Developing a new text for Music 304 at Iowa State University and measuring its viability

Ryan Dean Sheeler

Iowa State University

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Developing a new text for Music 304 at Iowa State University and measuring its viability

by

Ryan Dean Sheeler

A thesis submitted to the graduate faculty
in partial fulfillment of the requirements for the degree of
MASTER OF ARTS

Major: Interdisciplinary Graduate Studies
(Arts and Humanities)

Program of Study Committee:
David Stuart, Major Professor
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Iowa State University
Ames, Iowa
2006

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This is to certify that master’s thesis of

Ryan Dean Sheeler

has met the thesis requirements of Iowa State University

Signatures have been redacted for privacy
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ABSTRACT

From Bakersfield to Beale Street: A Regional History of American Rock 'n' Roll is the title of a new textbook by David Stuart and Ryan Sheeler, published in 2006 in an initial run by Kendall-Hunt Publishing in Dubuque IA. In the fall of 2004, Stuart and Sheeler received a preliminary agreement from Kendall-Hunt to create this new textbook. This book explores the development of rock music by looking at important regional centers in the first half of the Twentieth Century. This approach represents a unique niche in the study of rock music. By focusing on the regional elements of American rock music, students and scholars will find this new approach engaging and we expect that teachers will adopt the new text. The authors believe that a study of regional influences in rock will enhance student ability for critical thinking and listening, as well as quantifying the diversity issues inherent in the music.

The goal of this thesis is to study the classroom viability of the text during its first release and use in the spring of 2006. The study will examine the creation, development, implementation, and evaluation of the textbook project, and will gather data to measure the book's acceptance by students during its initial run.
CHAPTER 1: INTRODUCTION

“Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to include music of our time in its rich variety, including current teenage popular music, avant-garde music, American folk music, and the music of other cultures.” - Tanglewood Symposium, 1967 (Choate, 139).

I. Rationale and Research Question

Popular music in America has a long and varied history. From patriotic songs, Native-American chants, folk songs, and African-American “field hollers” and spirituals, the United States has vernacular musical traditions that have long been defining elements of the culture. The 1967 Tanglewood Symposium, with the theme “Music in American Society,” analyzed the role of music in arts education and concluded that music of all styles had an important place in the curriculum. Consequently, from the 1970s to the present, educators and educational institutions at all levels have begun to include American popular/vernacular music in their music curricula.

This thesis will focus on evaluating the effectiveness of a new textbook entitled From Bakersfield to Beale Street: A Regional History of American Rock ‘n’ Roll that David Stuart and I are developing in conjunction with Kendall-Hunt Publishing. This text takes the point-of-view that American ‘rock music’ is a strong reflection of the “melting-pot” concept of American culture. This concept, a view held by many Americans since the founding of the nation, is characterized by the importance of a national cultural unity, formed out of widely diverse cultural influences. Our new textbook takes the point-of-view that ‘rock music’ developed from distinct regional centers, each with a particular cultural identity and flavor. In this thesis, I will present evidence that our new textbook is an effective teaching tool for this topic. To help ascertain the classroom effectiveness of this ‘first run’ of the text, we
gathered data from an in-class survey that I designed. We administered this survey in our Music 304 class at the conclusion of spring semester 2006. A discussion of the survey and a complete analysis of the data will follow. I also will include an analysis of other data gathered from the Music 304 class, as well as from a literature study of research on popular music pedagogy. I also discuss the textbook’s development, and focus on the implementation of the text in its first semester of use. In addition, I examine various approaches to teaching popular music and compare a representative sample of texts in the field to our new book. Through analysis of the evaluative instruments above, I will show evidence that supports the premise that studying regional musical styles is a most effective way to study the origins of rock music. (Refer to the Appendix for information concerning Music 304, the course in which we tested the new text).

In the past 100 years, American Popular music, in its many genres, has become an important aesthetic and cultural force. Since the 1940s, the development of rock music is due in large part to the widening influence of African-American music, and the proliferation of musical mass media in the form of recordings, radio, and television, etc. Music of white Americans such as folk, country and pop, was also highly influential in the development of rock music. In the late 1940s and into the 1950s many disparate American musical styles came together to form what is known as rock ‘n’ roll. At first, many people did not think rock music would last through the 1950s. However, rock has lasted for more than 50 years now, and one can trace many of its contributing influences even further back than that. Central to our argument, rock music also contains many rich regional influences that make up our country’s musical culture. The people who created, and are still creating, American rock music represent a variety of backgrounds and cultures. By focusing our textbook on
important American regional influences, Stuart and I hope to offer a new approach to teaching and learning about rock music. It is our hope that this approach will in turn help to make rock music even more relevant to our students through emphasis on the “melting-pot” concept; a concept so important to the way Americans have traditionally understood themselves.

II. Book Project Background

The initial draft of From Bakersfield to Beale Street is eleven chapters in length, and instead of following a strict genre/chronological format, it traces the development of rock music sources in numerous regional centers, such as Detroit, Memphis, Los Angeles, St. Louis, Nashville, New York, and New Orleans. The book features important discussion questions that students may use in group-study situations. The book also features an interactive listening guide with audio musical examples for each chapter.

Streamwaves/Rhapsody (www.streamwaves.com) is an online music sharing service. Streamwaves has teamed with our publisher to provide audio music streaming through the internet as an academic service to educators. At present, Streamwaves has a music library of some 500,000 individual pieces of music in a large number of styles. We are using this service in conjunction with our text, to enhance delivery of the course content. Each chapter in the text contains references to specific pieces of music (approximately 10-14 per chapter) chosen from some of the greatest popular rock music songs of each era.

The target population for From Bakersfield to Beale Street consists of post-secondary students in the 18-22 year-old range (those we normally teach in Music 304). Our Music 304 students come from many divergent study disciplines. A few are music majors or minors, but most are not. We expect that most of the students of our target population listen to rock
music regularly. These students were born into the rock music era; that is, they have grown up with rock music, and it is an integral part of their lives. They already have an interest in this style, and exemplify a wide range of backgrounds and listening habits. As we will see when we discuss the survey results, these students are eager to learn about more about rock music, and seem to be very receptive to the new approach.
CHAPTER 2 — LITERATURE REVIEW

In this chapter, I will review some of the most important literature concerning rock music and its pedagogy in order to compare other approaches of organization and content with those we employ our text. It is obvious that teachers must deal with many instructional and philosophical questions when choosing a proper textbook. Issues such as writing style, content delivery, and point-of-view are some of the most important criteria in making a good textbook choice. In fact, there are many resources and texts that an instructor can use when planning and teaching a class on rock music. We have carefully considered all of these parameters while developing our new textbook. This section will examine a cross-section of rock music textbooks, and among them, the book we formerly used in Music 304. To conclude this section, I will also present a brief discussion of our new book, and I will set forth our specific approaches and intentions for the text.

I. Pedagogy and Instructional Issues

A. Robert Cutietta: Popular Music: An Ongoing Challenge

Instructors must be mindful about why they wish to include popular music in the curriculum. “We have included popular music in the curriculum for all the wrong reasons. Article after article, book after book, speaks to the issue of using pop music only for social ends or as a ‘bait-and-switch’ technique to get the students involved in classical music” (Cutietta 27). The over-arching questions of how to teach popular music and what place it has in the curriculum are beyond the scope of this thesis, but it is relevant to consider these questions momentarily. Cutietta maintains that music educators continue to subject popular music to the same criteria by which we judge classical music. The music educator should
design instructional methods to teach rock music with intellectual integrity, but this music must be evaluated on its own terms (Cutietta 29).

In *From Bakersfield to Beale Street*, (see Part II below) we try to do just that. The first two chapters are dedicated to setting forth our argument about rock music’s regional influences and then discussing popular song types and their structures. Our text discusses at length, how particular regional cultures directly influenced the music of those regions (e.g., Memphis, Nashville, Chicago, Philadelphia, etc.).

B. Larry Ford: *Geographic Factors in Rock and Roll Music.*

Rock music has definite regional and socio-economic influences that inform the study of the genre. These influences are especially relevant given current trends in multi-cultural education. Rock music is a vivid manifestation of the country’s varied ethnic, social, and geographical composition. Larry Ford, Professor of Geography at San Diego State University, strongly describes this phenomenon. Regional ethnic, popular, and vernacular music styles in the U.S. were combined to form rock music in the 1950s. In his research, Ford shows how both social class and regional musical influences caused rock music to develop. New York’s ‘Tin Pan Alley’ songs represented the East Coast’s white, upper-class society. The lyrics of these songs reflected this subculture with its “moon-June-spoon-croon” type of rhyme scheme. On the other hand, blues, country, and folk music typically came out of the South, near South, and Midwest, where life was lived quite differently. In these areas of the country, poverty and social issues (e.g. race relations) were more prevalent (Ford 458).

