REVISED SYLLABUS for Z404/The Music of Bob Dylan (section 29198)

12:45 - 2:15, TR in M 015 (Sweeney Hall)

Professor Glenn Gass:  Sycamore Hall 139;  gass@indiana.edu

Grading Assistant:  Andrew Crowley:  ajcrowle@umail.iu.edu

Required Text:  Howard Sounes, Down the Highway  (Dylan Chronicles Vol 1 Recommended)

Required Listening: available via Oncourse and the Reserve Listening materials in the music library (and easily purchased via iTunes and many other sources).


The course grade will be determined by your scores on the three exams: (Note new dates!)

Feb. 18,  April 6, and  Thursday May 6 at 5:00pm (Final Exam)

Each exam will consist of listening and written questions. Any requests to review individual tests should be made to the GA within a week of the grade posting. Sorry, but there is no room for extra credit opportunities or "rounding up" in a class of this size.

Attendance at each class, for the full class period, is expected, required and important (and pop quizzes are always an unfortunate possibility). Careful attention in class—to the lecture, to the songs and to the videos—is likewise important. For that reason laptops and texting will not be allowed. If you cannot accept these rules or commit yourself to the time and interest Bob Dylan requires, please do yourself a favor and drop the class and make room for others who would like to take it.

Week One:  Dylan's early years in Duluth, Hibbing and Minneapolis, Minnesota. Background and musical influences, including Hank Williams, Elvis, Little Richard, Buddy Holly.

Week Two:  The move to Minneapolis and to folk music. The Folk Revival of the late Fifties/early Sixties and Dylan's early "folk sponge" period, absorbing singers, songs and styles. Woody Guthrie and Harry Smith's Anthology of American Folk Music.


Listening: Bob Dylan (debut album)
**Week Four:** Management contract with Albert Grossman. Dylan's emergence as an original songwriter and increasing focus on topical themes. "Blowin' In the Wind" and the triumph at the 1963 Newport Festival.
   Listening: *The Freewheelin' Bob Dylan*

**Week Five:** Dylan as the "conscience of a generation," folk icon and heir-apparent to Woody Guthrie. The March on Washington and the reign of Dylan and Joan Baez as the new King and Queen of Folk Music in the age of the Civil Rights movement and Cold War arms race.
   Listening: *The Times They Are A-Changing*

**Week Six:** The JFK assassination, arrival of the Beatles and Dylan's move away from topical songs toward a more densely evocative, prose-based and personal poetic vision, derived as much from Rimbaud and Kerouac as from Woody Guthrie.
   Listening: *Another Side of Bob Dylan*

**TEST #1 Thursday Feb. 18:**

**Required Listening:** Bob Dylan thru *Another Side*

**Reading:** Sounes chapters 1 & 4

**Week Seven:** Dylan Goes Electric: the storm and fury at the 1965 Newport Folk Festival. Dylan's alienation from the folk purists and political activists and new exposure to the Beatle generation and Billboard charts and a new role as pop star.
   Listening: *Bringing It All Back Home*

**Week Eight:** Dylan's classic electric period: "chains of flashing lightning" and Great Art on the Jukebox. The breakthrough with "Like a Rolling Stone." The Byrds' "Mr. Tambourine Man," the birth of "folk-rock" and Dylan's enormous influence on the music of the mid-Sixties.
   Listening: *Highway 61 Revisited*

**Week Nine:** Dylan's peak as both pop icon and Bohemian antihero. *Blonde On Blonde* and "that thin… that wild mercury sound." Dylan and the expansion of Rock into a vehicle for true personal expression and limitless imagination.
   Listening: *Blonde on Blonde*

**Week Ten:** Dylan's manic, incendiary 1966 World Tour and the sudden end of an era with The Motorcycle Wreck. Dylan's Summer of Love in the basement of Big Pink, "on the sidelines in a cast," rediscovering America and reinventing himself with The Band in Woodstock.
   Listening: *"Royal Albert Hall" Concert, The Basement Tapes*
**Week Eleven**: Dylan's long-awaited public reemergence and his musical return to a sparse, acoustic sound—the opposite of *Sgt. Pepper*—and the enigmatic parables and morality plays of *John Wesley Harding, Nashville Skyline*, the Johnny Cash duets, Dylan's "country period" and withdrawal into family life as the Sixties fade and "amnesia" sets in. *Self Portrait* and the Isle of Wight Festival appearance.

Listening: *John Wesley Harding, Nashville Skyline*

**Week Twelve**:

**TEST #2** Tuesday April 6:

**Listening**: *Bringing It All Back Home thru Nashville Skyline*

**Reading**: Sounes chapters 5 & 6

April 8: Into the Seventies and a period of relative personal calm and music industry irrelevance, punctuated by an understated gem, *New Morning*, an under-the-radar reunion with The Band, and a triumphant return to the road in 1974.

Listening: *New Morning, Planet Waves*

**Week Thirteen**: Dylan's stunning return to creative form with *Blood on the Tracks*, fueled by the fire rekindled by the *Before the Flood* tour and by the emotional torment of his crumbling marriage. The original New York and reworked Minneapolis versions of the songs.

Listening: *Blood On the Tracks*

**Week Fourteen**: *Desire* and the chaotic spiral of the anti-Seventies "Rolling Thunder" tour. In the age of disco and punk: Dylan's identity crisis and surprising turn to fundamentalist Christianity, followed by a long period of personal and musical wandering through the wilderness of the Eighties. Collaborations with Tom Petty, the Grateful Dead and the Traveling Wilburys.

