MUSC125: MUSIC AND DOWNTOWN NEW YORK, 1950-1970
FALL 2010

Instructor: Eric Charry, MS201, ext. 2579, echarry@wesleyan.edu
Course hours: Tuesday and Thursday, 1:10pm to 2:30pm, Olin327B
Office hours: TBA and by appointment
Course websites: http://musc125.blogs.wesleyan.edu and https://moodle.wesleyan.edu

Syllabus

Course Description: This course will explore the history and simultaneous flourishing of four distinct music communities that inhabited and shaped downtown New York during two particularly rich decades in American culture: Euro-American experimentalists, an African American jazz-based avant-garde, blues and folk revivalists, and Lower East Side rock groups. Much of the course will be devoted to understanding their points of convergence and divergence, especially in conversation with broader currents of the time, such as the civil rights movement and related notions of freedom, shifting youth subcultures, and avant garde aesthetics. We will read about and listen to recordings of a wide variety of musicians, view a broad cross section of film from the era, identify aesthetic and cultural trends, and study the local industry that supported them.

Required books (available at Broad St. Books, 45 Broad Street—at corner of William St., 347-1194)
All other readings are on Olin library online electronic reserve (ERes).

Online resources
https://moodle.wesleyan.edu
http://musc125.blogs.wesleyan.edu (class website)
Smithsonian Global Sound, available through moodle or via the Indexes and Databases page of the Olin online catalog

Course Requirements
Reading: Reading the required book, articles, and chapters (online at ERes) is required as indicated in the syllabus and announced each class. Each class several students will help lead discussion of the reading.

Listening: Recordings will be available for online listening via ERes. Additionally, audio and video links will be used extensively on the course blog. Students should listen to and study the pieces discussed in each class.

Writing: One essay (5-7 pages) on each of the four genres covered (folk, jazz, experimental, rock), totaling four essays for the semester. The topics are to be chosen in consultation with the instructor. Complete citations and/or footnotes should be given for all of the sources used in your papers. Websites may be used for research and should be fully cited.

Oral Presentations: Students will give one group presentation and one solo presentation to the class.

Attendance Policy: Consistent class attendance is required and students are expected to arrive on time. Any problems should be discussed with the instructor as unexcused absences will result in a lowered grade. Please keep cell phones turned off while in class.

Class trip: The class will take a walking tour of downtown New York on a Sunday (date to be determined).

Grades: Your grade will be primarily determined by the four essays (15% each) and the two class presentations (20% each). Class participation will also be factored in.
# SCHEDULE OF CLASS WORK
(Subject to change)

<table>
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<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Texts</th>
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<tr>
<td>Week 1</td>
<td>Tues. 9/7</td>
<td>Introduction to the course</td>
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<td>Thurs. 9/9</td>
<td>GEOGRAPHY, HISTORY, SOURCES</td>
<td>Wetzsteon (2002: ix-xvii, 1-14)</td>
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<td>McNamara (1993: 308-319)</td>
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<td>Miles (1993: 165-179)</td>
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<td>Sandler (1993: 320-332)</td>
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<td>Week 2</td>
<td>Tues. 9/14</td>
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<td>Thurs. 9/16</td>
<td>FOLK REVIVAL</td>
<td>Van Ronk and Wald (2005)</td>
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<td>Week 3</td>
<td>Tues. 9/21</td>
<td>FOLK REVIVAL</td>
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<td>Thurs. 9/23</td>
<td>FOLK REVIVAL</td>
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<td>Week 4</td>
<td>Tues. 9/28</td>
<td>FOLK REVIVAL</td>
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<td>Litweiler (1992: 77-84, 90-94, 103-107)</td>
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<td>Spellman (1966: 6-27, 36-37, 67-68)</td>
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<td>Wakefield (1992: 298-318)</td>
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<td>Week 5</td>
<td>Tues. 10/5</td>
<td>JAZZ</td>
<td>PAPER #1 DUE</td>
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<td>Thurs. 10/7</td>
<td>JAZZ</td>
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<td>Week 6</td>
<td>Tues. 10/12</td>
<td>JAZZ</td>
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<td>Thurs. 10/14</td>
<td>MIDTERM GROUP PRESENTATIONS</td>
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<td>Week 7</td>
<td>Tues. 10/19</td>
<td>FALL BREAK (no class)</td>
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<td>Thurs. 10/21</td>
<td>MIDTERM GROUP PRESENTATIONS</td>
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Week 8
Tues. 10/26 EXPERIMENTAL MUSIC
Johnson (2002: 1-15)
Bernstein (2002: 113-133)
Nicholls (1998: 517-534)

Thurs. 10/28 EXPERIMENTAL MUSIC
PAPER #2 DUE

Week 9
Tues. 11/2 EXPERIMENTAL MUSIC

Thurs. 11/4 EXPERIMENTAL MUSIC

Week 10
Tues. 11/9 ROCK UNDERGROUND
Heylin (1993/2005: xi-xv, 3-31)
Willis (1979/1997: 70-81)
Henderson (1981: 68-81)
Sanders (1994a, 1994b)

Thurs. 11/11 ROCK UNDERGROUND
PAPER #3 DUE

Week 11
Tues. 11/16 ROCK UNDERGROUND

Thurs. 11/18 ROCK UNDERGROUND

Week 12
Tues. 11/23 FINAL PRESENTATIONS

Thurs. 11/25 THANKSGIVING BREAK (no class)

Week 13
Tues. 11/30 FINAL PRESENTATIONS

Thurs. 12/2 FINAL PRESENTATIONS

Week 14
Tues. 12/7 FINAL PRESENTATIONS

Thurs. 12/9 FINAL PRESENTATIONS

PAPER #4 DUE: 9:00am Saturday December 18
Bibliography

Beard, Rick and Leslie Cohen Berlowitz (eds.)

Banes, Sally

Bernstein, David

Cantwell, Robert

Dylan, Bob

Henderson, David

Heylin, Clinton

Johnson, Steven

Jones, Hettie

Jones, Leroi (aka Amiri Imamu Baraka)

Kostelanetz, Richard

Litweiler, John

McNamara, Brooks

Miles, Barry

Nicholls, David

Sandler, Irving

Sanders, Ed
1994a Notes to The Fugs First Album, (reissue of The Village Fugs), Fantasy, FCD-9668-2.
1994b Notes to The Fugs (reissue of The Fugs Second Album), Fantasy, FCD-9669-2.

Saul, Scott

Spellman, A. B.

Szwed, John
Van Ronk, Dave and Elijah Wald  

Wakefield, Dan  

Wetzsteon, Ross  

Willis, Ellen  