

ARTS 617: MUSIC AND DOWNTOWN NEW YORK, 1950-1970

Wesleyan University GLSP, Spring 2012

Syllabus (DRAFT 11/30/11)

Instructor: Eric Charry, MS201, 685-2579, echarry@wesleyan.edu
Course hours: Special Schedule: Saturday & Sunday January 14-15;
trip to NY on Sunday January 22; Saturday January 28 and February 18
Room: MS301
Office hours: TBA and by appointment
Course website: moodle.wesleyan.edu and musc125.blogs.wesleyan.edu

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 a wide variety of musicians, listen to recordings, identify aesthetic trends, and study the local industry that supported them. This will include examining the catalogs of record labels, analyzing the environments and bookings of coffee houses, clubs, and concert spaces, and reading primary local sources.

Required book (available at Broad St. Books, 45 Broad Street—at corner of William St., 347-1194)
Dave Van Ronk and Elijah Wald. 2005. *The Mayor of MacDougal Street: A Memoir*. Cambridge, MA: Da Capo.
ISBN: 0306814072; 9780306814075.

All other readings are on Olin library online electronic reserve (ERes).

Smithsonian Global Sound, available through our Blackboard or via the Indexes and Databases page of the Olin online catalog (<http://wesleyan2.classical.com/>).

Course Requirements

Reading: Reading the articles and chapters is required as indicated in the syllabus and announced each class.

Listening: Recordings will be available for online listening (go to the library Course Reserve page and connect to ERes). Additionally, we will make extensive use of the Smithsonian Global Sound website, which contains the complete Folkways catalog online (there is a link from our Blackboard site). Students should listen to and study the pieces discussed in each class.

Writing: One midterm essay (5-7 pages) and one final essay (10-12 pages) on two of the four genres covered (folk, jazz, experimental, rock). 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, but they should be fully cited. Also informal moodle postings on the reading.

Oral Presentations: Students will give an oral presentation based on their midterm paper or final paper.

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

Grades: Your grade will be primarily determined by the two essays, class participation, and oral presentation.

SCHEDULE OF CLASS WORK

(Subject to change)

Week 1

Sat. 1/14

Introduction to the course

Wetzsteon (2002: ix-xvii, 1-14)

Miles (1993: 165-179)

Sandler (1993: 320-332)

FOLK REVIVAL

Van Ronk and Wald (2005)

Dylan (2004: 15-22, 243-248, 261-264, 272-288)

Cantwell (1996: 282-297, 308-310, 323-333, 345-349)

Sun. 1/15

JAZZ

Jones/Baraka (1961: 69-80; 1962: 21-24; 1963: 92-98)

Szwed (1998: 183-185, 190-191, 193-198, 202-211, 218-237, 243, 253-256, 262-266)

Litweiler (1992: 77-84, 90-94, 103-107)

Spellman (1966: 6-27, 36-37, 67-68)

Saul (2003: 10-25, 99-106, 271-283)

Jones (1990: 33-37, 172, 187-189)

Wakefield (1992: 298-318)

ROCK UNDERGROUND

Heylin (1993/2005: xi-xv, 3-31)

Willis (1979/1997: 70-81)

Henderson (1981: 68-81)

Sanders (1994a, 1994b)

Kostelanetz (1995: Introduction, Two, Rock, Claudia Dreyfus on East Village Other)

Week 2

Sun. 1/22

TRIP TO NY

Week 3

Sat. 1/28

EXPERIMENTAL MUSIC

Banes (1993: pages TBA)

Johnson (2002: 1-15)

Bernstein (2002: 113-133)

