

MUGN O-244-001

History of American Popular Music

3 Credits

Spring 2017

College of Music and Fine Arts

Instructor: Sanford Hinderlie

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Office Hours:

Mondays, 9:30 to 10:20; 3:30 to 4:30

Tuesdays, Thursdays: 10:00 a.m. to 11:00 a.m.

Also by appointment via email or in person

Class Meeting Times:

Monday: 2:30 p.m. CM423

The rest of the course is online, in-other-words, this is a hybrid course.

Room: CM423 and online using Blackboard

Online Technical Source Contacts:

Please contact the email below for help with online technical assistance regarding Blackboard and your online course if needed.

onlineed@loyno.edu

The link below allows you to access the Loyola Library Online Learning staff contact information:

<http://library.loyno.edu/services/online/>

You can also call 504 864 7168 during operating hours Central Daylight time.

Brief Course Overview/Bulletin Description

This course is a comprehensive study of the history of American popular music, dating from the minstrel of the nineteenth century to the MP3 and Internet. The sources of popular music, listening, music identity, technology, and the history of the music business are components of this course.

Prerequisites:

English T-122; or
Equivalent

Content Disclaimer

This class contains content that the instructor believes may be problematic for some students. Please inform your instructor if you require further information or if you feel unable to participate in any or all of the requirements of the class.

Textbooks and Other Materials Purchased by Student:

Title: American Popular Music: from Minstrelsy to MP3
Authors: Starr, Larry, and Waterman, Christopher.
Edition: New York: Oxford University Press, 4th Edition. (pbk.)
Retail: \$61.99 to \$92.95 depending on source
ISBN: 978-0-19-985911-5

Course Materials

Students are presented materials in the forms of PowerPoint presentations with embedded music, listening examples, readings, review questions, important terms, Blackboard Discussions, and films in Blackboard.

Technical Assistance

Loyola University will provide you with technical assistance if you have any problems with using the Internet. onlineed@loyno.edu.

Internet Connection: A Broadband connection* is required for anyone taking this online course. You must have **high speed Internet** capability to access the materials and music for this class.

**note – not all broadband services are created equal. Connection speed can vary wildly based on geographic location and ISP. This is particularly true for the “lite DSL” or similar levels of service.*

Browser Requirements: Safari does not work with this course. You should use only **Chrome**. Download this browser if you do not have it on your computer.

Additional suggested software:

Microsoft Office 2003 or higher or other Office compatible software; Quicktime.

Speaker or headphones: You must have the ability to listen on your computer

Course Objectives

Students acquire an appreciation of the importance of the creative arts as it pertains to American popular music through listening, reading, presenting and writing. They identify and discuss cultural, social and racial issues relating to the past and present American popular music. Students acquire an understanding of specific genres of music and musicians from present popular music through research and the writing of a paper. They identify past and contemporary technology in music and the music business.

- Students are presented information regarding the ability to think, write, and speak critically about the arts in the following formats: readings; PowerPoint presentations with embedded music; films; and listening examples of the most famous American popular music and its musicians.
- Students gain knowledge of the history of music as it applies to American popular music dating from the nineteenth century to the present.
- Students acquire an appreciation of the importance of the creative arts as it pertains to American popular music through listening, reading, presenting and writing.
- Listening examples of influential music and artists and the vocabulary of this topic support discussions, and both promote discussion, critical thinking and writing.
- Students identify and discuss cultural, social and racial issues relating to the past and present music of American popular music.
- Students develop an understanding of music and its relationship to technology and business.
- Students acquire an understanding of specific genres of music and musicians through research and the writing of two papers.

Expected Student Learning Outcomes

Students gain information and integrative literacy about American popular music. They engage in critical and creative thinking through written and oral communication. Listening and the vocabulary of this topic support discussions and promote critical thinking. Names of important musicians, music identity, key terms, various genres of American popular music, social and racial influences, and the history of the music business and technology are the basic vocabulary of this course.

- Students acquire the knowledge of how American popular music has evolved from the folk music of the nineteenth century to music of rock, rap and the many genres of today, and how each generation of music was an influence on the next.
- Students acquire an appreciation of the importance of the creative arts as it pertains to American popular music through listening, reading, and presenting.

