

Fall 2002 W 1-4 FAB 3-56 Seminar: Music 654

# Analysis and Interpretation

## Music Theory and Cultural Musicology in the Study of Popular Music

Popular music scholars with academic training in music generally comprise:

- (1) those who contribute **structural analyses** yet also “interpret”
- (2) those who contribute **cultural interpretations** yet also “analyze”

The resultant tension continually plays itself out in anthologies, conference sessions, and dissertations. This seminar contextualizes the tension through **reading** (averaging three articles per week), **listening**, **discussing** (taking turns as leaders), **writing** (a mid-term book review and a term paper), and **presenting** (the book review and an abbreviated “conference format” paper). Our considerations will include genre, ideology, reception, gender, critical theory, and new musicology. Your term paper may address **any** topic (popular music or otherwise), as long as you grapple with the seminar’s tension between analysis and interpretation in your discussion of one or more pieces of music.

One of the most fruitful areas of methodological debate involves recent work on **progressive rock**—generally complex, generally virtuosic rock music that first appeared around 1968-69 and peaked around 1972-78. This includes music by the British bands **King Crimson**, **Emerson Lake & Palmer (ELP)**, **Yes**, and **Genesis** and by the Canadian band **Rush**. We will also consider writings on the blues (**Bessie Smith**, **Robert Johnson**), rock ‘n’ roll (**Elvis Presley**), 1965-67 pop and experimental pop-rock (**the Beatles**, **the Beach Boys**), blues-rock (**Cream**), psychedelic rock (**Pink Floyd**), eclectic/hard rock (**Jimi Hendrix**, **Led Zeppelin**), and 1978-98 progressive-influenced pop-rock (**Kate Bush**, **Tori Amos**).

Writings by:

D. Bowman, D. Brackett, M. Brown, L. Burns, J. Cotner, J. Covach, S. Fast, D. Harrison, D. Headlam, K. Holm-Hudson, N. Hubbs, G. Karl, L. Kramer, A. Krims, H. Kruse, E. Macan, B. Martin, S. McClary, W. Mellers, R. Middleton, A. Moore, M. Morris, K. Negus, J. Sheinbaum, M. Spicer, E. Tamm, D. von der Horst, R. Walser, S. Whiteley

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Open to graduate students. Interested/qualified undergrads should speak to me.

## Seminar Outline (readings indicated; to be read in the order shown; details on pages 3-6)

- Week 01 Sept. 04     **Introductions, Methodological Issues**  
In-class excerpts from: Kramer, Hubbs (in **Everett**), **Krims, Moore #1**, Bowman
- Week 02 Sept. 11     **Rock ‘n’ Roll, Pop, Experimental Pop, 1954-67** (Elvis, the Beach Boys, etc.)  
**Middleton** (intro and Elvis sections), **Brackett**, Harrison (in **Covach/Boone**),  
    **Mellers** (Ch. 3 exc. on early 1967 Beatles), Middleton (Beatles’ section; short)
- Week 03 Sept. 18     **The Beatles, Sgt. Pepper’s Lonely Hearts Club Band, 1967**  
Mellers (Ch. 4), **Whiteley, Negus**, Moore #2 (complete)
- Week 04 Sept. 25     **Psychedelic Rock, 1967-69** (Jimi Hendrix, Procol Harum, Pink Floyd)  
Brown (in C/B), Middleton (PH/PF sections), Cotner (in **Holm-Hudson**)
- Week 05 Oct. 02     **Blues and Blues-Rock, 1920s-1968** (B. Smith, R. Johnson, Cream, etc.)  
**McClary**, Headlam (in C/B), Middleton (Cream section)
- Week 06 Oct. 09     **Progressive Rock** (background materials only; no detailed analysis/interpretation)  
**Macan** (Ch. 2-4), **Martin** (Part 2 opening sections), Sheinbaum (in H-H)
- Week 07 Oct. 16     **Book Reviews Due (20%) and Presented (10%)**, maximum 5 pages  
Choose a book from which we’ve read (shown in **bold**; see also pages 3-5).  
From Week 01, you **may** consider Everett, Krims, or Moore #1.  
From Weeks 02-06, you may **not** consider Moore #2 (a short book we all read).  
Everyone must pick a **different** book. Please bring along any relevant listening.
- Week 08 Oct. 23     **Progressive Rock, 1969-72** (Emerson, Lake, & Palmer; King Crimson)  
Macan (Ch. 5 excerpt on ELP, “Tarkus”), Holm-Hudson (in H-H), Karl (in H-H),  
    Tamm (excerpt on “Starless”)
- Week 09 Oct. 30     **Progressive Rock, 1972: Yes, “Close to the Edge”/Genesis, “Supper’s Ready”**  
Martin (Pt. 2 exc.), Macan (Ch. 5 excerpt on Yes, “CttE”), Covach (in C/B),  
    von der Horst (in H-H), Spicer (in Everett)
- Week 10 Nov. 06     **“Proto-Metal”/Progressive/Hard, 1971-75** (Deep Purple, Led Zeppelin, Rush)  
Walser (Ch. 3 intro and Blackmore/DP section), Fast (Ch. 2-3), Bowman (Ch. 2)
- Week 11 Nov. 13     **Progressive/Hard Rock, 1976-80** (Rush, Kansas)  
Bowman (Ch. 3-4), Morris (article from *American Music*)
- Week 12 Nov. 20     **Aspects of Heavy Metal, 1978-84—Progressive-Influenced Pop-Rock, 1978-98**  
    (Van Halen, Rhoads/Osbourne, Malmsteen—Rush, Kate Bush, Tori Amos)  
Walser (the rest of Ch. 3), Bowman (Ch. 5), Kruse (in Frith/Goodwin),  
    Burns (in Everett)
- Week 13 Nov. 27     **Term Paper Presentations**  
Aim for a presentation version of 8-9 pages (20-22 minutes) (20%)
- Week 14 Dec. 04     **Term Paper Presentations**  
Papers due, maximum 15 pages (50%)

