

**Media Studies 330W**  
**Code 1789 Sec. 2R3A**  
**Spring 2008** Thursdays 2:40-5:30

### **The Music Industry**

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#### Description:

This course will provide an overview of the history of the music industry in the United States. Our approach to evolution of popular music will encompass a number of perspectives: technology, economics, industry structures, marketing, audiences, and artistic innovations and trends. The course will be structured around a loose chronology, looking at the interactions of each of these facets during different time periods, while devoting time each week to listen to musical examples. We will also consider a range of critical approaches to popular music and performance (critical theory, political economy, cultural studies, feminist theory, queer theory), and discuss strategies for writing and thinking about pop music.

#### Requirements:

**Attendance and Participation:** You are expected to attend and actively participate in each class. Participation includes reading assigned material prior to class, asking questions, taking notes, and contributing to discussions. Please arrive on time: two "lates" will count as an absence. Leaving class during the break or during a screening will count as an absence. **STUDENTS WHO MISS MORE THAN 3 CLASSES WILL BE STRONGLY ENCOURAGED TO WITHDRAW.** Because the syllabus may be modified, you are responsible for contacting the instructor should you miss a class. **TURN OFF ALL CELLULAR DEVICES** before class begins.

**Journals:** Every week, you will be asked to hand in an informal "journal" response to the readings. I am not expecting a polished essay—I am more interested in your candid response to the texts: what did you like? What didn't you understand? How do the author's ideas relate to your own understanding of the music? I am also interested in hearing your thoughts about class discussions and screenings. It is mandatory, however, that you write about **EACH** of the assigned readings.

Journals should be typed, between 1-2 pages long. Given your busy schedules, it is understandable if there are weeks when you fall behind—thus you can take 2 "freebie" weeks during the semester when you will not be penalized for missing a journal. Journal entries are due at the beginning of class—late journals will not be accepted. Journals will be graded on a scale of 0-3 points. You can earn extra credit points by not taking advantage of your freebie weeks and handing in journals for those readings. Remember to hand in journals for any classes you miss before the next class.

Presentation: Students will be responsible for presenting material related to their final projects. This does not need to be a formal or lengthy presentation, but should instead be a means of integrating your interests and perspectives with the course material. We will discuss the objectives of your project in detail in class, but this will involve choosing a particular song, artist, musical genre, or technology that has had a large impact on the music industry. During the relevant class, you will discuss your topic and share your research. You should also have read ALL the assigned articles carefully, coming prepared to link the readings and questions we discuss in class with your own examples. Based on the topics you each will be discussing, we will put together a class compilation cd, so you should choose one relevant song to contribute—ideally a song that you played during your presentation.

Writing: This is a writing intensive course, and we will focus a great deal of attention of the writing process. Written assignments will include a range of informal journals and more polished papers. The parameters for each assignment will be discussed in class.

All papers must be submitted via Turnitin on the class Blackboard page before they will be graded.

#### Late policy:

Be forewarned: my late policy on papers is very strict. Papers are due at the beginning of class unless otherwise specified. If a paper is late, it will be marked down one full letter grade (e.g. a B+ becomes a C+). If a DRAFT of a paper is late, the grade for the final paper will also be downgraded a letter grade. Papers more than one week late will not be accepted. That said, do NOT skip class if you have not completed an assignment—it is wiser to explain the situation to me than to miss a week of material. I will not give incompletes except in cases of emergency.

#### Plagiarism:

Plagiarism is an EXTREMELY serious offense. All work submitted must be the original work of the student whose name appears on it. ANY text or idea taken from an outside source MUST be carefully cited. Err on the side of caution when preparing your written work: always give credit to all your sources. This is a particularly large problem when students consult websites. Taking text directly from a website without quoting and citing your source constitutes plagiarism.

Plagiarism and other acts of dishonesty will result in an automatic grade of zero for the assignment and notification of the department. Cases may incur further academic penalties, including a failing grade for the course and disciplinary action. There is absolutely no excuse for plagiarism and it will not be pardoned under ANY circumstances. Paper 1 and the Research Project must be submitted via Turnitin.

#### Grading:

Participation	5%
Journals:	25%
Paper 1: (4-5 pages):	20%
Presentation:	5%
Research exercise:	5%
Music Project proposal & peer feedback	5%
Music Research Project (8-10 pages):	35%

Textbook:

- Andre Millard, *America on Record: A History of Recorded Sound* **2<sup>ND</sup> ED** (Cambridge, UK: Cambridge University Press, 2005). Available in the bookstore and at the reserve desk.

All additional readings are available on Blackboard, accessible through the CUNY portal at [www.cuny.edu](http://www.cuny.edu).