- Students explore an artistic movement and its historical context: the interaction of European, African, and Latin American traditions from 19th century popular music influences to the music of today.
- Students explore social justice, values, and responsibility in and through the arts, relating to the past and present American popular music and engage in critical and creative thinking through listening and written and oral communication.
- Students acquire an understanding of the relationships between different arts, most notably, dance and music.
- Students acquire an understanding of specific genres of music and musicians from present popular music through research and analysis with the writing of a paper involving a contemporary popular song or artist of the student's choice from the present decade. Students think critically and objectively of an artist's ability to sustain a presence in a historical perspective. Students improve writing skills and gain in-depth knowledge of a topic of their choice within the guidelines set forth in the syllabus.
- Students acquire an understanding of specific genres of music and musicians from present popular music through listening.
- Students explore connections between the creative arts and other disciplines. They identify past and contemporary technology in music and the music business.
- Students acquire a basic understanding of aesthetic analysis. Students listen to many genres of music over the course of the semester and learn to discriminate between good and poor music.

Assessments: The Music Industry Department has adopted the values rubrics of the Association of American Colleges and Universities. In those 15 respects this course addresses the following:

Music Industry Studies Degree Assessment Matrix for this course.

| ASSESSMENT | |
|--|---|
| Critical Thinking | • |
| Creative Thinking | • |
| Ethical Reasoning | • |
| Reading | • |
| Problem Solving | |
| Written Communication | • |
| Oral Communication | • |
| Inquiry and Analysis | |
| Quantitative Literacy | |
| Information Literacy | • |
| Integrative Literacy | • |
| Teamwork | |
| Foundations and Skills for Lifelong Learning | • |

| | |
|--|---|
| Intercultural Knowledge and Competence | • |
| Civic Engagement | |

- Students are provided review questions that are answered and submitted to the professor.
- Midterm and final cognitive and listening exams are used as assessment tools.
- Students also use blogging technology in Blackboard Discussion Boards. Participation is graded.
- Students write a paper about a present-day musician or a band they think will be in the history books in 50 years.
- Students write a paper, five to seven pages double-spaced, with the topic regarding a specific genre of New Orleans music.

Course Requirements/Types of Assignments

Because this course is entirely online, you will have freedom to work at your own pace. However, you should be aware of **due-dates** for all assignments. You should work ahead and stay ahead of the syllabus schedule listed in “Course Material” in Blackboard so you are not penalized for late work or lose credit altogether if it is too late (see “Assignments” below). If you are planning a trip or need a block of time away from the Internet during the summer semester, you are still responsible to plan ahead of the scheduled due-dates. All assignments up to the midterm exam are listed in Blackboard in “Course Materials” and feel free to work ahead. After the midterm the second half of the semester will be posted in the same place.

- Use your **Loyola email** account daily for announcements.
- Announcements will be posted on Blackboard on a regular basis. Please check periodically.
- Assignments, papers and exams are due on the date posted on Blackboard.
- Students will be expected to read the assigned readings that are posted on Blackboard.
- *Chapter Overviews, Important Names, Key Terms and Review Questions* will be posted on Blackboard under “**Course Materials**”. These are guides for you in your studies of the course.
- Students complete *Review Questions* for each chapter via Blackboard after most reading assignments, and then submit the Word document in “Course Materials” via Blackboard. They are due on the date announced in the syllabus and in Blackboard.
- Students view PowerPoint presentations in Blackboard (In “Course Materials”).
- Students watch films about American Popular music in Blackboard (In “Course Materials”).

- Students listen to musical examples representing performers and composers of various eras of popular music. All listening will be streamed in Blackboard for study.
- Students read newspaper music reviews of a current show or concert and submit a copy or Web link to the professor via Blackboard.
- Students attend one live performance of popular music anywhere in the world and write a review of their experience in the style of a professional music critic, using the template developed from discussions about newspaper reviews.
- Students will write a paper from five to seven pages double-spaced with the topic regarding a specific genre of New Orleans music. More information follows on Blackboard.
- Students will write a paper of one to two pages double-spaced involving a song or artist of American popular music of the student's choice from the present decade. The song or artist represents what the student regards as a potential for historical significance in fifty years from now.
- Online listening and cognitive mid-term and final examinations are administered to students.

Assignments are due on the due-dates as assigned by the instructor on this syllabus and on Blackboard Assignments. An assignment may be turned in late by two days, but the grade is lowered two letter grades. Assignments are not accepted after two days (no exceptions). All written assignments must include your name, email address, and due-date. You must keep on schedule with all assignments. You can work ahead and this is advisable so you can keep on task.

