

21M.295 Exam 2 Guide (Fall 2014)

The second exam will cover Starr and Waterman Chapters 8-15; that is, the reading and listening assignments from Sessions 11-22. It will consist of 3 sections: Terms, Listening, and Short Answer.

TERMS. You will be asked to choose from a list of terms. Please provide a coherent description and *example from our assigned listening* if the term is directly related to a work or style. For example, “disco” requires an example, whereas “MP3” does not need one. I will choose from the list of Key Terms at the end of each chapter in our text (pp. 282, 321, 367, 407, 443, 489, 541, 565). Remember, there is a glossary at the end of the text! (3 points each)

LISTENING. You may be asked to identify the assigned listening by composer or performer, title, and genre or style. There may be follow-up questions that ask you to discuss musical features of the work (form, instrumentation, melody, etc.) and cultural context. There will be selections of “unknown listening” (works not on the assigned listening) in which you will identify the general style or genre and support your choice by discussing the musical features of the piece. In the case of unknown listening, excerpts played will be 1 – 3 minutes in length. For assigned listening, excerpts will be 30 – 60 seconds. (6-8 points each)

SHORT ANSWER. I will choose 1 or 2 questions from the topics below. You do not need to write in full sentences, sometimes an outline or bullet-point list is a more efficient method to organize your answer. If you are more comfortable writing in an essay format, that is OK too. (8 points each)

For this section only, you may bring notes on one 8 ½ x 11 piece of paper to consult during the test, so prepare these in advance.

1. One way to describe the history is through specific individuals (once called the “great man” theory). Apply this concept to the history of pop music since 1950 by choosing 6 “greats” (any combination of performers, bands, song writers, producers) in American pop. Using their careers and works, write or outline a brief history of American pop from 1950-2000.
2. American popular music has often been the prism through which social issues are viewed. Choose 3 of the following song pairs and discuss how each pair presents and represents the topic with which it is associated. Consider the text and its musical setting in discussing how the song positions itself in relation to the issue and how each song reflects the specific time in which it was written.

“Hoochie Coochie Man” and “U.N.I.T.Y.”	(Sexual identity)
“The Message” and “Like a Rolling Stone”	(Economic identity)
“Smells Like Teen Spirit” and “Blowin’ in the Wind”	(Generational identity)
“Mama He Treats Your Daughter Mean” and “Nowhere to Stand”	(Abuse)

3. Throughout the history of western music, composers have borrowed music from other composers. When discussing this, music scholars have used the terms “emulation, homage, or competition.” This concept can be applied to covers in American pop music as well. Choose 3 of the following songs and their covers. First compare the original and cover musically (instrumentation, expression/mood, form, text, vocal style, etc.). Then using this information, consider whether the cover of each pair is emulation, homage, competition or a blend of the three.

“Shake, Rattle and Roll”	Joe Turner and Bill Haley and the Comets
“Sh-Boom”	The Chords and The Crewcuts
“Mystery Train”	Herman “Little Junior” Parker and Elvis Presley
“All Along the Watchtower”	Bob Dylan and Jimi Hendrix
“Crossroad Blues”	Robert Johnson and Cream

4. Beginning in the 1970s, pop music began to fragment into a variety of styles. Choose 6 styles from the list below and, using the assigned listening and reading, show how these various styles relate to the Three Streams of American Popular Music introduced at the beginning of the semester.

Punk rock	Synth-pop	Disco
Southern rock	Funk	Soul
Hip-hop	Alternative rock	Latin soul
Salsa	Heavy metal	Motown

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