**Syllabus:**

1/31: INTRODUCTION

Overview of the recording industry in the U.S./Beginnings of recorded sound

- Recommended: Reebee Garofalo, "From Music Publishing to MP3: Music and Industry in the Twentieth Century," Provides a succinct history of the music industry in the U.S.

2/7: 1870s-1910s

- Millard, chapters 1-4
- Recommended: Lisa Gitelman, "Reading Music, Reading Records, Reading Race: Musical Copyright and the U.S. Copyright Act of 1909"

Listening Session: Early acoustic recordings, tin pan alley, and an overview of early recording technologies

2/14: Special topic: Louis Armstrong

Meet at 2:40 at **THE LOUIS ARMSTRONG ARCHIVES, Rosenthal Library** (entrance is on the left-hand side of the atrium). We'll return to Powdermaker for the second half of class.

- Millard, 5-7

2/21: 1920s and 1930s

- Millard, 8-9, 13

Listening Session: 1920s and 1930s—"the jazz age" and early electrical recordings, crooners, swing

**Paper 1 due** (no journal due this week).

**Must be signed up for discussion leading date by this time.**

2/28: Special topic: Folk, Hillbilly, & "Race" music: Authenticity, Ethnomusicology, and the Politics of Collecting

- Benjamin Filene, "'Our Singing Country': John and Alan Lomax, Leadbelly, and the Construction of an American Past"
- Louis M. Kyriakoudes, "The Grand Ole Opry and the Urban South"

**Reading journal due PLUS a short paragraph outlining your topic ideas**

Listening Session: Lomax prison and field recordings, The Carter Family, Leadbelly, selections from *The American Anthology of Folk Music*, "Outsider" music.

3/6: 1940s

- Millard, 10; also p. 285-295
- Theodor W. Adorno, "On Popular Music"
- Eric Porter, "'Dizzy Atmosphere': The Challenge of Bebop"

Listening Session: 1930s-40s. Big band swing, Bebop, Benny Goodman, Duke Ellington, Soundies, Parker, Monk

3/13: 1950s

- Millard, 11-12
- Michael Coyle, "Hijacked Hits and Antic Authenticity: Cover Songs, Race, and Postwar Marketing"

Listening session: R&B, rock and roll, and rockabilly.

3/20: 1960s

- Millard, p. 295-308 and chp. 16
- David Brackett, "The Politics and Practice of 'Crossover' in American Popular Music, 1963 to 1965"
- Steve Waksman, "Black Sound, Black Body: Jimi Hendrix, the Electric Guitar, and the Meanings of Blackness"

**Research exercise due** (no journal due this week).

Listening session: More rock and roll, the "British Invasion," psychedelia.

3/27: 1970s I : Disco and "The Death of Rock"

- Millard, p. 308-312 and chp. 15, 17
- Richard Dyer, "In Defense of Disco"

Listening Session: Progressive rock, disco, soul, sugary 8-track goodness.

4/3: 1970s II: Glam Rock, and Punk

- Dick Hebdige, excerpt from *Subculture: The Meaning of Style*
- Timothy Ferris, "David Bowie in America" / Simon Frith, "The Art of Posing"
- Tom Carson, "Rocket to Russia"

Listening Session: Roxy Music, David Bowie, T-Rex, the Sex Pistols, the Clash, The Ramones, Iggy and the Stooges, X-Ray Specs, The New York Dolls

4/10: Special topic: The Evolution of Rap and Hip Hop

- Tricia Rose, excerpts from *Black Noise: Rap Music and Black Culture in Contemporary America*
- Murray Forman, excerpts from *The 'Hood Comes First: Race, Space, and Place in Rap and Hip-Hop*

**Proposal due—bring 2 copies for peer feedback.** (no journal due this week).

Listening Session: From Grandmaster Flash to Jay-Z.

4/17: 1980s: I Want My MTV

- Millard, chapter 18
- Andrew Goodwin, "From Anarchy to Chromakey: Developments in Music Television"
- Jody Berland, "Sound, Image and Social Space: Music Video and Media Reconstruction"

**Peer feedback due.**

Listening Session: New Wave and 80s power pop

4/24: SPRING BREAK!!

5/1: 1990s: "Alternative" Subcultures: Indie Rock, Riot Grrls, and Diasporic Music

- Ryan Hibbett, "What is Indie Rock?"
- Gayle Wald, "Just a Girl? Rock Music, Feminism, and the Cultural Construction of Female Youth"
- David Hesmondhalgh, "Post-Punk's Attempt to Democratise the Music Industry"
- Helena Simonett, "Technobanda and the Politics of Identity"

Listening Session: Indie Rock, 1990s – present

OPTIONAL: Bring rough drafts of final paper (or portions of rough drafts) for feedback. If you peer-edit a draft for another student, you can receive extra credit.