## Readings (available on reserve in the Music Library; listening shown on pages 5-6)

- Bowman, Durrell. Chapters 1-5 (of 6) of “Permanent Change: Culture, Ideology, Genre, and the Music of the Rock Band Rush.” Ph.D. dissertation, University of California, Los Angeles, 1998-2002. Chapter 3, “Let Them All Make Their Own Music: Individualism, Rush, and the Progressive/Hard Rock Alloy, 1976-77” also appears in an earlier version as Chapter 9 of *Progressive Rock Reconsidered*. Kevin Holm-Hudson, ed. New York: Routledge, 2002. (Weeks used: 1, 10-12)
- Brackett, David. Chapter 1: “Introduction.” *Interpreting Popular Music*. Cambridge: Cambridge U. Press, 1995. (2)
- Brown, Matthew. Chapter 6: “‘Little Wing’: A Study in Musical Cognition.” *Understanding Rock: Essays in Musical Analysis*. John Covach and Graeme M. Boone, eds. New York: Oxford University Press, 1997. (4)
- Burns, Lori. Chapter 8: “Analytic Methodologies for Rock Music: Harmonic and Voice-Leading Strategies in Tori Amos’s ‘Crucify.’” From “Rock Music and Linear Analysis.” *Expression in Pop-Rock Music: A Collection of Critical and Analytical Essays*. Walter Everett, ed. New York: Garland, 2000. (12)
- Cotner, John S. Chapter 3: “Pink Floyd’s ‘Careful with That Axe, Eugene’: Toward a Theory of Textural Rhythm in Early Progressive Rock.” *Progressive Rock Reconsidered*. Kevin Holm-Hudson, ed. New York: Routledge, 2002. (4)
- Covach, John. Chapter 1: “Progressive Rock, ‘Close to the Edge,’ and the Boundaries of Style.” *Understanding Rock: Essays in Musical Analysis*. John Covach and Graeme M. Boone, eds. New York: Oxford University Press, 1997. (9)
- Fast, Susan. Chapter 2: “Stairway to Heaven: Myth, Epic, Ritual.” Chapter 3: “Over the Hills and Far Away: Difference and Representation.” *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music*. Oxford: Oxford University Press, 2001. (10)
- Harrison, Daniel. Chapter 2: “The Beach Boys’ Experimental Music.” *Understanding Rock: Essays in Musical Analysis*. John Covach and Graeme M. Boone, eds. New York: Oxford University Press, 1997. (2)
- Headlam, Dave. Chapter 3: “Blues Transformations in the Music of Cream.” *Understanding Rock: Essays in Musical Analysis*. John Covach and Graeme M. Boone, eds. New York: Oxford University Press, 1997. (5)
- Holm-Hudson, Kevin. Chapter 5: “A Promise Deferred: Multiply Directed Time and Thematic Transformation in Emerson Lake and Palmer’s ‘Trilogy.’” *Progressive Rock Reconsidered*. Kevin Holm-Hudson, ed. New York: Routledge, 2002. (8)
- Hubbs, Nadine. Chapter 1: “The Imagination of Pop-Rock Criticism.” Introduction. *Expression in Pop-Rock Music: A Collection of Critical and Analytical Essays*. Walter Everett, ed. New York: Garland, 2000. (1)