MIDTERM PAPER DUE: Monday February 6, 2012

Week 4

Sat. 2/18

ORAL PRESENTATIONS

FINAL PAPER DUE: Monday March 12, 2012

Bibliography

- Beard, Rick and Leslie Cohen Berlowitz (eds.)
 1993 *Greenwich Village: Culture and Counterculture*. New Brunswick, NJ: Rutgers University Press.
- Banes, Sally
 1993 *Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body*. Durham: Duke University Press.
- Bernstein, David
 2002 "John Cage and the Aesthetic of Indifference," in Steven Johnson (ed.), *The New York Schools of Music and Visual Arts*. New York: Routledge, 113-133.
- Cantwell, Robert
 1996 *When We Were Good: The Folk Revival*. Cambridge, MA: Harvard University Press.
- Dylan, Bob
 2004 *Chronicles*. Vol. 1. New York: Simon and Schuster.
- Henderson, David
 1981 *'Scuse Me While I Kiss the Sky: The Life of Jimi Hendrix*. New York: Bantam.
- Heylin, Clinton
 1993 *From the Velvets to the Voidoids: A Pre-Punk History for a Post-Punk World*. New York: Penguin. New ed. 2005, Chicago: Chicago Review Press.
- Johnson, Steven
 2002 "Introduction: A Junction at Eighth Street," in Steven Johnson (ed.), *The New York Schools of Music and Visual Arts*. New York: Routledge, 1-15.
- Jones, Hettie
 1990 *How I Became Hettie Jones*. New York: Grove Press.
- Jones, Leroi (aka Amiri Imamu Baraka)
 1961 "The Jazz Avant Garde," *Metronome*. In Jones/Baraka (1967: 69-80).
 1962 "Minton's," in Jones/Baraka (1967: 21-24).
 1963 "New York Loft and Coffee Shop Jazz," *Downbeat*. In Jones/Baraka (1967: 92-98).
 1967 *Black Music*. New York: William Morrow.
- Kostelanetz, Richard
 1995 *The Fillmore East: Recollections of Rock Theater*. With photographs by Raeanne Rubenstein. New York: Schirmer.
 2003 *Soho: The Rise and Fall of an Artist's Colony*. New York: Routledge.
- Litweiler, John
 1992 *Ornette Coleman: A Harmolodic Life*. New York: William Morrow. Reprinted by Da Capo, 1994.
- McNamara, Brooks
 1993 "'Something Glorious': Greenwich Village and the Theater," in Beard and Berlowitz (eds.), 308-319.
- Miles, Barry
 1993 "The Beat Generation in the Village," in Beard and Berlowitz (eds.), 165-179.
- Rockwell, John
 1988 "New York's Music," in Leonard Wallock (ed.), *New York: Culture Capital of the World, 1940-1965*, New York: Rizzoli, 213-236.
- Sandler, Irving
 1993 "Avant Garde Artists of Greenwich Village," in Beard and Berlowitz (eds.), 320-332.
- 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
 2003 *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties*. Cambridge, MA: Harvard University Press.
- Spellman, A. B.
 1966 *Four Lives in the Bebop Business*. New York: Pantheon. Reprinted with new Introduction, 1985, New York: Limelight; new edition and Introduction, 2004, published as *Four Jazz Lives*, Ann Arbor: University of Michigan Press.

Szwed, John

1998 *Space is the Place: The Lives and Times of Sun Ra*. New York: Da Capo.

Van Ronk, Dave and Elijah Wald

2005 *The Mayor of MacDougal Street: A Memoir*. Cambridge, MA: Da Capo.

Wakefield, Dan

1992 *New York in the Fifties*. New York: Houghton Mifflin.

Wallock, Leonard

1988 "Introduction," in Wallock (ed.), *New York: Culture Capital of the World, 1940-1965*, New York: Rizzoli, 8-15.

Wetzsteon, Ross

2002 *Republic of Dreams: Greenwich Village, The American Bohemia, 1910-1960*. New York: Simon and Schuster.

Willis, Ellen

1979 "Velvet Underground," in Greil Marcus (ed.), *Stranded: Rock and Roll for a Desert Island*, New York: Knopf. Reprinted in Albin Zak (ed.), *The Velvet Underground Companion: Four Decades of Commentary*, 1997, New York: Schirmer, 70-81.