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”)

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)


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*