As African-American workers and their families began to move north to cities like Memphis, St. Louis, Kansas City and Chicago, the white and black cultures began to mix more frequently (Ford 459-60). Soon the musical styles of country, blues, folk, Gospel, and
pop began to combine. Chuck Berry, one of rock’s early greats, was a black ‘rhythm-and-blues’ artist who had an affinity for country music. Elvis Presley was born in a lower-class section of Tupelo, Mississippi. Presley came from a country, bluegrass, and Gospel background, but also had great interest in the black musical artists of his day. In the summer of 1954, Elvis combined these styles in a spontaneous fashion during a recording session at Sun Studios in Memphis. His energized versions of “That’s Alright, Mama” (by Arthur “Big Boy” Crudup) and “Blue Moon of Kentucky” (Bill Monroe) essentially started the rock genre. (NOTE: In our book, we also comment on several other artists and venues during the same period of time that contributed to the start of rock ‘n’ roll.)

In recent years, literature on rock music has tended to gloss over the importance of regional influences. Stuart and I agree that students should study regional musical influences in order to better understand the genesis of rock music. We believe that this approach leads to increased student engagement with and understanding of rock ‘n’ roll.

C. D. Randolph Love: Design and Teach a Popular Music Class

The most important question in teaching popular music is how does one do it? Popular music pedagogy is a largely unexplored area in terms of college education coursework and training. “As with any music course you teach, you will want your presentation of materials to reflect a variety of approaches, including lecture, discovery, questioning, reading, active listening, learning centers, class projects, and the viewing of films” (Love 47). Employing these multiple approaches can have a positive impact on the instructor’s effectiveness in teaching popular music. In particular, listening to and experiencing actual music is vital in a music course. Since rock music reflects our society so significantly (Love 49), students tend to invest themselves deeply in this music. Instructors
can further channel and intensify students’ interest in rock by employing diverse instructional methods.

Teaching methods for rock music courses can vary greatly, especially if one takes into consideration the basic level of the course (university, community college, high school). *From Bakersfield to Beale Street* employs a variety of teaching/learning approaches. In Music 304, we employ numerous recorded listening examples, multi-media clips, and internet-site information. Our new book also utilizes many such materials.

**II. Comparison of Texts in Field**

There is no shortage of rock music texts available today, and it seems that new titles are published every year. A trip to the local bookstore reveals entire sections of popular music books. The scope of popular music scholarship has grown substantially in the past ten years or so. Popular music texts cover musical, social, textual, experimental, compositional, and archival subject areas. Because rock music has fragmented into many sub-genres since 1970, the number of books and articles on rock is enormous and the list of titles keeps growing with every year.

Stuart and I developed the idea for a new textbook on rock music for several years before starting to write. Of paramount concern to us, was “the point-of-view” —how were we going to make this book unique among the already large numbers of such titles on the market? After thinking at length about what rock music is and how it came about, we formulated a plan to investigate regional styles of early rock music. We wanted to show the development of rock in a light that other authors had not previously considered. We were especially interested in regional vernacular music in America: folk, Gospel, patriotic songs,
blues, Latino, and country music. These styles come from the ethnic populations that make America what it is: the great cultural “melting pot.”

Below is a discussion of several of the best-selling rock music textbooks currently available. These texts cover the topic of rock music from several other standpoints: chronological, social, historical, and/or anecdotal. None of these texts deals primarily with the regional genesis of rock music in America. Some texts do cover regional styles, but none employs regional styles of music and culture as a major focus in the birth of rock.

A. Katherine Charlton text: *Rock Music Styles: A History*

For many years, the textbook used in our Music 104/304 class was Katherine Charlton’s *Rock Music Styles: a History*. This text is a comprehensive account of rock music that covers material up to the turn of the millennium.

The table of contents for *Rock Music Styles: a History* follows here:

Part 1 Roots of Rock Music
- Chapter 1. American Popular Music Before Rock and Roll
- Chapter 2. The Blues Roots of Rock Music
- Chapter 3. Gospel, Rhythm & Blues, Folk, and Country Roots of Rock

Part 2 The Fifties
- Chapter 4. Classic Rockers

Part 3 The Sixties
- Chapter 5. Pop-Styled Rock
- Chapter 6. Soul Styles
- Chapter 7. The British Invasion: The Beatles vs. The Stones
- Chapter 8. The Second Wave of the British Invasion and the American Reaction
- Chapter 9. Folk Rock
- Chapter 10. Psychedelic Rock

Part 4 The Seventies
- Chapter 11. Singer/Songwriters
- Chapter 12. Country and Southern Rock
- Chapter 13. Jazz Rock and Fusion
- Chapter 14. Art Rock
- Chapter 15. Hard Rock and Heavy Metal
- Chapter 16. Glitter and Glam
Our new text is quite different and in some ways superior to the Charlton text. From *Bakersfield to Beale Street* features more listening examples, and more in-depth analyses of regional styles, songs, and song forms. (read more below.)

**B. Paul Friedlander text: *Rock and Roll: a Social History***

Paul Friedlander’s text *Rock and Roll: A Social History* (Westview Press, 1996) is newer text than Charlton’s. This text is a social history in chronological order by decade. The first chapter details the author’s approach to the material with the following outline (pages 4-6):

I. Music  
   a. Ensemble (instrumentation)  
   b. Rhythmic Emphasis  
   c. Vocal style  
   d. Instrumental solo  
   e. Harmonic Structure

II. Lyrics  
   a. Theme  
   b. Message

III. Artist History  
   a. Psychological, social, economic conditions  
   b. Musical history  
   c. Career highlights

IV. Societal Context  
   a. Youth culture/society  
   b. Cultural and political movements  
   c. Music industry

V. Stance  
   a. Elements of artist’s performance and behavior
Friedlander’s text chronicles the first thirty years of rock music. He does not investigate regional influences to any great extent. In fact, this text combines the early influences on rock music into just one chapter. Throughout his text, Friedlander makes direct correlations between the music and society by describing political and cultural influences on rock music’s development. The table of contents for this text is as follows:

- Chapter 1 - If I Were Reading about Rock Music: I would want to keep in Mind…
- Chapter 2 - The Roots of Rock and Roll: I Went Down to the Crossroads
- Chapter 3 - Classic Rockers: The First Generation
- Chapter 4 - Classic Rockers: The Second Generation
- Chapter 5 - Doo-Wop: Street Corner Serenade
- Chapter 6 - The Early Sixties: The Calm Before The Storm
- Chapter 7 - The Beatles: Because the World is Round It Turns Me On
- Chapter 8 - The Rolling Stones: It’s Only Rock and Roll but I Like It
- Chapter 9 - The Who: People Try To Put Us Down
- Chapter 10 - Bob Dylan: Somethin’ Is Happening, but You Don’t Know What It Is
- Chapter 11 - Folk-Rock: So You Want To Be a Rock and Roll Star
- Chapter 12 - Soul Music: R-E-S-P-E-C-T
- Chapter 13 - Motown: Hitsville, U.S.A
- Chapter 14 - The San Francisco Sound: People In Motion
- Chapter 15 - The Guitar Kings: And I Gave Her The Gun
- Chapter 16 - The Seventies: Dazed and Confused
- Chapter 17 - Punk Rock: Buzzsaw Bravado and Shock Politics
- Chapter 18 - The Eighties: The Revolution will be Televised
- Chapter 19 - It’s Only Rock and Roll but I Like It

C. Stuessy/Lipscomb text: Rock and Roll: Its History and Stylistic Development

Rock and Roll: Its History and Stylistic Development by Joe Stuessy and Scott Lipscomb (Prentice-Hall, 2003) is a widely used rock music text. It has a very similar layout to the Friedlander text. A historical/chronological view is present, but the Stuessy text emphasizes musical style over social context. “First we must realize that rock and roll is basically and primarily a musical style. It utilizes the same musical elements (rhythm, pitch, dynamics, form, timbre, etc.) found in all styles of music. How these elements are combined, in what
proportions and with what characteristics, defines rock as a distinct musical style”

(Stuessy/Lipscomb 1). The table of contents for the Stuessy text is as follows:

- Chapter 1 - Introduction (Why Do We Study Rock?)
- Chapter 2 - The Roots of Rock
- Chapter 3 - The Emergence of Rock and Roll
- Chapter 4 - Rock and Roll: Fifties Style
- Chapter 5 - Transition: The Early Sixties
- Chapter 6 - The Beatles
- Chapter 7 - The British Invasion
- Chapter 8 - Folk Music and Folk-Rock
- Chapter 9 - Soul and Motown
- Chapter 10 - San Francisco
- Chapter 11 - Jazz Rock
- Chapter 12 - Art Rock
- Chapter 13 - The Seventies
- Chapter 14 - The Eighties
- Chapter 15 - Recent Developments
- Chapter 16 - An Editorial and an Overview

D. Starr/Waterman text: American Popular Music: the Rock Years

*American Popular Music: the Rock Years* is a new textbook (Oxford University Press, 2006) by Larry Starr and Christopher Waterman. The organization of this text is strictly American in scope from the 1940's through the 1990s. The chapters are chronologically arranged and more inclusive than some other texts. Chapter 1 outlines the authors' point of view for the text in terms of “Themes and Streams of American Popular Music”:

- Theme One: Listening
- Theme Two: Lyrics
- Theme Three: Music and Technology
- Theme Four: The Music Business
- Theme Five: Centers and Peripheries
- Stream One: The European-American Stream
- Stream Two: The African-American Stream
- Stream Three: The Latin-American Stream
While this text does not thoroughly discuss regional emphases, it does take a strongly American stance. The book discusses musical examples within the context of American rock music from a unified point of view (cultural, political, financial, and musical). The chapter outline is as follows:

- Chapter 1 – Theme and Streams of American Popular Music
- Chapter 2 – “Choo Choo Ch’ Boogie”: The Prehistory of Rock ‘n’ Roll, 1945-55
- Chapter 3 – “Rock around the Clock”: Rock ‘n’ Roll, 1954-1959
- Chapter 4 – “Good Vibrations”: American Pop and the British Invasion, 1960s
- Chapter 6 – The 1970s: Rock Music and the Popular Mainstream
- Chapter 7 – Outsiders’ Music: Progressive Country, Reggae, Punk, Funk and Disco, 1970s
- Chapter 8 – The 1980s: Digital Technology, MTV, and the Popular Mainstream
- Chapter 10 – Conclusion

E. David Szatmary text: Rockin’ In Time: A Social History of Rock ‘n’ Roll

David Szatmary’s Rockin’ In Time: A Social History of Rock ‘n’ Roll (Prentice-Hall, 2007) is the one the newest textbooks on the subject. The author uses the standard chronology found in many of the other texts, but with a much more pronounced social point of view. Szatmary relates all of the developments of rock music to the social issues that affected them. The chapter outline is as follows:

- Chapter 1 – The Blues, Rock ‘n’ Roll, and Racism
- Chapter 2 – Elvis and Rockabilly
- Chapter 3 – Dick Clark, Don Kirshner, and the Teen Market
- Chapter 4 – Surfboards and Hot Rods: California, Here We Come
- Chapter 5 – Bob Dylan and the New Frontier
- Chapter 6 – The British Invasion of America: The Beatles
- Chapter 7 – The British Blues Invasion and Garage Rock
- Chapter 8 – Motown: The Sound of Integration
- Chapter 9 – Acid Rock
- Chapter 10 – Fire From the Streets (Soul Music)
• Chapter 11 – Militant Blues on Campus
• Chapter 12 – Soft Sounds of the Seventies
• Chapter 13 – The Era of Excess
• Chapter 14 – Punk Rock and the New Generation
• Chapter 15 – I Want My MTV
• Chapter 16 – The Promise of Rock and Roll
• Chapter 17 – The Generation X Blues
• Chapter 18 – The Rave Revolution and Britpop
• Chapter 19 – The Many Faces of Hip-Hop
• Chapter 20 – Metal Gumbo: Rockin’ in the Twenty-first Century
• Chapter 21 – Music, Politics and Rock Against Bush

F. Stuart/Sheeler text: From Bakersfield to Beale Street

In writing and planning From Bakersfield to Beale Street, we attempted a new approach to the organization of our Music 304 materials. We began this process by analyzing the course content we using based on the Charlton text. We then decided to change our approach in several ways. We started further back in time than Charlton, tracing the roots of rock music back to 1940 and before. We also decreased the scope of our text, limiting it only to American rock music. We then created new listening guides that are more concrete and in-depth than the Charlton text. The overall design of our text is as follows:

• Chapter 1 – Rock Basics: Instruments and Musical Element
• Chapter 2 - Origins (Song Forms and Lyrics)
• Chapter 3 - Expansion (1945-1965)
• Chapter 4 - Whole Lotta Shakin’ Goin’ On: Regional Styles In Rockabilly
• Chapter 5 – What’d I Say?: Regional Styles of Classic Soul
• Chapter 6 – Be My Baby: 60’s Pop-East Meets West
• Chapter 7 – Turn, Turn, Turn: Folk, Country-Rock, and Psychedelic Rock
• Chapter 8 – You’ve Got A Friend: Singer-songwriters
• Chapter 9 – Dixie Chicken: Southern Rock and Jazz-Rock
• Chapter 10 – Now I Want To Sniff Some Glue: Funk, Disco, and Early American Punk
• Chapter 11 – Epilogue: How Did We Get Here?

In some ways, our book borrows elements from the other texts mentioned above. It is most similar to the Starr/Waterman text in that our book has an American-rock only focus.
with a strong emphasis on critical listening, songs, and music technology. We use the titles to particular songs that helped define particular regional styles to name the chapters. As noted above, many rock music texts focus on definitions, genres, and a strict timeline of events. With *From Bakersfield to Beale Street*, we do not focus on any of those. The focus is on regional elements and influences, and using quality songs from post-Tin Pan Alley popular music including pop, rock, blues, country, and folk styles to provide historical and cultural context. The authors have chosen quality songs from each style, regional influence, and era. The book carefully examines an average of 10-12 songs in each chapter with a listening guide for each. The period we cover is approximately 1940-1980. The book generally proceeds in a historical fashion, but it is not necessarily chronological. Sometimes, the book reaches back five or ten years to reinforce a topic or discuss a specific influence. In particular, there is chronological overlapping in chapters 3-6. In keeping with the Biblical statement “there is nothing new under the sun” (Ecclesiastes 1:9), *From Bakersfield to Beale Street* acknowledges that musical recombination is not a new concept in the history of music. The purpose of authoring this new text is to present a novel point-of-view on existing subject matter. It was our desire to make it possible for our students to understand some aspects the development of rock music that had been part of American culture for many years. This thesis will gauge the effectiveness of our new text during the period of its first classroom use.
CHAPTER 3: METHODS

This section will detail the methods used in writing and employing our textbook, followed by a brief discussion about the writing and administrating the evaluative survey.

I. The Textbook Project

From our experience teaching Music 304 (History of Rock ‘n Roll), Stuart and I decided to write a rock-music textbook with a different focus than other available texts (see Chapter 2). Over the course of several years, we freely discussed the book’s direction and the topics we hoped to include in our text, and we began a long list of possible topics, discussion questions, listening examples, etc. After the early “brainstorming” phase, we created a formal five-page outline of the book’s content and order of chapters. In planning this text there were three major issues that we considered:

A. Curriculum
B. Audience
C. Coverage of Material

A. Curriculum

Since the power elite in academe have traditionally considered popular music “vernacular,” it has taken a long time for many professional music educators to accept and recognize the validity of rock music as a subject worthy of study. There are still academic circles where rock music is still not accepted as a valid component of music education. However, this is beginning to change. Businesses of all kinds use popular music in their advertising campaigns. Politicians often use rock songs in their campaigns as a way of connecting with their constituency. An example of this of the Reagan administration’s use of Bruce Springsteen’s “Born In The USA” in the 1980s (Stuart/Sheeler 143-144). Television and radio shows of various types employ rock music in their programming. The common
factor here is populist relevance. Churches are using rock-styled music in their services in place of traditional style and instrumentation because they believe that it is a relevant means to impact modern generations for the churches' message of faith. A noteworthy example is Willow Creek Church in Chicago. Willow Creek has used popular culture, including rock-styled music, to reach all ages and demographics since its start in a suburban Chicago movie theater parking lot in the 1970's (McClymond 180-81). Willow Creek Church now has nearly 20,000 attendees for its numerous services on a 155-acre site. Rock music has made a large impact on American culture through three currents: regional influences in American vernacular music, the rapid proliferation of electronic mass media, and the burgeoning youth culture after 1950. Now, rock music is becoming an important part of music education in the United States.

B. Audience

Who is the intended audience for this text? The immediate answer is students who enroll in our Music 304 course. Beyond that, if the work is to have longevity and a place in the textbook market, it also will need to be adopted by instructors of similar courses in other undergraduate college and university programs. We have designed our book so that community college and/or upper-level high school classes also could easily adopt it. In addition, instructors of middle school and high school general music and music appreciation courses could use our book as a resource.

C. Coverage of Material

As was discussed in Chapter 2, there already are a number of good rock music textbooks on the market. A search in the book section index of Amazon.com reveals 3278 returns for the subject heading of "Rock Music History." Rolling Stone offers a number of
magazine, textbook, reference, and other materials that cover the history of rock music.

Based on how our Music 304 class has evolved, Stuart and I required a text that was more in line with the directions of the course. Thus, we decided to write a new book that focuses on regional influences in the development of rock music. We firmly believe that this text will help students better understand the influences and contexts from which rock music evolved.

II. Teaching and Assessments

Music 304 is a general music elective taken for Humanities credit at Iowa State University. It is a large-lecture format class, with over 180 enrollees. In Music 304, we use standard computer-scored objective tests generated from the materials covered in both the lectures and the text. Course topics and assessment methods discussed below had a direct bearing on the development of our new text.