- Karl, Gregory. Chapter 6: “King Crimson’s *Larks’ Tongues in Aspic*: A Case of Convergent Evolution.” *Progressive Rock Reconsidered*. Kevin Holm-Hudson, ed. New York: Routledge, 2002. (8)
- Kramer, Lawrence. Chapter 1: “Prospects: Postmodernism and Musicology.” *Classical Music and Postmodern Knowledge*. Berkeley: University of California Press, 1995. (1)
- Krims, Adam. Chapter 1: “Music Analysis and Rap Music.” *Rap Music and the Poetics of Identity*. Cambridge: Cambridge University Press, 2000. (1)
- Kruse, Holly. “In Praise of Kate Bush.” From “Part Seven: Reading the Stars.” *On Record: Rock, Pop, and the Written Word*. Simon Frith and Andrew Goodwin, eds. New York: Pantheon, 1990. (12)
- Macan, Edward. Chapter 2: “The Progressive Rock Style: The Music.” Chapter 3: “The Progressive Rock Style: The Visuals.” Chapter 4: “The Progressive Rock Style: The Lyrics.” Excerpt from Chapter 5: “Four Different Progressive Rock Pieces.” (We will consider the first two.) *Rocking the Classics: English Progressive Rock and the Counterculture*. Oxford: Oxford University Press, 1997. (6, 9)
- Martin, Bill. Excerpts from “Part 2: Perpetual change: The ‘main sequence’ from *The Yes Album* to *Going for the One*.” *Music of Yes: Structure and Vision in Progressive Rock*. Peru, IL: Open Court, 1996. (6, 9)
- McClary, Susan. Chapter 2: “Thinking Blues.” *Conventional Wisdom: The Content of Musical Form*. Berkeley: University of California Press, 2000. (5)
- Mellers, Wilfrid. Excerpt from Chapter 3: “Revolvers in Penny Lane and Strawberry Fields.” Chapter 4: “Sgt. Pepper and the Lonely Hearts.” Both from “Part Two: Contest and Death” of *Twilight of the Gods: The Beatles in Retrospect*. London: Faber & Faber, 1973. (2-3)
- Middleton, Richard. Chapter 1: “‘Roll over Beethoven’? Sites and soundings on the music-historical map.” *Studying Popular Music*. Milton Keynes: Open U. Press, 1990. (2, 4-5)
- Moore, Allan F. Excerpts from *Rock: The Primary Text – Developing a Musicology of Rock*. Buckingham: Open University Press, 1993. (1)
- Moore, Allan F. *The Beatles: Sgt. Pepper’s Lonely Hearts Club Band*. Cambridge Music Handbooks. Cambridge: Cambridge University Press, 1997. (3)
- Morris, Mitchell. “Kansas and the Prophetic Tone.” *American Music*. Spring 2000. (11)
- Negus, Keith. Chapter 5: “Histories.” *Popular Music in Theory: An Introduction*. Hanover, NH: Wesleyan University Press, 1997. (Originally published in 1996.) (3)
- Sheinbaum, John J. Chapter 1: “Progressive Rock and the Inversion of Musical Values.” *Progressive Rock Reconsidered*. Kevin Holm-Hudson, ed. New York: Routledge, 2002. (6)

- Spicer, Mark S. Chapter 4: “Large-Scale Strategy and Compositional Design in the Early Music of Genesis.” From “Style Studies in Progressive Rock and Jazz-Rock Fusion.” *Expression in Pop-Rock Music: A Collection of Critical and Analytical Essays*. Walter Everett, ed. New York: Garland, 2000. (10)
- Tamm, Eric. Excerpts from *Robert Fripp: From King Crimson to Guitar Craft*. Boston: Faber & Faber, 1990. (8)
- von der Horst, Dirk. Chapter 8: “Precarious Pleasures: Situating ‘Close to the Edge’ in Conflicting Male Desires.” *Progressive Rock Reconsidered*. Kevin Holm-Hudson, ed. New York: Routledge, 2002. (9)
- Walser, Robert. Chapter 3: “Eruptions: Heavy Metal Appropriations of Classical Virtuosity.” *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. Hanover, NH: Wesleyan University Press, 1993. (11)
- Whiteley, Sheila. Chapter 3: “The Beatles.” *The Space Between the Notes: Rock and the Counter-Culture*. New York: Routledge, 1992. (3)

