

MUSIC

The 1960s: A Transformational Decade in Music

I. BASIC ELEMENTS OF MUSIC THEORY 20%

A. Sound and Music

1. Definitions
 - a. Music is sound organized in time
 - b. Music of the Western world
2. Physics of Musical Sound
 - a. Sound waves
 - b. Instruments as sound sources

B. Pitch, Rhythm, and Harmony

1. Pitch
 - a. Pitch, frequency, and octaves
 - b. Pitch on a keyboard
 - c. Pitch on a staff
 - d. Pitch on the grand staff
 - e. Overtones and partials
 - f. Equal temperament: generating the 12 pitches by dividing the octave
 - g. Scales: leading tone, tonic, dominant
 - h. Intervals
 - i. Intervals of the major scale
 - j. Minor scales and Blues inflections
 - k. Melody defined; example, using scale degrees
 - l. Contour
 - m. Range and tessitura
2. Rhythm
 - a. Beat
 - b. Tempo
 - c. Meter: duple, triple, and quadruple
 - d. Rhythmic notation
 - e. Time signature
 - f. Simple and compound meter
 - g. Mixed and irregular meter
 - h. Syncopation
 - i. Polyrhythm
3. Harmony
 - a. Common-practice tonality
 - b. Chords
 - i. Triads
 - ii. Inversions
 - c. Keys

- i. Keys and key signatures
 - ii. Hierarchy of keys: circle of fifths
 - d. Harmonic progression
 - i. Dissonance and consonance
 - ii. Diatonic triads
 - iii. The dominant triad's special role
 - iv. Bass lines
 - v. The dominant seventh chord
 - vi. Example: a harmonized melody
 - e. Other diatonic chords
 - f. Chromatic harmonies and modulation
 - g. Beyond common practice
- C. Other Aspects of Musical Sound
1. Texture, Counterpoint, Instrumentation, More Timbre
 2. Dynamics, Articulation, Ornamentation

- D. Form in Music
1. Perceiving Musical Form
 2. Elements of Form
 - a. Motive
 - b. Phrase
 - c. Cadence
 - d. Theme
 - e. Introduction and coda
 3. Common Forms
 - a. Repetition
 - b. Variation
 - i. Theme and variations
 - ii. 12-bar blues
 - iii. Improvisation
 - c. Contrast
 - i. Ternary and rondo forms
 - ii. 32-bar form
 - iii. Verse-chorus form
 - d. Development
 - i. Fugue
 - ii. Sonata form

E. Which Is the Real Music? Scores, Recordings, and Performance

- II. ONE BRIEF SHINING MOMENT—THE EARLY 1960s 25%
- A. Camelot and Kennedy
 1. “The Torch Has Been Passed”
 2. Television—Cause and Effect
 - B. Setting the Stage—Traditionalists and Iconoclasts: Moving from 1959 into 1960

1. Musical Theatre: The End of an Era—*The Sound of Music* and the Death of Oscar Hammerstein
 2. Broadway Enters the Modern Era
 3. Classical Music: Something Old and Something New
 4. LISTENING EXAMPLE 1: *THRENODY FOR THE VICTIMS OF HIROSHIMA* (1960) KRZYSZTOF PENDERECKI
 5. Jazz: Many Different Streams
 6. LISTENING EXAMPLE 2: *FREE JAZZ* (1960)—ORNETTE COLEMAN
 7. Rock and Roll: At Home on AM Radio
 8. Film Music: *Psycho*
- C. The Times They Are A-Changin’—1961–63
1. Classical Music: Masterpieces, Social Commentary, and Innovation
 2. LISTENING EXAMPLE 3: “REQUIEM AETERNAM,” *WAR REQUIEM* (1963)—BENJAMIN BRITTEN
 3. LISTENING EXAMPLE 4: “OUT THERE” AND “DIES IRAE,” *WAR REQUIEM* (1963)—BENJAMIN BRITTEN
 4. Jazz: Looking for an Audience
 5. Film Music
 6. Musical Theatre: Something for Everyone
 7. Rock and Roll, Folk, and Folk/Rock Make a Splash
 8. Hitsville, U.S.A.: Motown
 9. Phil Spector’s Wall of Sound
 10. Everybody’s Gone Surfin’: The Emergence of Surf Rock
 11. Robert Zimmerman
 12. Meet The Beatles
 13. The Assassination of John F. Kennedy