Units covered in Music 304:

- Popular Song Forms
- Rock Lyrics
- Rock Musical Instruments
- Early rock (blues, rhythm-and-blues, country)
- Surf Music
- 1960s pop – Brill Building, Girl Groups, Phil Spector, et.al.
- Regional Influences of Soul Music (Detroit, Memphis, Chicago, Philadelphia)
- The Beatles and British Invasion
- Bob Dylan and The Band
- Folk/Celtic Music
- Horn Bands/Funk/Ska
- Country-Rock
- Singer Songwriters (James Taylor, Billy Joel, Springsteen, The Eagles, etc.)
- Southern-Rock
- Funk
- Punk Music
- Other topics (decided on a semester-by-semester basis)
Each unit examination in the course includes an aural component in which the students are required to identify specific musical parameters by listening. Some examples are:

- **Song Forms:**
  - AABA Pop Song Form (32-bar pop)
  - 12-bars Blues
  - Verse and Refrain

- **Instrument Identification** (guitars, piano, keyboards and synthesizers)
- **Artist Identification**

In addition, we require a large-scale project at the end of the semester, which we believe enhances the student’s experiential learning of the material. Students can choose either to form a group and present a joint lecture or to write an essay on rock sub-genres or a live concert review.

The course assessments above have had a direct influence on the design of our new textbook, and in turn, our book may well have an impact on the evolution of similar courses in other institutions. In particular, our focus on American regional styles may suggest and actually precipitate changes in how rock music courses are organized and taught.

**III. Survey Instrument**

During the first semester of employing the new book, I designed and administered a survey to help ascertain our textbook’s effectiveness. With the assistance of the Psychology in Education Research Lab and Instructional Technology Center at Iowa State University, a two-part survey instrument was created. I composed the survey in Respondus™ version 3.0, and then administered it in WEBCT course tools. The survey targets students’ responses in three areas (Textbook, Listening Guides, and Web-Streaming Component), emphasizing questions that evaluate their response to the content, layout, and general usefulness of the
textbook. In the future, we will furnish the data we have collected from this survey to our publisher. See Appendix A for a complete copy of this survey.

I designed the survey instrument in two parts in an attempt to gather several different kinds of data and to encourage the largest number of students to participate in the study. The survey instrument employs both questions and targeted responses. Part 1 contains eighteen objective questions, while Part 2 contains five short-essay questions. Students who participated in the survey were given extra credit (up to 5%) - 2% extra credit was given for the completion of Part 1, and 3% for the completion of Part 2.

Part 1 was designed to elicit student opinion on the following:

- Whether or not the text seemed cohesive in its content.
- Whether or not the text and listening guides were useful
- Whether or not the textbook aided their success in the course

Part 2 was designed to:

- Elicit additional student input on some of the issues raised in Part 1 questions.
- Elicit student comments on ways that the textbook might be improved

I designed questions in order to determine the extent of the usage of the book and its components. I was specifically looking to see whether students grasped the material, and if the regional emphasis had enhanced their learning of the material. I was also interested in the students’ use of the web-streaming components of the text, and whether they found this useful in mastering the book content. I was particularly interested in the responses to Part 2. The essay questions were designed to ask probing questions about issues that were raised in Part 1. I hoped to gain valuable insight from our students as to exactly what they thought of the new text and why; and I am very encouraged by the results (as seen in chapter 4).

Since regional centers of rock music are our focus of the text, we need to know directly from our students whether we were effective in communicating the premise of our book. In
asking this question, I was directly asking our students to consider this issue. I took great care and great lengths to design questions to elicit these answers, and took many months editing the questions to make the questions read properly. As shown in Chapter 4, this effort produced great rewards in both the quantity of respondents and the quality of their responses. There were no problems or issues with the development or administration of this instrument. Thanks to the Psychology in Education Research Lab and Instructional Technology Center at Iowa State University, the entire process presented no real problems.

Both parts of my survey use the tailored-design method. This method was first developed by Don Dillman and outlined in his Mail and Telephone Surveys and the Total Design Method (1978, 2nd edition, 1999). This method uses “the development of survey procedures that create respondent trust and perceptions of increased rewards and reduced costs for being a respondent...and have as their goal the overall reduction of survey error” (Dillman 4).
CHAPTER 4 — DISCUSSION of Survey Results

I. Survey Feedback - overview

As the first-run phase of the new textbook ended during April 2006, I conducted an evaluation survey in Music 304. The survey instrument (see Appendix A) is aimed at gauging the efficacy of the new textbook. Questions were targeted to the textbook’s content and scope as well as the usage and effectiveness of the Listening Guide. We offered an incentive of extra credit to the students up to 5% (2% for part 1, and 3% for part 2) towards their final grade. There were 191 students in Music 304 for spring semester 2006. 175 students took part 1 of the survey (90.57%) while 143 students took part 2 (74.86%). (NOTE: SPSS software found a few blank (null) responses in the data for part 1, so the program treated the data for error adjustments and now lists 173 respondents).

I created the survey in Respondus 3.0 and administered it using WEBCT Course Tools. I gathered the resulting data in Microsoft Excel 2003 and analyzed the data using SPSS 13.0 or NVivo 2.0.163 statistical software. The ISU Instructional Technology Center, Psychology in Education Research Lab, and Center for Technology in Learning and Teaching all provided assistance in the administration of the survey and data analysis.

II. Part 1 Analysis

Part 1 featured multiple choice questions aimed at gauging student’s responses to the features, layout, and content. The new text is a new approach to teaching rock music from a regional perspective and at engaging students with the music via technology. As such, the listening guides and web-streaming component are important contributors to the overall package. The survey placed questions into groups that asked students to rate effectiveness of
the various components. Frequency analysis was performed to monitor the percentage of responses. Please refer to Appendix A for the complete surveys and data sets.

Questions 1 and 2 asked students to answer whether the course content and its regional emphasis were useful to them. The results of Question 1 (regional development) are as follows:

- 94.2% positive responses (agree, somewhat agree)
- 5.8% negative responses (all others: disagree, somewhat disagree)

Questions 3-6 asked students to rate the features of the book.
- Question 3 asked about the layout of the text, and a combined 82.7% of respondents answered positively.
- Question 4 asked about the usefulness of the content and its coverage; 89.6% of respondents answered positively.
- Question 5 asked students to rate the Listening Guides. Here the figures are different: 64.2% answered positively, 14.5% answered negatively, 21.4% did not use the Listening Guide (figures rounded).
- Question 6 continues the downward trend when asking about the Resources of the text: 34.7% positive responses, 24.3% negative, and 41.0% did not use those features.

Questions 7-11 ask about the effectiveness of the text with specific regard to content mastery and relevance.
- Question 7 asks how helpful the assigned readings were in preparation for the exams: a combined 87.2% answered in the positive.
- Question 8 asks whether the discussion questions were useful for students in preparing for the exams. 38.1% answered positively, 22% answered negatively, and 39.9% did not use the discussion questions.
- Question 9 asks how effective the text was, given the scope of the course (eras covered, regions, and genres). 91.9% answered in the positive.
- Question 10 asks how relevant the text was, given the scope of the course. 97.2% answered positively.
- Question 11 asks students about the usefulness of the other text compared to other music texts in other courses. This question does not directly figure into this thesis. However, the publisher may wish to know this in the future. The question is admissible because there other music courses that are pre-requisites to Music 304. There were 69.9% positive responses, 28.3% negative, 1.7% rated the text not as useful.
Questions 12-16 asked students to provide more in-depth answers regarding the Listening Guides in each chapter.

- Question 12 asks if the Listening Guides were useful for students as they prepare for exams. 57.8% respondents answered positively, 18.5% answered negatively, and 23.7% did not use the Listening Guides.
- Question 13 asks if the songs in the Guides related well to each chapter. Here, data is strong: 97.1% answered positively; while 2.9% answered negatively.
- Question 14 asks if the information provided in each Guide was useful in understanding the given song. Data is strong again: 89% answered positively with 10.4% negative (and an error of .6% -- meaning someone may have skipped this question).
- Question 15 asks students to rate the adequacy of the number of songs in each chapter. Data is strong: 85.5% positive and 14.4% negative.
- Question 16 asks whether students think there should be more or less songs included in each chapter. 39.3% wanted more songs, 12.7% wanted less, and 47.4% said to leave as is.

Questions 17-19 asked students about their use of the Streamwaves web-streaming component that was bundled with the text. Several factors influenced the responses to these questions. First, the publisher released the text about a month behind schedule. Second, the price of a 4-month Streamwaves license added approximately $10 to the price of the text. Third, at present, Streamwaves is only available for Windows and not for the Macintosh platform.

- Question 17 asks whether students found the web-streaming component useful in conjunction with the listening guides. 35.9% answered positively, 20.8% answered negatively, and 43.4% did not use the streaming service.
- Question 18 asks whether the web streaming was useful as students prepared for the examinations. There were 37% positive responses, 26.6% negative, and 36.4% did not use the service.
- Question 19 asks which web browser they used if they used the service. Here are the findings: 64.7% used Internet Explorer, 9.2% used Safari, 24.3% used Firefox, and 1.7% used other browsers (none used Netscape).