Exams are due as assigned by the instructor on this syllabus and on Blackboard. Exams will not be accepted late. How to take the exams will be discussed in Blackboard.

Papers are due as assigned by the instructor on this syllabus and on Blackboard. Papers will be accepted up to the due-date late. Papers are not accepted after two days under any circumstances (no exceptions), so work ahead.

Participation

Blackboard Discussion Groups are assigned several times during the course, once regarding the definition of a newspaper music review and another regarding who presently in the popular music industry will be in the history books 50 years from now. 5% of your final grade is based on these discussion boards.

SafeAssign

The university subscribes to an online program "SafeAssign" in Blackboard that can scan submitted papers and provide the teacher a percentage of what words and sentences are copied from the Internet. This will be used in this course.

Sequence of Topics/Calendar of Assignments

See end of this syllabus for calendar of Assignments

Evaluation:

- 05% Participation in Discussion Groups
- 05% Live Performance Review and Newspaper Review
- 05% Paper: Last 20 Years of American Popular Music
- 10% Paper: History of New Orleans Music
- 35% Review Questions
- 40% Exams (Mid Term and Final)

The grading scale for determining course grade is as follows:

94-100%=A
90-93%=A-
87-89%=B+
83-86%=B
80-82%=B-
77-79%=C+
73-76%=C
70-72%=C-
67-69%=D+
61-66%=D
0-60%=F

Grades will be updated on a regular basis for the individual student to view on Blackboard.

Policy on Attendances/Absences, Late Work, Participation/Class Behavior

The class meets on Mondays only at 2:30. Attendance is required. The rest of the course is completed online.

Attendance is very important for learning. Classes start and end on time. Tardiness will not be tolerated and may result in removal from class. Two tardies equal one absence. A tardy is recorded if you are not in your seat at the beginning of class.

There are no unexcused absences. Only school-related activities will be excused as long as it is pre-approved by your instructor. Absences due to illness are included in the number of absences missed. Only in unusual circumstances will absences due to illness be excused at the discretion of the instructor.

Missing 2 classes during the semester received **no penalty** regarding your grade.

Missing 3 classes during the semester automatically lowers your final grade 7.5%.

Missing 4 classes during the semester automatically results in an “F”.

Assignments

You are expected to have your assignments completed on the due-dates as posted online for each class.

Final Examination

The Final Exam is scheduled for **Monday, May 8, 2:00 to 4:00 p.m. CDT** in the classroom, CM423.

No exceptions to this date including flight schedules home.

Academic Integrity

All work you do for this class is expected to be your own, and academic dishonesty (including, but not limited to, plagiarism on papers or cheating on exams) will be punished. A summary of the University’s definitions and procedures concerning academic integrity can be found in the Undergraduate Bulletin (pp. 46-47 of the 2003-5 Bulletin). If you are uncertain how to use and cite the work of others within your own work, consult reference works such as Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed., revised and by John Grossman and Alice Bennett, *Chicago Guides to Writing, Editing, and Publishing* (Chicago: University of Chicago Press, 1996), or see the instructor. The university now subscribes to an online program that can scan submitted papers and provide the teacher a percentage of what words and sentences are copied from the Internet.

Special Accommodations

If you have a disability and wish to receive accommodations, please contact Disability Services at 504-865-2990. If you wish to receive test accommodations (e.g., extended test time), you will need to give the course instructor an official Accommodation Form from Disability Services. The Office of Disability Services is located in Marquette Hall 112.

Evacuation Statement

At times, ordinary university operations are interrupted as a result of tropical storms, hurricanes, or other emergencies that require evacuation or suspension of on-campus activities. To prepare for such emergencies, all students will do the following during the first week of classes:

1. Practice signing on for each course through Blackboard.
2. Provide regular and alternative e-mail address and phone contact information to each instructor.

In the event of an interruption to our course due to the result of an emergency requiring an evacuation or suspension of campus activities, students will:

3. Pack textbooks, assignments, syllabi and any other needed materials for each course and bring during an evacuation/suspension
4. Keep up with course work during the evacuation/suspension as specified on course syllabi and on-line Blackboard courses.
5. Complete any reading and/or writing assignments given by professors before emergency began.

Assuming a power source is available....

