of "Money" as proof of Lennon and McCartney's early mastery of songwriting skills.
Music 124/Language of Rock

Name: ___________________

Study Guide

Sample Final Exam

ID #: ___________________

Print your name and student I.D. number on the top of this page. Using a soft-lead pencil (No. 2 or softer) enter the same information (last name first) on the blue answer sheet and color in the appropriate dots.

A) Ten excerpts from the songs on your listening guides will be played one time each. Print the name of the artist and the song title in the appropriate space provided on this page.

Artist: (2 points each) Title: (1 point each)

1. ____________________________________________________________
2. ____________________________________________________________
3. ____________________________________________________________
4. ____________________________________________________________
5. ____________________________________________________________
6. ____________________________________________________________
7. ____________________________________________________________
8. ____________________________________________________________
9. ____________________________________________________________
10. ____________________________________________________________

B) Ten excerpts from the songs on your listening guides will be played one time each. Print the name of the artist and the song title in the appropriate space provided on this page. Choose the letter corresponding to the correct date for each song and color in the appropriate dot on your blue answer sheet.

Artist: (2 points each) Title: (1 point each)

1. ____________________________________________________________
   a) 1963     b) 1965
c) 1967     d) 1969     e) 1971

2. ____________________________________________________________
   a) 1963     b) 1965
c) 1967     d) 1969     e) 1971

3. ____________________________________________________________
   a) 1971     b) 1973
c) 1975     d) 1977     e) 1979

4. ____________________________________________________________
   a) 1963     b) 1965
c) 1967     d) 1969     e) 1971

5. ____________________________________________________________
   a) 1963     b) 1965
c) 1967     d) 1969     e) 1971

6. ____________________________________________________________
   a) 1965     b) 1967
c) 1969     d) 1971     e) 1973

7. ____________________________________________________________
   a) 1964     b) 1966
c) 1968     d) 1970     e) 1972

8. ____________________________________________________________
   a) 1963     b) 1965
c) 1967     d) 1969     e) 1971

9. ____________________________________________________________
   a) 1964     b) 1966
c) 1968     d) 1970     e) 1972

10. ____________________________________________________________
    a) 1964     b) 1966
c) 1968     d) 1970     e) 1972

***************beware of column shift on blue answer sheet***************

Note: Be prepared to hand in this portion of the exam when instructed to do so by the tape. Be sure that your name and I.D. number are on the front and that all your dates are entered on the blue answer sheet.
C) Fifteen excerpts (A through O) from songs not on your assigned listening lists will be played once each. Choose the correct answer to the questions referring to each example and enter it on your blue answer sheet.

Note: There are usually two or more questions per recorded example. The excerpts may cover any style covered during the quarter.

Questions 11 and 12 refer to example A.

11. This song is an example of....
   a) Country Swing  b) Rockabilly  c) early '60's Liverpool rock
d) Folk-Rock      e) Phil Spector's "wall of sound"

12. The artist(s) most likely to have recorded this song is/are....
   a) The Searchers  b) The Band  c) Hank Williams  d) Eddie Cochran  e) Berry Gordy

Questions 13, 14, and 15 refer to example B.

13. This song is an example of....
   a) Country Swing  b) Rockabilly  c) Phil Spector's "wall of sound"
d) Late-60's "psychedelic rock"      e) Folk Rock

14. The artist(s) most likely to have recorded this song is/are....

15. The artist most likely to have written the song is....
   a) Sly Stewart  b) Bob Dylan  c) Leiber and Stoller  d) Phil Spector  e) Berry Gordy

Questions 16 and 17 refer to example C.

16. This song is an example of....
   a) Rockabilly  b) Rural Blues  c) Gospel-Pop  d) Chicago Bar Blues
e) a 60's Folk/Protest song

17. The artist most likely to have recorded this song is....
   a) Bob Dylan  b) Muddy Waters  c) Gene Vincent  d) Robert Johnson  e) Ray Charles

Questions 18 and 19 refer to example D.

18. This song is an example of....
   a) Doo-Wop  b) mid-50's R & B  c) mid-60's Motown  d) Rockabilly
e) late-60's Rock/Soul Fusion

19. The artist most likely to have recorded this song is....
   a) The Drifters  b) The Four Tops  c) Roy Orbison  d) Bo Diddley
e) Sly and the Family Stones

Questions 20 and 21 refer to example E.

20. The opening guitar riff is obviously inspired by....
   a) Howlin' Wolf  b) Chuck Berry  c) Bo Diddley  d) Jerry Garcia  e) Eric Clapton

   *******************beware of column shift on blue answer sheet*******************

21. The song was probably recorded during the...
   a) early 50's  b) mid/late 50's  c) early/mid 60's  d) late 60's  e) early 70's
Questions 22 and 23 refer to example F.