III. “A CHANGE IS GONNA COME”: THE HEART OF THE 1960s 30%

- A. The British Invasion
 1. Beatlemania
 2. Chart Toppers
 3. The Rolling Stones
- B. Innovations in Classical Music
 1. *Philomel*
 2. György Ligeti
 3. *St. Luke Passion*
 4. George Crumb
 5. Terry Riley
 6. LISTENING EXAMPLE 5: *IN C* (1964)—TERRY RILEY
 7. Steve Reich
 8. LISTENING EXAMPLE 6: “IT’S GONNA RAIN” (1965)—STEVE REICH
 9. Minimalism Meets Rock and Roll
 10. Return to Tonality
- C. The Dawning of the Age of Aquarius

1. LISTENING EXAMPLE 7: “AQUARIUS” FROM *HAIR* (1967)—
GALT MCDERMOT
- D. Jazz: Old and New
 1. *A Love Supreme*
 2. LISTENING EXAMPLE 8: *A LOVE SUPREME* (1964)—JOHN
COLTRANE
- E. Rocking the World of Film
 1. The Beatles
 2. The Rockumentary
- F. The Television Scene
 1. The Comics Come to Life: *Batman*
 2. The Animated Beatles
 3. Crass Commercialism—The Monkees
- G. Eve of Destruction
 1. Bob Dylan Hits Number One
 2. LISTENING EXAMPLE 9: “MR. TAMBOURINE MAN” (1965)—
THE BYRDS/BOB DYLAN
 3. “Like a Rolling Stone”
 4. “Satisfaction”
 5. Music Criticism
 6. Motown and Aretha Franklin (But not Together!)
 7. LISTENING EXAMPLE 10: “STOP! IN THE NAME OF LOVE”
(1965)—DIANA ROSS AND THE SUPREMES/HOLLAND-DOZIER-HOLLAND
 8. “Good Vibrations”—The Beach Boys
 9. FM, the Rise of the Album, and the Counterculture
 10. Debuts: Cream, Pink Floyd, Van Morrison
 11. Shea Stadium, *Rubber Soul*, and *Revolver*
 12. 1967—The Summer of Love (and Drugs): Turn On, Tune In, Drop Out
 13. Monterey International Pop Festival
 14. LISTENING EXAMPLE 11: “SATISFACTION” (1967)—OTIS
REDDING/JAGGER AND RICHARDS
 15. The Beatles’ *Sgt. Pepper*

IV. “I READ THE NEWS TODAY, OH BOY”—THE END OF THE 1960s 25%

- A. The Prague Spring: Karel Husa—*Music for Prague* 1968
- B. Apocalyptic Visions—*2001: A Space Odyssey*
- C. A Year of Turmoil
 - 1. The Assassination of Martin Luther King Jr.
 - 2. LISTENING EXAMPLE 12: *SINFONIA*, MVT. III, “IN RUHIG FLIESSENDER BEWEGUNG” (1968)—LUCIANO BERIO
 - 3. Music Responds to the Assassination of RFK
 - 4. Riots in the Streets: 1968 Democratic Convention
 - 5. Drugs and Rock
 - 6. Helter Skelter and Charles Manson
- D. “Let It Be”: The Beatles, Eastern Philosophy, and the Peace Movement
- E. Beginnings and Endings
 - 1. The Synthesizer: Wendy Carlos and Robert Moog
 - 2. Leonard Bernstein Steps Down
 - 3. The Birth of Jazz Fusion
 - 4. LISTENING EXAMPLE 13: “IN A SILENT WAY” (1969)—MILES DAVIS
 - 5. The Messiah Is Coming: Andrew Lloyd Webber
 - 6. Rock and Roll Beginnings and Endings
- F. The Festivals
 - 1. Newport Jazz Festival
 - 2. Woodstock
 - 3. LISTENING EXAMPLE 14: “WHITE RABBIT” (1967)—JEFFERSON AIRPLANE
 - 4. Jimi Hendrix at Woodstock
 - 5. Altamont
- G. Postlude—Music of the Early 1970s

***NOTE TO STUDENTS:** If one were to create an ideal compilation of music from the 1960s, it would surely include recordings by Bob Dylan, The Beatles, the Rolling Stones, the Beach Boys, and Jimi Hendrix, among others. Unfortunately, it is exceptionally difficult and prohibitively expensive to license the music of these iconic artists. Despite sincere and prolonged efforts, USAD was not able to license tracks by these musicians for use on the listening CD. (In some cases, it was feasible to license cover versions, such as the Byrds’ cover of Dylan’s “Mr. Tambourine Man” and Otis Redding’s cover of the Rolling Stones’ “Satisfaction.”) All of these artists made significant contributions to the music of the 1960s, and they and their works are discussed in the text of the resource guide. We hope that students will find time to extend their exploration of the music of the 1960s beyond the scope of the resource guide and the companion CD by listening to original recordings by these artists, many of which are available online. However, only excerpts from the fourteen tracks on the USAD Music CD will be included on the listening portion of the music test.*