(NOTE: Question 20 was only a Yes/No question asking the students permission to release part 2 to them. It has no bearing on the study.)
After looking at percentages of the answers, we will now examine this dataset for the purposes of comparison and establishing a strong relationship between trends in the responses in order to make future improvements in the text (see Appendix A for this dataset). Below is a chart of maximum, minimum, and mean scores for all 19 questions. I have re-coded the variables (using SPSS) to calculate mean scores, since the program could not calculate mean scores using letters.

Question 1 was re-coded as follows based on the nature of the potential answers:
- A = 5
- B = 4
- C = 3
- D = 2
- E = 1

Questions 12-19 were re-coded as follows to allow for the “did not use” answers:
- A = 4
- B = 3
- C = 2
- D = 1
- E = 0

One will note that the lowest mean scores fall on Questions 6, 8, 16, 18; questions which ask about the supplemental features of the text. Question 6 asked students to rate the auxiliary features of the book (such as the bibliography and preface). Question 8 asked students if they used the discussion questions. Question 16 asked about the quantity of songs per chapter and had “c” as its lowest response and highest rate of 47.4%. Question 18 asked whether students had used the web-streaming component in preparation for the exams. This data correlates to the percentages (scores) of the previous section; that shows similar findings that students generally did not use these features as much as we had hoped they would.

Overall trends in Part 1 suggest that students felt the content and organization was very helpful, and that the regional point-of-view represented a new and fresh way to look at the
Respondents gave mixed answers for the Listening Guide questions. The authors may want to re-examine this feature in subsequent editions.

III. Part 2 Analysis

Part 2 of the survey was entirely essay-based, yielding qualitative data. The responses represented two problems for interpretation. First, they were entirely text-based with no numeric values. Measurements such as means, frequencies, max/min, and standard deviation are impossible to determine with such data. Secondly, each response was a minimum of two sentences long. This makes them into long text strings, which SPSS or other quantitative software cannot properly interpret. (NOTE: The raw data from Part 2 would be over 100 pages in length, and would be very unwieldy to enclose here in its entirety.) Instead, I examined each question in Part 2, and analyzed trends in the responses, using representative samples from each data collection. I have imported using NVivo/NUD*Ist software (version 2.0.163, Non-Numerical Unstructured Data Indexing Searching and Theorizing software for qualitative data analysis), and then created reports using data summaries from the responses in Part 2, and for qualitative analysis. Using the NVivo software, I separated each question into a separate document set, making the data more manageable. I examined all of the raw data (responses) of Part 2 by hand, reading and re-reading each response. I then created a data summary of keywords, trends, and item responses for each question. Finally, I created nodes of analysis and search criteria based on trends and descriptors found in the groups of answers such as:

- Yes/No
- Agree/Disagree
- Understanding
- Readability
- Listening Guides
• Song forms
• Regional styles
• Genres
• And others

Using these trends, I was able to draw inferences from the data. Refer to Appendix A for summaries and reports of Part 2 data.

Question 1 of Part 2 asked, “Did the text's perspective of regional styles help increase your understanding of American rock music? Why or why not?” Many respondents said that the regional emphasis helped them learn the material, and exposed them to new ways of thinking about styles with which they had previous experience. Searching the data against “Yes/No” nodes comparing them to text strings of “Regional” and “Understanding” revealed 158 positive (Yes) responses and 5 negative (No) responses.

Question 2 of Part 2 asked, “How would you rate the text in terms of readability (e.g., vocabulary/language)? When any specific musical terminology was used, was it explained well? Was the writing style consistent throughout the entire text?” Since this is an preliminary version of the text, it was important to find as many errors as possible. (We asked students to submit an error report separately if they found them.). Respondents did say the text explained the musical terminology well. Many respondents recommended an index or glossary of some kind for easy reference. I performed a search on the string “difficult” (in terms of readability), which elicited eleven responses. Searching for a union among the text strings “easy”, “read”, “vocab”, and “term” (partial words yield more results: e.g. “term” vs. terminology”) found 307 results amongst the 140+ responses. Most respondents found that the overall readability was at least acceptable and in most cases quite good.
Question 3 of Part 2 asked, "Throughout the text, we have devoted much coverage to a few regional centers of popular music (in particular, the Southern United States). In future editions of the text, would other regional areas (not currently covered in the text) warrant more coverage? Why or why not?" We received many excellent responses to this question. Many said that some more coverage of the northern regions might have been useful; in particular, respondents mentioned Kansas City, St. Louis, Chicago, and Minneapolis. Several respondents mentioned that including more information about Iowa musicians (other than the Buddy Holly plane crash near Clear Lake in 1959) might be an interesting way to help make the text more relevant to our geographical area. A text search for "Midwest," "Chicago," "Iowa," "Kansas City," and "Minneapolis" returned 18 responses among the data for Question 3. A search of the text strings "Seattle" and "Northwest" returned 11 responses from the data. A search of the text strings "South," "region" and "regions" returned 117 responses from the data. In addition, a search for the text strings "West Coast," "California," and "L.A." returned eight responses from respondents. Clearly, numerous respondents would like to see more regional coverage from some of the other regions of the United State in the text. Conversely, the extensive coverage of Southern regional styles pleased many of the respondents.

Question 4 of Part 2 asked, "Did you think the text showed the relationship between regional styles and regional song forms in rock music effectively? Why or why not?" Students generally thought that the text demonstrated this relationship very effectively, and this relationship between regional styles and song forms was very beneficial to their understanding of the material. Some respondents indicated that we could develop and expand this relationship better through transitional material (e.g., additional text or graphics
like a timeline) at the beginning and end of each chapter, possibly in some kind of
"Interlude" section in each. Search results based on text strings of “effective” and “yes”
returned 105 responses from the data, while a search of “no” or “not” only returned four
responses from the data.

Question 5 of Part 2 asked, “Consider the overall quality and usefulness of the songs
and listening guides. In your opinion, were the songs appropriate? Would you like to see
more analysis (song forms, instrumentation, and/or lyrics) in each Listening Guide?” Most
respondents felt like the songs were appropriate to the chapters. Many also noted that they
wished for more analysis in each Guide, for those individuals with not as much of a musical
background. Obviously, we as authors are bound by 1) physical space in the text and 2)
copyright restrictions on lyrics. Nonetheless, students tell us they would like as much
analysis as possible, since it helps them learn about the songs and why we deem them
important. A search of the question 5 data on the text string patterns of “appropriate”, “yes”,
“listening guides” and “helpful” revealed 142 passages. A search of the patterns “no”, “not
helpful,” and “listening,” revealed only 7 passages.

Question 6 of Part 2 asked, “In closing, please share any more thoughts on the new
text From Bakersfield to Beale Street. What were the basic strengths of the text? What were
its basic weaknesses?” This question produced answers that spanned a wide range of topics.
Most people cited thorough coverage and readability as strengths. On the other hand, many
respondents cited the price and late availability as weaknesses. Lack of pictures was another
concern; this was unavoidable though since we only had limited monies with which to
purchase image or lyric permissions. One respondent did comment that the regional focus
was a very nice alternative to the chronological format of other such texts. Respondents also
commented that there were some important typographical errors. Unfortunately, this issue was a major deterrent to some students, combined with the late availability of the text. We will pass this information on to the publisher as well. Many were also frustrated about the Streamwaves package. Some respondents were frustrated that Streamwaves was not available for Macintosh and added more than $10 to the price of a book that was already expensive, and which did not become available to them until a month into the semester. Many respondents also commented that the overall (printed) quality of the text not satisfactory, that it looked like something they could have printed directly from their computers, and they had hoped for something more professional given the price. A search of the text string patterns “strength,” “listening,” “read” and “effective” returned 92 responses. A search of the patterns “weakness”, “expensive”, “late”, “avail”, “layout”, “proof”, “pictures”, and “images” returned 115 passages. Clearly, there was a sense of dissatisfaction as to the availability and layout of the new text.

Part 2 of the survey was very useful. Students took the time to write very in-depth responses to the questions. There is much useful material in the data: information that we will use in our subsequent revisions. Here is a synopsis of ideas for improvement from the responses to question six.
IV. Ideas for improvement from Part 2:

- Cost of text
- More pictures
- Better layout and proofreading
- Index/glossary
- More in-depth analysis – song forms (at the beginning)
- If we continue with a streaming service, it needs also to be available for the Macintosh platform
- Bundle with CDs vs. online service
- Recommending listening examples (album lists) at the end of each chapter
- Cleaner images (especially maps)
- Addition of timeline or some kind of summary graphic to show progression of regional style(s) of each chapter.
- Coverage/Schedule (should there eventually be two separate courses???)
- Other artists not covered (e.g. Janis Joplin and others).
- List of songs covered at the end of each chapter, with information such as CD release date, year, record company, songwriter(s), publisher, etc. This would be for the students’ benefit so they could develop play lists, organize their music, and give them the tools to do further research on each song.
CHAPTER 5 – CONCLUSIONS

"Some see this increasing cultural homogeneity [produced by rock music] as bad in that the world-wide diffusion of American popular culture is dulling regional variations and destroying ancient musical traditions. On the other hand, while this is probably true, there may be some benefits for the cause of world brotherhood as well." - Larry Ford, Department of Geography at San Diego State University (Ford, 463).