**Listening** (available on reserve in the Music Library); continued on page 6

Week 02 (Sept. 11)

1. Presley, Elvis—“Milkcow Blues Boogie” M 1630.18 P934 S9 1987 *The Sun Sessions*  
—“Heartbreak Hotel” M 1630.18 P934 N86 1987 *The Number One Hits*
2. Lewis, Gary and the Playboys  
—“This Diamond Ring” M 1630.18 B599 1993 *Billboard Top Rock 'N' Roll Hits, 1965*
3. Pickett, Wilson  
—“In the Midnight Hour” M 1630.18 P635 E9 1993 *The Exciting Wilson Pickett*
4. Beach Boys, the—“Good Vibrations”/etc. from *Smiley Smile* and *Smile*. Bowman CDA
5. The Beatles, the—“Penny Lane” and “Strawberry Fields Forever”  
M 1739.18 B369 M34 1987 *Magical Mystery Tour*

Week 03 (Sept. 18)

1. Beatles, the  
—*Sgt. Pepper's Lonely Hearts Club Band* (complete) M 1739.18 B369 S4 1987

Week 04 (Sept. 25)

1. Jimi Hendrix—“Little Wing” M 1630.18 H46 E97 1997 *Experience Hendrix*
2. Procol Harum—“A Whiter Shade of Pale” M 1630.18 B585 1984 *The Big Chill*
3. Pink Floyd—“Astronomy Domine”/“Careful with That Axe, Eugene” Bowman CDA

[continued on page 6 with Week 05 and Weeks 08-12]

Week 05 (Oct. 2)

1. Smith, Bessie  
—“St. Louis Blues” M 1630.18 S643 B45 1986 *Great Original Performances*  
—“Thinking Blues” M 1630.18 S643 B52 1989 *The Collection*
2. Johnson, Robert  
—“Cross Road Blues” M 1630.18 J68 C737 1990 *The Complete Recordings*
3. Howlin’ Wolf—“Spoonful” M 1630.18 H872 M63 1988 *Moanin’ and Howlin’*
4. Cream—“Crossroads”/“Spoonful” M 1630.18 C899 V4 1995 *The Very Best of Cream*

Week 08 (Oct. 23)

1. Emerson, Lake & Palmer  
—“Tarkus”/“Trilogy” M 1741.18 E53 B47 1994 *The Best of ELP*
2. King Crimson—Larks’ Tongues in Aspic, Pts. 1 and 2, *Larks’ Tongues in Aspic* (TBA)  
—“Starless,” *Red* (TBA)

Week 09 (Oct. 30)

1. Yes—“Close to the Edge” M 1741.18 Y47 C64 1990 *Close to the Edge*
2. Genesis—“Supper’s Ready” M 1630.18 G34 F6 1994 *Foxtrot*

Week 10 (Nov. 6)

1. Deep Purple—“Highway Star” M 1630.18 D342 M3 1990 *Machine Head*
2. Led Zeppelin—“Stairway to Heaven” M 1630.18 L472 L4 1995 *Led Zeppelin (IV)*  
—“Kashmir” M 1630.18 L472 P49 1990Z *Physical Graffiti*
3. Rush—“Working Man”/“Anthem”/“Bastille Day” M 1679.18 R952 C49 1990 *Chronicles*

Week 11 (Nov. 13)

1. Rush—“2112” (complete), *2112* (TBA)  
—“Xanadu”/“Cygnus X-1,” *A Farewell to Kings* (TBA)  
—“Hemispheres”/etc., *Hemispheres* (TBA); 2 tracks (not title track) on *Chronicles*  
—“The Spirit of Radio”/etc., *Permanent Waves* (TBA); “TSOR”/“Freewill” on *Chr*
2. Kansas—“Carry On Wayward Son”/“The Wall”/“Dust in the Wind”  
M 1630.18 K365 B47 1999 *The Best of Kansas*

Week 12 (Nov. 20)

1. Van Halen—“Eruption” M 1630.18 V216 V217 1990 *Van Halen (I)*
2. Ozzy Osbourne—“Suicide Solution,” *Tribute*, live (TBA)
3. Malmsteen, Yngwie—“Black Star,” *Rising Force* (TBA)
4. Rush—excerpts from *Chronicles* (see above) M 1679.18 R952 C49 1990
5. Kate Bush—excerpts from *The Whole Story* M 1741.18 B87 W5 1986
6. Tori Amos—“Crucify” M 1630.18 A524 L5 1991 *Little Earthquakes*