22. This song is an example of....
   a) Punk Rock    b) Folk-Rock    c) early Motown    d) Rockabilly    e) early Liverpool Rock

23. The artist(s) most likely to have recorded this song is/are....
   a) Buddy Holly and the Crickets    b) The Temptations    c) The Byrds    
   d) The Swinging Blue Jeans    e) The Sex Pistols

Questions 24 and 25 refer to example G.

24. This song is an example of....
   a) Punk Rock    b) mid-60's Motown    c) Reggae    
   d) Chicago Bar Blues    e) San Francisco "Flower Power" Rock

25. The artist(s) most likely to have recorded this song is/are....
   a) The Wailers    b) The Grateful Dead    c) The Clash    d) The Four Tops    e) Howlin' Wolf

Questions 26 and 27 refer to example H.

26. This song is an example of....
   a) Punk Rock    b) mid-50's R & B    c) mid-60's Motown    
   d) Rural Blues    e) late 60's Soul

27. The artist(s) most likely to have recorded this song is/are....
   a) James Brown    b) Robert Johnson    c) Marvin Gaye    d) Bo Diddley    e) Otis Redding

Questions 28 and 29 refer to example I.

28. What influence(s) is/are present in this song?
   a) Rockabilly    b) Reggae    c) Jazz    d) Country and Folk    e) Gospel/Soul

29. The artist(s) most likely to have recorded this song is/are....
   a) The Everly Brothers    b) The Temptations    c) The Wailers    
   d) Buffalo Springfield    e) Chicago

30. The artist(s) most likely to have recorded example J is/are....
   a) Stevie Wonder    b) The Grateful Dead    c) Marvin Gaye    
   d) Jefferson Airplane    e) Sly and the Family Stone

31. The artist(s) most likely to have recorded example K is/are....
   a) Jefferson Airplane    b) The Band    c) The Kinks    d) Santana    e) Big Brother and the Holding Company

32. Example L was recorded by the Rolling Stones. Using your knowledge of rock history regarding the assimilation of various musical styles into the language of rock, determine an appropriate date when this song was likely to have been recorded.
   a) 1964 or earlier    b) 1965    c) 1966    d) 1967 or later
33. **Example M** uses what common musical pattern.
   a) traditional 12-bar blues structure
   b) standard Doo-Wop chord progression (I VI IV V I)
   c) Common “garage band” chord progression (I IV V IV I) also known as “La Bamba” chords

The next two examples are old rock ‘n roll standards recorded by the Beatles and sung by the member of the group most likely to sing their other cover versions from these same original artists. (i.e. not a trick question)

34. **Example N** is sung by... a) John b) Paul c) George d) Ringo.

35. **Example O** is sung by... a) John b) Paul c) George d) Ringo.

**D. Multiple Choice.** Choose the correct answer and enter it on your blue answer sheet.

36. Which of the following were not a part of the London Blues scene in the early 60’s?

37. The year 1965 was a very important one in the history of rock. Which of the following did not take place in that year?
   a) The Rolling Stones released their first big hits "Satisfaction" and "Get Off Of My Cloud."
   b) Bob Dylan released his big hit, "Like a Rolling Stone."
   c) The Byrds helped launch the folk-rock boom with "Mr. Tambourine Man."
   d) The Monterey Pop festival helped launch the careers of Janis Joplin and Jimi Hendrix.
   e) James Brown's influential "Papa's Got a Brand New Bag" became a cross-over hit.

38. Which of the following is not an early folk-rock band?
   a) Lovin' Spoonful   b) Jimi Hendrix Experience   c) Mamas and Papas   d) The Byrds

39. Edward and Bryan Holland and Lamont Dozier were....
   a) organizers of the Monterey Pop Festival
   b) co-founders of Motown along with Berry Gordy, Jr.
   c) a writer/producer team responsible for the Beach Boys’ early hits
   d) a writer/producer team responsible for many Motown hits
   e) members of Smokey Robinson's original Miracles

40. In the mid-60's this group, along with the Beatles, began amassing enough No. 1 Hits to pose the only serious challenges ever to the record set by Elvis Presley.
   a) The Rolling Stones   b) the Supremes   c) The Grateful Dead
   d) Sly and the Family Stone   e) The Byrds

   **************************beware of column shift on blue answer sheet**************************

In questions 41-45 you are to match the band members with their group's name, choosing your answer from the following list.