In the mid-1950s, a new style of popular music called rock 'n roll was developed in America. This music combined blues, country, folk, pop and Gospel styles into an easily marketable sound that was especially beloved by American middle-class youth. In the last fifty years, rock music has become an international art form, reaching into business, technological, and social spheres.

In the summer of 1967, music educators, scientists, sociologists, business executives, and others met at the Tanglewood Symposium in Massachusetts to discuss the condition and future of music education in America. These leaders met to examine the role of music education and by extension the role of arts education in modern society. In their final declaration, this group stated that music of all styles, including popular/vernacular music, belongs in the school curriculum. When rock music grew and matured through the years, schools began to include it into their curricula. Soon, books on the subject flooded the market. A variety of approaches to rock music education were soon available that took strong social, historical, chronological, theoretical, and musical points of view. By the mid-1990s, rock music had finally taken its rightful place in the curriculum of most schools. Rock music also receives increasing coverage in present-day professional journals.

In 2004, Kendall-Hunt Publishing contacted David Stuart and me with an interest in developing a rock music textbook based on ideas that we had drafted. We based our new history of rock music text around the concept of examining rock music that emerged from
important regional centers in the United States. This effort resulted in our book *From Bakersfield to Beale Street* (Kendall-Hunt, 2006). The authors believe this new text represents an innovative and important approach to teaching rock music.

This thesis attempts to answer the question, “Is this new textbook an effective teaching tool for the subject matter?” My study employs a three-fold approach to arrive at an answer to this question:

1. A review of the most important rock music texts currently in print in comparison to *From Bakersfield to Beale Street*.
2. A review of teaching techniques and methodologies employed in popular music.
3. The design and administration of a two-part survey instrument to measure the efficacy of our new textbook during its first semester of use.

Any new textbook on rock-music needs to take an innovative point-of-view, since there already are many textbooks on the subject in print. In particular, rock music has a wide-ranging history filled with data, dates, and events that vary from one account to the next. We were most fortunate to find a publisher who believed in the efficacy of our point of view, and that wished to develop this idea with us.

The pedagogy of rock music is a relatively new field with many challenges. Various approaches exist: social, critical, theoretical, musical, technological etc. Teachers will make textbook choices based upon the types of students they teach and the options available. I believe that our new text provides a fresh point of view and an effective framework for teaching a rock music course.

Based on a study of the literature and available textbooks, *From Bakersfield to Beale Street* with its emphasis on the regional development of rock music, represents a different point of view than most other approaches currently in print. The discussion of regional
influences and standard song forms helps students make connections to the history of rock music beyond their own sphere of listening, reading, and studying.

We employed the new text for the first time during Spring Semester 2006 in Music 304 (History of Rock n' Roll) at Iowa State University. The students in the class were then asked to participate in a two-part survey at the end of the semester (with the incentive of extra credit), to help the authors gauge the textbook's effectiveness. Between 70% and 80% of the students in Music 304 participated in the survey.

The survey was divided into two parts. Part 1 features brief closed-response items designed to elicit student responses concerning their use of the text and its effectiveness in their course studies. Part 2 contains open-ended essay response questions, designed to gather more in-depth responses from students about suggestions, strengths/weaknesses, and other improvements. I administered the survey online, using WEBCT Course Tools, during April 2006. (See: results in Chapter 4; see Appendix A for a copy of the survey questions).

While the text sets forth a new approach to teaching rock music, it is also a preliminary publication run. As such, this initial edition was prone to errors and is in need of revision. Music 304 students offered many ideas for improvement, and several trends in the survey emerged. Most notably, the survey showed that our regional approach helped engage students and stimulates their learning. The regional focus of our text seemed to help students better understand the material of the course. The results from questions 1-11 in Part 1, and questions 1-3 in Part 2, were especially useful to us in this regard (refer to Chapter 4). Especially important, the students commented about the need for a few layout improvements and corrections of typographical errors.
The authors intend to use *From Bakersfield to Beale Street* again in Music 304 during Spring Semester 2007, and plan to administer the same student survey at that time. We will meet with Kendall-Hunt Publishing over the next year to discuss future options, revisions, and marketability, and we will provide the data from this study to the publisher. Some of the enhancements and improvements we are discussing are:

- additional regional coverage (Midwest, North)
- additional chapters (covering more current trends in rock music)
- enhancing and improving Listening Guides (lyrics, additional information)
- summary and/or timelines of regional developments at the ends of chapters
- adding index/glossary
- improving layout
- adding more photographs

It is our hope that other instructors, researchers, and music professionals will consider using *From Bakersfield to Beale Street* in their courses and research. We are pleased by the results of the preliminary edition, and are confident that our book presents a unique point-of-view among texts in the pedagogy of rock music.
I. Survey Instrument – Reproduction


I was able to follow the textbook’s theme of regional development in rock music?
   a. Strongly Agree
   b. Agree
   c. Disagree
   d. Strongly Disagree
   e. Strongly Disagree

2. How useful was the textbook, in terms of your ability to learn and master the course content?
   a. Very useful
   b. Somewhat useful
   c. Not useful
   d. Not at all useful
   e. Did not use textbook

3. For questions 3-6, please rate the usefulness of the various features of the new textbook. How useful was the layout of the textbook (chapters, headings, organization, etc.)?
   a. Highly useful
   b. Somewhat useful
   c. Not useful
   d. Not at all useful
   e. did not use layout of the text

4. How useful was the content and coverage of the textbook?
   a. Highly useful
   b. Somewhat useful
   c. Not useful
   d. Not at all useful
   e. did not use

5. How useful were the Listening Guide and examples in the textbook?
   a. Highly useful
   b. Somewhat useful
   c. Not useful
   d. Not at all useful
   e. did not use
6. How useful were the Resources (Preface, Introduction, Bibliography) of the textbook?
   a. Highly useful
   b. Somewhat useful
   c. Not useful
   d. Not at all useful
   e. did not use the Resources

7. How helpful were the readings in the text in preparation for the exams?
   a. Very helpful
   b. Somewhat helpful
   c. Not helpful
   d. Not at all helpful
   e. Did not use the readings

8. How useful were the discussion questions at the end of each chapter in preparation for the exams?
   a. Very useful
   b. Somewhat useful
   c. Not useful
   d. Not at all useful
   e. Did not use

9. Given the scope (e.g. eras covered, regions, genres) of the course, how effective was the text?
   a. Very effective
   b. Somewhat effective
   c. Somewhat ineffective
   d. Not at all effective

10. Given the scope (e.g. eras covered, regions, genres) of the course, how relevant was the text?
    a. very relevant
    b. somewhat relevant
    c. not relevant
    d. not at all relevant

11. Compared to other music courses and texts, was this text as useful?
    a. More useful
    b. as useful
    c. Somewhat useful
    d. not useful
    e. Not at all useful
12. How useful were the Listening Guides in preparation for the exams?
   a. Very useful
   b. Somewhat useful
   c. Not useful
   d. Not at all useful
   e. Did not use the listening guides

13. Did you feel that the songs used related well to each chapter?
   a. well related
   b. somewhat related
   c. not related
   d. Not at all related

14. Did you feel the information provided in each Listening Guide was useful in understanding the given song?
   a. Very useful
   b. Somewhat useful
   c. Not useful
   d. Not at all useful

15. Please rate the adequacy of the number of songs included in each chapter
   a. Very adequate
   b. adequate
   c. Somewhat adequate
   d. not at all adequate

16. Would you rather that more or less songs be included with each chapter?
   a. More
   b. Less
   c. Leave As Is

17. Did you find the Streamwaves web-streaming component useful in conjunction with the listening guides in the text?
   a. Very useful
   b. Somewhat Useful
   c. not useful
   d. Not at all useful
   e. Did not use Streamwaves

18. Was the web streaming component helpful in preparing for the listening component of the Music 304 examinations?
   a. Very helpful
   b. Somewhat helpful
   c. not helpful
   d. not at all helpful
e. did not use the discussion questions

19. What web browser do you use?
   a. Internet Explorer
   b. Netscape
   c. Safari
   d. Firefox
   e. Opera
   f. Other

20. Thank you for completing part 1 of the survey. Please answer yes or no below if you
    would like to have part 2 (essay portion-optional) released to you.
    a) Yes
    b) No

   From Bakersfield to Beale Street by Stuart/Sheeler (Kendall-Hunt, 2006).