Listening: *Desire and Street Legal; Slow Train Coming thru Oh Mercy*

**Week Fifteen**: The "Never-Ending Tour," Dylan's renewed commitment to the stage and his return to his folk-blues touchstones in a pair of solo acoustic albums in the early Nineties. The late career Trilogy and another stunning, unexpected comeback from the now-elder statesman. The journey continues: the 2009 release of *Together Through Life and Christmas In the Heart*.

Listening: *Good As I Been To You thru Together Through Life*

**TEST #3/Final Exam**: Thursday May 6 at 5:00pm, M 015

**Listening**: *New Morning thru Together through Life*

**Reading**: Sounes chapters 7, 8, 9 & 10
**Z404/Music of Bob Dylan: Required Listening Examples**

Professor Glenn Gass, Jacobs School of Music

**TEST ONE:**

- In My Time Of Dyin'  
  *Bob Dylan* (released March 1962)
- Man Of Constant Sorrow  
  *Bob Dylan*
- Baby, Let Me Follow You Down  
  *Bob Dylan*
- Song To Woody  
  *Bob Dylan*
- Barbara Allen  
  *Live at the Gaslight* (1962)
- The Death of Emmett Till  
  *Broadside Ballads* (1962)
- The Ballad of Donald White  
  *Broadside Demo* (1962)
- Blowin' In The Wind  
  *The Freewheelin' Bob Dylan* (released May 1963)
- Girl From The North Country  
  *The Freewheelin' Bob Dylan*
- Masters Of War  
  *The Freewheelin' Bob Dylan*
- A Hard Rain's A-Gonna Fall  
  *The Freewheelin' Bob Dylan*
- Don't Think Twice, It's All Right  
  *The Freewheelin' Bob Dylan*
- Oxford Town  
  *The Freewheelin' Bob Dylan*
- Corrina, Corrina  
  *The Freewheelin' Bob Dylan*
- Tomorrow Is A Long Time  
  *Greatest Hits Vol. II* (Live at Town Hall April 1963)
- John Brown  
  *Live at Town Hall* (April 1963)
- Only a Hobo  
  *Broadside Ballads* (February 1963)
- The Times They Are A Changin'  
  *The Times They Are A-Changin'* (released January 1964)
- With God On Our Side  
  *The Times They Are A-Changin'*
- One Too Many Mornings  
  *The Times They Are A-Changin'*
- Only A Pawn In Their Game  
  *The Times They Are A-Changin'*
- Boots Of Spanish Leather  
  *The Times They Are A-Changin'*
- When The Ship Comes In  
  *The Times They Are A-Changin'*
- The Lonesome Death of Hattie Carroll  
  *The Times They Are A-Changin'*
- Spanish Harlem Incident  
  *Another Side Of Bob Dylan* (released August 1964)
- Chimes of Freedom  
  *Another Side Of Bob Dylan*
- To Ramona  
  *Another Side Of Bob Dylan*
- My Back Pages  
  *Another Side Of Bob Dylan*
- I Don't Believe You  
  *Another Side Of Bob Dylan*
- It Ain't Me Babe  
  *Another Side Of Bob Dylan*
- I'll Keep It With Mine  
  *Biograph* (written in June 1964; recorded January 1965)
- Gates of Eden  
  *Live at Philharmonic Hall* (October 1964)
Subterranean Homesick Blues  Bringing It All Back Home  (released March 1965)
She Belongs To Me  Bringing It All Back Home
Maggie's Farm  Bringing It All Back Home
Love Minus Zero/No Limit  Bringing It All Back Home
Bob Dylan's 115th Dream  Bringing It All Back Home
Mr. Tambourine Man  Bringing It All Back Home
It's Alright Ma (I'm Only Bleeding)  Bringing It All Back Home
It's All Over Now, Baby Blue  Bringing It All Back Home
Like a Rolling Stone  Highway 61 Revisited  (released August 1965)
It Takes a Lot to Laugh, It Takes a Train to Cry  Highway 61 Revisited
Ballad of a Thin Man  Highway 61 Revisited
Queen Jane Approximately  Highway 61 Revisited
Highway 61 Revisited  Highway 61 Revisited
Just Like Tom Thumb's Blues  Highway 61 Revisited
Desolation Row  Highway 61 Revisited
Positively 4th Street  Biograph  (single released September 1965)
Rainy Day Women #12 & 35  Blonde on Blonde  (released May 1966)
One of Us Must Know (Sooner or Later)  Blonde on Blonde
I Want You  Blonde on Blonde
Stuck Inside of Mobile  Blonde on Blonde
Leopard-Skin Pill-Box Hat  Blonde on Blonde
Just Like A Woman  Blonde on Blonde
Most Likely You Go Your Way  Blonde on Blonde
Absolutely Sweet Marie  Blonde on Blonde
Visions of Johanna  Bootleg Series "Royal Albert Hall" Concert  (May 1966)
One Too Many Mornings  Bootleg Series "Royal Albert Hall" Concert  (May 1966)
Odds And Ends  The Basement Tapes  (recorded 1967/released 1975)
Lo and Behold  The Basement Tapes
Clothes Line Saga  The Basement Tapes
You Ain't Goin' Nowhere  The Basement Tapes
John Wesley Harding  John Wesley Harding  (released December 1967)
I Dreamed I Saw St. Augustine  John Wesley Harding
All Along The Watchtower  John Wesley Harding
Dear Landlord  John Wesley Harding
I'll Be Your Baby Tonight  John Wesley Harding
Lay Lady Lay  Nashville Skyline  (released April 1969)
I Threw It All Away  Nashville Skyline
Tonight I'll Be Staying Here With You  Nashville Skyline
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