41. Sylvester, Freddie, and Rose Stewart, Cynthia Robinson
42. Pete Townsend, Keith Moon, Roger Daltry, and John Entwistle
43. Mick Jagger, Keith Richards, Charlie Watts, Brian Jones, and Bill Wyman
44. Johnny Rotten, Sid Vicious, Paul Cook, Steve Jones
45. Levon Helm, Robbie Robertson, Garth Hudson, Richard Manuel, and Rick Danko
In questions 46-50 you are to match the band members with their group's name, choosing your answer from the following list.

a) Buffalo Springfield  
b) The Byrds  
c) The Grateful Dead  
d) The Jefferson Airplane  
e) The Mamas and Papas

46. Stephen Stills, Neil Young, and Richard Furay
47. Roger McGuinn and David Crosby
48. John Phillips, Michelle Gilliam, Cass Elliot, and Denny Doherty
49. Jerry Garcia, Robert Hall Weir, Phil Lesh, Bill Kreutzmann, and Ron McKernan
50. Grace Slick, Marty Balin, and Paul Kantner

******************beware of column shift on blue answer sheet******************

In questions 51-55 you are to match the following managers and producers with whom they worked using the following list for each question

a) Malcolm McLaren  
b) Andrew Oldham  
c) Norm Whitfield  
d) Andy Warhol  
e) Phil Spector

51. The Beatles (on the *Let It Be* album)
52. The Rolling Stones
53. The Sex Pistols
54. The Velvet Underground and “The Exploding Plastic Inevitable”
55. The Temptations and Marvin Gaye

56. Big Brother and the Holding Company, The Kosmic Blues Band, The Full-tilt Boogie Band have what in common?
   a) all were early British blues revival bands  
b) all were Greenwich Village folk-rock pioneers  
c) all featured Janis Joplin on lead vocals  
d) all featured Eric Clapton on guitar  
e) all lost band members to drug overdoses during the “Summer of Love” (in 1967)

57. Which of the following pairs of groups were not at the Monterey Pop Festival?
   a) The Mamas and Papas... Buffalo Springfield  
b) The Beatles... The Band  
c) Otis Redding... Ravi Shankar  
d) The Grateful Dead... Jefferson Airplane  
e) The Jimi Hendrix Experience... Big Brother and the Holding Company

58. What famous guitarist makes an uncredited contribution to the Beatles' White Album soloing on "While My Guitar Gently Weeps?"
   a) Michael Bloomfield  
b) Alvin Lee  
c) Eric Clapton  
d) Jimmy Page  
e) Brian Jones

59. Which of the following rock stars did not die mid-career in the late 60's or early 70's?
   a) Janis Joplin  
b) Otis Redding  
c) Sid Vicious  
d) Jim Morrison  
e) Jimi Hendrix

60. Which of the following choices has the events listed in chronological order.
   a) Woodstock... Human Be-In... Monterey Pop Festival... Altamont  
b) Monterey Pop Festival... Human Be-In... Altamont... Woodstock  
c) Monterey Pop Festival... Woodstock... Human Be-In... Altamont  
d) Human Be-In... Monterey Pop Festival... Woodstock... Altamont  
e) none of the above
**E. True or False. True=1 False =2**

61. Bob Dylan was, in part, inspired to try his hand at rock music by the the Animals' version of the old traditional song, "House of the Rising Sun."

62. Brian Wilson produced most of the Beach Boys' big hits.

63. As a result of a law suit, Chuck Berry received full writer's credit for "Surfin' USA."

64. John Lennon reached an out-of-court settlement with Chuck Berry's publisher over a couple lines from "Come Together."

65. George Harrison lost a legal battle with Chuck Berry's publisher over "My Sweet Lord."

66. The title cut from Sly and the Family Stone's There's a Riot Going On is a lengthy indictment of racism, containing quotes from Eldridge Cleaver, Huey Newton, and Bobby Seale.

67. "Hey Joe," originally by Jimi Hendrix, was later covered by the Leaves and the Byrds.

68. Woody Guthrie was one of the primary founders of the Newport Folk Festival.

69. The Sex Pistols were banned from public performance and radio play in Britain.

70. James Brown's recording career began with a mid-50's release of "Please, Please, Please."

71. The Who developed a paradoxical image resulting in part from the collision of Townsend's intellectualizing with Moon's clowning and the visceral power of the group's music.

72. Greil Marcus, author of "Anarchy in the U.K." (from your textbook), believes that because they were "able to rationalize the punk ethos," The Clash is a greater punk rock band than the Sex Pistols.

73. Pete Seeger wrote many of the 60's popular protest songs including "We Shall Overcome" and "Turn, Turn, Turn."

74. Bob Dylan was strongly influenced by Pete Seeger's memoirs, "Train to Glory."

75. Jim Morrison was the lead singer and principal songwriter for the Doors.

76. The Rolling Stones recorded several of their earliest hits in American recording studios.

77. East Indian musical influences are found in many mid- and late-60's songs including the Rolling Stones' "Paint it Black" and the Beatles' "Norwegian Wood."

78. Jimi Hendrix and Sly Stewart were both subjected to strong conflicting pressures as a result of their tremendous popularity with white audiences.

79. The origin of the "Paul is Dead" rumor was the car crash (referred to in "A Day in the Life") which seriously injured Paul during the recording of Sgt. Pepper's Lonely Hearts Club Band.

80. The well-known soul classic "Respect" was written by Aretha Franklin.