   Did the text's perspective of regional styles help increase your understanding of American
   rock music? Why or why not? Please explain below.

   2. How would you rate the text in terms of readability (e.g. vocabulary/language)? When any
      specific musical terminology was used, was it explained well? Was the writing style
      consistent throughout the entire text?

   3. Throughout the text, we have devoted much coverage to a few regional centers of popular
      music (in particular, the Southern United States). In future editions of the text, would other
      regional areas (not currently covered in the text) warrant more coverage? Why or why not?
      Please explain below.

   4. Did you think the text showed the relationship between regional styles and regional song
      forms in rock music effectively? Why or why not? Please explain below.

   5. Consider the overall quality and usefulness of the songs and listening guides. In your
      opinion, were the songs appropriate? Would you like to see more analysis (song forms,
      instrumentation and/or lyrics) in each Listening Guide?

   6. In closing, please share any more thoughts on the new text From Bakersfield to Beale
      Street. What were the basic strengths of the text? What were its basic weaknesses?
II. Data and Figures - Part 1 data

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Valid N (listwise) 167
III. Survey Data and Reports – Part 2

SUMMARY of RESPONSES – Part 2

Ideas and keywords
I. Question 1
   a. Increased understanding of regional styles
   b. Regional styles – geographic area
   c. Differences and similarities

II. Question 2 - Readability
   a. Readability
   b. Vocabulary
   c. Terminology
   d. Grammar
   e. Issues
      i. Technical jargon (guitar pickups etc.)
      ii. Prone to over-listing
      iii. Better explanation of early concepts (esp. Tin Pan Alley)

III. Question 3 – Other regions to cover
   a. Characteristics
   b. West Coast
   c. Midwest
   d. Northwest
   e. Chicago

IV. Question 4 – Regions and Song Forms
   a. Relationship
   b. Effective
   c. Helped relate regional styles by using song forms
   d. More in-depth analysis?
   e. Blues and Soul chapters were most effective

V. Question 5 – Listening Guides
   a. Songs
   b. Appropriate – amount
   c. More analysis
   d. More standardization
   e. Use more lyrics?
   f. Streamwaves ⇒ needs to be available on a Mac
   g. Forgo Streamwaves and bundle with CDs?

VI. Question 6 – Final Thoughts, Strengths and Weaknesses
   a. Strengths
i. Readability — understanding
ii. Prose — storytelling — humor
iii. Listening guides
iv. Quotes from artists

b. Weaknesses
   i. Price
   ii. Availability
   iii. Needs more pictures
   iv. Proofreading errors

c. Thoughts for improvements
   i. More chapters - coverage
   ii. Needs glossary and/or index
   iii. Enhance design and layout
   iv. Study guide/outline

Summary Reports – Part 2 of Survey
- NVivo revision 2.0.163

Question 1

Project: Part 2 - Survey User: Administrator  Date: 5/20/2006 - 12:51:00 PM

NODE CODING REPORT

Node: /Search Results/Union 23
Treenode address:  (6 27)
Created:  5/20/2006 - 12:50:48 PM
Modified: 5/20/2006 - 12:50:48 PM

Description:
Union: text with any of these properties: { text matching the pattern, 'Yes', text matching the pattern, 'Regional', text matching the pattern, 'Understanding' }

Scope: { Question1_Part2 }
Result is a node coding all the finds: (6 4) /Search Results/Union (n)
Document finds are spread to 1 characters on either side. Node finds are spread to 1 characters on either side.

Documents in Set:  Question1
                Document 1 of 1  Question1_Part2
                Passage 1 of 158  Section 0, Para 2, 10 chars.


NODE CODING REPORT

Node: /Search Results/Single Text Lookup 6
Treenode address:  (6 32)
Created:  5/20/2006 - 12:55:07 PM
Modified: 5/20/2006 - 12:55:07 PM
**Description:**
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Scope: { Question1 Part2 }

Result is a node coding all the finds: (6 1) /Search Results/Single Text Lookup (n)
Document finds are spread to (no spread). Node finds are spread to (no spread).

**Documents in Set:**
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  - Document 1 of 1: Question1_Part2

**Passage 1 of 5**
Section 0, Para 8, 2 chars.

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**Question 2**

**Project:** Part 2 - Survey
**User:** Administrator
**Date:** 5/19/2006 - 1:26:07 PM

**NODE CODING REPORT**

**Node:** /Search Results/Single Text Lookup 5
**Treenode address:** (6 14)
**Created:** 5/19/2006 - 1:25:40 PM
**Modified:** 5/19/2006 - 1:25:40 PM

**Description:**
Text Search: text matching the pattern 'difficult'
Scope: { Question2 Part2 }

Result is a node coding all the finds: (6 1) /Search Results/Single Text Lookup (n)
Document finds are spread to 1 characters on either side. Node finds are spread to 1 characters on either side.

**Documents in Set:**
- Question2
  - Document 1 of 1: Question2_Part2

**Passage 1 of 11**
Section 0, Para 7, 11 chars.

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**Project:** Part 2 - Survey
**User:** Administrator
**Date:** 5/19/2006 - 1:19:04 PM

**NODE CODING REPORT**

**Node:** /Search Results/Union 6
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**Modified:** 5/19/2006 - 1:18:31 PM

**Description:**
Union: text with any of these properties: { text matching the pattern, 'easy', text matching the pattern, 'read', text matching the pattern, 'vocab', text matching the pattern, 'term' }
Scope: { Question2_Part2 }

Result is a node coding all the finds: (6 4) /Search Results/Union (n)
Document finds are spread to (no spread). Node finds are spread to (no spread).

**Documents in Set:**
- Question2
  - Document 1 of 1: Question2_Part2

**Passage 1 of 307**
Section 0, Para 2, 4 chars.
Question 3

Project: Part 2 - Survey User: Administrator  Date: 5/19/2006 - 1:33:52 PM
NODE CODING REPORT

Node: /Search Results/Union 13
Treenode address: (6 17)
Created: 5/19/2006 - 1:33:41 PM
Modified: 5/19/2006 - 1:33:41 PM
Description:
Union: text with any of these properties: { text matching the pattern, 'midwest', text matching the
pattern, 'chicago', text matching the pattern, 'Iowa', text matching the pattern, 'Kansas City', text
matching the pattern, 'Minneapolis' }
Scope: { Question3_Part2 }
Result is a node coding all the finds: (6 4) /Search Results/Union (n)
Document finds are spread to 1 characters on either side. Node finds are spread to 1 characters on
either side.
Documents in Set: Question3
Document 1 of 1 Question3_Part2
Passage 1 of 18 Section 0, Para 3, 9 chars.

Project: Part 2 - Survey User: Administrator  Date: 5/19/2006 - 1:37:43 PM
NODE CODING REPORT

Node: /Search Results/Union 15
Treenode address: (6 19)
Created: 5/19/2006 - 1:37:34 PM
Modified: 5/19/2006 - 1:37:34 PM
Description:
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Document finds are spread to 1 characters on either side. Node finds are spread to 1 characters on
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Passage 1 of 11 Section 0, Para 12, 9 chars.

Project: Part 2 - Survey User: Administrator  Date: 5/19/2006 - 1:29:26 PM
NODE CODING REPORT

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Scope: { Question3_Part2 }

Result is a node coding all the finds: (6 4) /Search Results/Union (n)

Document finds are spread to 1 characters on either side. Node finds are spread to 1 characters on either side.

Documents in Set: Question3
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Passage 1 of 117 Section 0, Para 2, 9 chars.

Project: Part 2 - Survey User: Administrator Date: 5/19/2006 - 1:36:14 PM

NODE CODING REPORT

Node: /Search Results/Union 14
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Created: 5/19/2006 - 1:36:07 PM
Modified: 5/19/2006 - 1:36:07 PM

Description:
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Document finds are spread to 1 characters on either side. Node finds are spread to 1 characters on either side.

Documents in Set: Question3
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Passage 1 of 8 Section 0, Para 15, 12 chars.

Question 4

Project: Part 2 - Survey User: Administrator Date: 5/19/2006 - 1:47:54 PM

NODE CODING REPORT

Node: /Search Results/Union 17
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Created: 5/19/2006 - 1:47:41 PM
Modified: 5/19/2006 - 1:47:41 PM

Description:
Union: text with any of these properties: { text matching the pattern, 'effective', text matching the pattern, 'yes' }
Scope: { Question4_Part2 }
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Document finds are spread to (no spread). Node finds are spread to (no spread).

Documents in Set: Question4
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Passage 1 of 105 Section 0, Para 2, 9 chars.
Project: Part 2 - Survey  
User: Administrator  
Date: 5/20/2006 - 1:14:46 PM

NODE CODING REPORT

Node: /Search Results/Single Text Lookup 8  
Treenode address: (6 35)  
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Document finds are spread to (no spread). Node finds are spread to (no spread).

Documents in Set: Question4
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Passage 1 of 4  Section 0, Para 11, 2 chars.