5/8: 2000s: File-sharing, MP3s, Digital Distribution, and the Future of the Industry.

- Kembrew McLeod, "Confessions of an Intellectual (Property): Danger Mouse, Mickey Mouse, Sonny Bono, and My Long and Winding Path as a Copyright Activist-Academic"
- Greg Sandoval, "Roadblocks en route to free, legal music"
- Paul Sloan, "Keep on Rocking in the Free World"
- Jeff Leeds, "Radiohead Finds Sales, Even After Downloads"

Recommended reading on contemporary music debates:

Browse through the material listed below for discussion in class.

- Visit the Recording Industry Association of America online, particularly their pages on piracy, copyright law, and music & the internet (including the downloading and webcasting FAQs):  
<http://www.riaa.com/issues/piracy/default.asp> ,  
<http://www.riaa.com/issues/copyright/laws.asp> ,  
<http://www.riaa.com/issues/music/default.asp>
- Visit the Electronic Frontier Foundation online, particularly their pages on file-sharing and the RIAA: <http://www.eff.org/share/> and <http://www.eff.org/IP/P2P/riaa-v-thepeople.php> Please read the EFF's mission statement and their media releases regarding the RIAA lawsuits, as well as the "Form of Doe" settlement agreement. Browse through some of the documentation of lawsuits that the EFF has compiled.

**Music projects due AT NOON on MONDAY 5/19. Papers turned in without having previously submitted proposals will not be accepted. Papers must be submitted via Turnitin. Absolutely no exceptions.**

**Resources:****Local Research Resources:**

Queens College Music Library

<http://acpages.qc.edu/Library/music/index.html>

The Louis Armstrong Archives (in the Rosenthal Library)

<http://www.satchmo.net/thearchives/>

The Library for the Performing Arts at The New York Public Library

<http://www.nypl.org/research/lpa/lpa.html>

**Suggested Databases for articles** (available through the library website):

RILM Abstracts of Music Literature (only on campus—excellent resource)

JSTOR (includes full text from many prominent music journals)

New Grove Dictionary of Music and Musicians

Academic Search Premier

Project MUSE

**WEB RESOURCES:****Sites on Popular Music:**

<http://memory.loc.gov/> : The Library of Congress American Memory Collection. An absolute treasure trove of recordings, images, and historical documents. Sheet music, sites on inventors, ethnographic and popular recordings, patents, letters, advertisements, films. Fabulous research resource.

[http://www.archive.org/audio/collection.php?collection=opensource\\_audio](http://www.archive.org/audio/collection.php?collection=opensource_audio) : Open Source Collection at the Internet Archive. Has a number of early musical and spoken word recordings dating back to the early 1900s, as well as contemporary music. Browse other Internet Archives collections for motion picture, image, and text collections.

<http://www.nypl.org/digital/> : New York Public Library Digital Collection. Especially useful are the Performing Arts in America 1875-1923 Collection which houses digital scans of sheet music, documents, and several cylinder recordings ([http://digital.nypl.org/lpa/nypl/about/about\\_music\\_index.cfm](http://digital.nypl.org/lpa/nypl/about/about_music_index.cfm)) and the collections listed under Black Culture and Experience (<http://www.nypl.org/digital/blackculture.htm>)

<http://www.cas.usf.edu/communication/rodman/biblio/biblio-front.html>: Everyday I Write the Book: A Bibliography of (Mostly) Academic Work on Rock and Pop Music.

<http://www.humnet.ucla.edu/echo/>: *Echo: A Music Centered Journal*. Online journal devoted to the study of music. Click on "Archives" for an index of past issues.

<http://www.iaspm.net/>: Homepage for the International Association for the Study of Popular Music. Contains links to journals, bibliographies, reviews, and other resources.

<http://www.popcultures.com/>: Great collection of links to scholarly essays, bibliographies, journals, and other resources, most searchable by subject. Check out individual subject headings under "articles."

**Sites on Writing:**

<http://writesite.cuny.edu/ieindex.html>: Excellent resource, with guides to writing different types of papers, grammar, style, citations, and sources for help at CUNY and online.

<http://www.qc.edu/Writing/index.html>: Writing at Queens College website, with information on writing tutorials and workshops and resources on campus.

[http://owl.english.purdue.edu/handouts/research/r\\_mla.html](http://owl.english.purdue.edu/handouts/research/r_mla.html): Good overview of MLA citation style with many examples, published by Purdue University.