Question 5

Project: Part 2 - Survey  
User: Administrator  
Date: 5/20/2006 - 1:30:35 PM

NODE CODING REPORT

Node: /Search Results/Union 34  
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Modified: 5/20/2006 - 1:30:18 PM  
Description:
Union: text with any of these properties: { text matching the pattern, 'Yes', text matching the pattern, 'Listening Guides', text matching the pattern, 'Appropriate', text matching the pattern, 'helpful' }
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Document finds are spread to (no spread). Node finds are spread to (no spread).

Documents in Set: Question5
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Passage 1 of 142  Section 0, Para 2, 11 chars.

Project: Part 2 - Survey  
User: Administrator  
Date: 5/20/2006 - 1:32:59 PM

NODE CODING REPORT

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Description:
Union: text with any of these properties: { text matching the pattern, 'No', text matching the pattern, 'Not helpful', text matching the pattern, 'listening ' }
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Document finds are spread to (no spread). Node finds are spread to (no spread).

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**Passage 1 of 7** Section 0, Para 27, 2 chars.

**Question 6**

**Project:** Part 2 - Survey
**User:** Administrator
**Date:** 5/19/2006 - 2:09:43 PM

**NODE CODING REPORT**

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**Description:**
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Document finds are spread to (no spread). Node finds are spread to (no spread).

**Documents in Set:** Question6
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**Passage 1 of 92** Section 0, Para 2, 4 chars.

**Project:** Part 2 - Survey
**User:** Administrator
**Date:** 5/19/2006 - 2:12:48 PM

**NODE CODING REPORT**

**Node:** /Search Results/Union 33
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**Description:**
Union: text with any of these properties: { text matching the pattern, 'weakness', text matching the pattern, 'expensive', text matching the pattern, 'late', text matching the pattern, 'avail', text matching the pattern, 'layout', text matching the pattern, 'proof', text matching the pattern, 'pictures', text matching the pattern, 'images' } Scope: {Question6_Part2}
Result is a node coding all the finds: (6 4) /Search Results/Union (n)
Document finds are spread to (no spread). Node finds are spread to (no spread).

**Documents in Set:** Question6
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APPENDIX B: Music 304 Course Information

I. Course Background – Music 304

Music 304. History of Rock 'n' Roll. (3-0) Cr. 3. S. Prereq: 101, 102, 221, or 222.

Rock 'n' Roll from the mid 1950s through the 1990s, focusing on the development of rock styles from its roots in blues, folk, country, and pop. Expansion of listening experience through study of song forms, musical instruments of rock, and the socio-political significance of song lyrics. Examinations, research paper or in class presentation required. Ability to read or perform music not required. (ISU Catalog 2005-2007).

Music 304 (formerly Music 104) is the History of Rock n’ Roll course at Iowa State University in the Department of Music. Dr. David Stuart, professor of music, was responsible for developing the course. Dr. Stuart started teaching this class in 1986. The course began as a survey of the music of the Beatles and British invasion (the rock music movement birthed out of the United Kingdom in the early 1960s where artists where influenced by early American rock musicians). Slowly the course grew into a survey of early American styles through 1970, focusing on the music of the 1950s and 60s. By the 1990s, the course expanded in coverage to include artists and trends from the late 70s, 80s, and 90s, including the subgenres of alternative rock, blues-revival, jazz-rock/fusion, new folk and country, as well as emerging trends in songwriters. As time passed, the course began to focus a little more on the regional styles of rock, with increased discussion on the indigenous forms of American music that contributed to the style. Over time, Music 304 has
transitioned from a small course to one of the most popular music courses under the General
Education listing.

II. Music 304 Syllabus excerpt – Spring 2006

Provided below is an excerpt from the spring 2006 syllabus of Music 304. This is the
first semester we have taught the new text. We have begun to reorganize the course content.
One will note that there is no coverage of the British Invasion movement in rock music, save
for a small unit on the Beatles mid-semester. Note how the course bases the lectures around
the content of the new textbook (refer also to the synopsis of the new text in Chapter 3 of the
thesis).

Music 304: The History of Rock ‘n’ Roll - Spring 2006

Instructors:

Dr. David Stuart
241 Music
294-2924
dstuart@iastate.edu

Ryan Sheeler
148 Music
rsheeler@iastate.edu

(best to contact instructors via e-mail for appointments and other class issues)

MWF 2:10 - 3PM
Room 140
Martha-Ellen Tye Recital Hall (METRH)

Class web sites:

http://www.music.iastate.edu/course/304/

http://webct.iastate.edu
All exams are scored on bubble sheets
Please bring a #2 pencil and your ISU Card to the exam dates listed in the syllabus.

“If you have a disability and require accommodations, please contact the instructor early in the semester so that your learning needs may be appropriately met. You will need to provide documentation of your disability to the Disability Resources (DR) office, located on the main floor of the Student Services Building, Room 1076, 515-294-6624.”

Course materials: (required)
- Textbook: From Bakersfield to Beale Street: A Regional History of American Rock 'n' Roll by David Stuart and Ryan Sheeler (available at the bookstores)
- Music 304 Course Packet (from Copyworks)
- Notebook and #2 pencil for marking test forms

Course Objective:
To develop critical thinking and listening skills in popular music. We will endeavor to study rock ‘n’roll music from a number of different viewpoints and sub-genres. You will be expected to develop listening habits in this course to differentiate between the various song forms and instrumentation used in rock music. It is also your responsibility to read the material as assigned before each class period.

COURSE CALENDAR — MUSIC 304

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FINALS WEEK: May 1 – 6th
Bibliography


ACKNOWLEDGMENTS

Thank you to everyone involved in this project. Music has been a part of my life as long as I can remember. Listening to old records and the radio at home, it is something I have done longer than I can remember. I have learned a lot since then, and I am certain that this project is both a culmination and a new beginning to many more years of writing, teaching, and study. There are so many people to thank and I may forget some of them, but I trust this list is a good start.

To Jesus Christ: the way, truth and the life. Your name has to be the first on this list. Thank You for being who You are, and thank You for coming to me. When I was accepted into this degree program, I followed not because I knew what I was getting into, but because You opened the door. This project stands as proof that You are with me every day. Thank You, indeed, for everything.

To my family, thank you for your encouragement and help over the years showing me what a Godly example of living is. To my mother Sherry thanks for your tireless support and encouragement. To my father Dan and stepmother Christine, thank you for being there and lending an ear whenever you could. To Aaron, thanks for being my brother, and being a sounding board for these and so many of the other of life’s trials and joys.

To the members of my Thesis Committee:

- Dr. David Stuart – Thank you for seeing the potential in me and bring it out. We have known each other for a very long time. It has been a joy to study with you and a pleasure to assist you with your courses, and teach and research alongside of you.
- Dr. Jeffrey Prater – It has been a joy to study with you; you have some of the most natural and intuitive insights into music that I have even been exposed to. Learning from you has been one of the great experiences of my life. Thank you for your willingness to share and guide me through a myriad of musical challenges.
- Prof. Debra Marquart – I first met you after my old band had shared some of the venues with the Bone People in the 1990s. I’ve had the great pleasure of studying under you and you have helped shaped my thinking about writing and its relationship to music.

To Dr. Gary Phye and my friends and colleagues at the Psychology in Education Research Lab at ISU: thank you for helping me frame this research design and quantify this project.

To Yaoling Wang at the Instructional Technology Center: thank you for your assistance with WEBCT and deploying the survey. I really appreciate your service and willingness to help in this project.

To Marina Gurbo at the ISU Center for Technology in Learning and Teaching (CTLT): thank you for your invaluable assistance with the NVivo software.
To Chris Nelson at the ISU Writing Center: thank you for all of your help and guidance through the drafting of this thesis. The Writing Center is an invaluable service for all students, both undergraduate and graduate.

To David Staff, Andy Kvernen and the staff at First Evangelical Free Church in Ames IA, thank you for your spiritual guidance over the years. I am fully aware that whatever gifts and talents I might have were given to me from above.

Thank you to all of my friends and their families from the worship arts ministry at First Evangelical Free Church in Ames IA with whom I have served alongside of since 1991. Your joy, encouragement, and passion for God have provided a context in which many of my creative ideas have come about. My heartfelt thanks for God using each of you in my life.
Ryan Sheeler – biographical sketch

Ryan Sheeler was born June 3, 1973 in Ames IA. He received the Bachelor of Arts in Music from Iowa State University (1997) and studied Music Theory and Composition at the University of Iowa School Of Music. He is listed in *Who's Who Among American High School Students* (1990) and *The Chancellor's List* (2004-2005, 2005-2006). An accomplished musician, composer, and arranger, Sheeler holds awards from ASCAP, the Iowa Motion Picture Association, and the Paramount Songwriting Group of Nashville Tennessee. He has served as a teaching assistant with Dr. David Stuart at the Iowa State University Department of Music, and as a research assistant with the Psychology in Education Research Laboratory at Iowa State. Sheeler is a member of ASCAP and The Iowa Composers Forum.