6. Log on to university Web site within 48 hours of an evacuation/suspension.
7. Monitor the main university site (www.loyno.edu) for general information.
8. Log on to each course through Blackboard or e-mail within 48 hours of an evacuation/suspension to receive further information regarding contacting course instructors for assignments, etc.
9. Complete Blackboard and/or other online assignments posted by professors (students are required to turn in assignments on time during the evacuation/suspension period and once the university campus has reopened.)
10. Contact professors during an evacuation/suspension (or as soon as classes resume on campus) to explain any emergency circumstances that may have prevented them from completing expected work.

Further information about student responsibilities in emergencies is available on the Academic Affairs web site: <http://academicaffairs.loyno.edu/students-emergency-responsibilities>

Course Outline: MUGN O244-W01: History of American Popular Music

Chapter 1: Introduction: Themes and Streams of American Popular Music

Course Requirements and Expectations

Theme One: Listening

Theme Two: Music and Identity

Theme Three: Music and Technology

Theme Four: The Music Business

Theme Five: Centers and Peripheries

Streams of Tradition: The Sources of Popular Music

Chapter 2: Popular Music in the 19th and Early 20th Centuries

The Minstrel Show

An Early Pop Songwriter: Stephen Foster

Dance Music and Brass Band

Birth of Tin Pan Alley

The Ragtime Craze, 1896-1918

The Rise of the Phonograph.

Review Questions Due

Chapter 3: Social Dance and Jazz, 1917 -1935

Technology and the Music Business

“Freak Dances” - Turkey Trot and Tango

James Reese Europe and the Castles: The Jazz Craze

Jazz Becomes Popular Music: The Original Dixieland Jazz Band

Dance Music in the “Jazz Age”

“The King of Jazz”.

Review Questions Due

Chapter 4: The Golden Age of Tin Pan Alley Song

Tin Pan Alley Song Form

What were Tin Pan Alley Songs About?

What Makes a Song a “Standard”?

Review Questions Due

Chapter 5: Race Records and Hillbilly Records

Race Records, Classic Blues, and the Country Blues

Charley Patton and “Tom Rushen Blues” (1929)

Blind Lemon Jefferson: The First Country Blues Star

Robert Johnson: Standing at the Crossroad

Early Country Music: Hillbilly Records

Pioneers of Country Music: The Carter Family and Jimmie Rodgers

Popular Music and the Great Depression.

Discussion: Newspaper Music Critique

Review Questions Due

Chapter 6: The Swing Era, 1935 - 1945

Swing Music and American Culture

Benny Goodman: The King of Swing

Big Band Blues: Count Basie, Duke Ellington, and Glenn Miller

Country Music in the Swing Era: Roy Acuff, Singing Cowboys, & Western Swing.

Newspaper Critique Due

Chapter 7: Post World War II: 1946 -1954

Popular Music and Technology in the Postwar Era

Rise of the Big Singers

Urban Folk Music: The Weavers

Southern Music in the Postwar Era

Rhythm & Blues

Women in R&B: Ruth Brown and Big Mama Thornton

Country and Western Music

Hank Williams.

Review Questions Due

Mid-Term Exam

Chapter 8: Rock 'n' Roll, 1954 -1959

Cover Versions and Early Rock 'n' Roll

The Rock 'n' Roll Business

Early Rock 'n' Roll Stars on the R&B Side

Early Rock 'n' Roll Stars on the Country Side

Wild, Wild Young Women: The Lady Vanishes

Songwriters and Producers of Early Rock 'n' Roll.

Discussion about New Orleans Music Paper

Paper on the History of New Orleans music

Chapter 9: American Pop and the British Invasion. 1960s

The Early 1960s: Dance Music and "Teenage Symphonies:

Berry Gordy and Motown

Brian Wilson and the Beach Boys

The Beatles, the British Invasion, and the American Response

Review Questions Due

Chapter 10: Country, Soul, Urban Folk, and the Rise of Rock, 1960s

Patsy Cline and the Nashville Sound

Ray Charles and Soul Music

James Brown and Aretha Franklin

Urban Folk Music in the 1960s: Bob Dylan

The Counterculture and Psychedelic Rock

Sgt. Pepper's Lonely Hearts Club Band

San Francisco Rock: Jefferson Airplane, Janis Joplin, and the Grateful Dead
Guitar Heroes: Jimi Hendrix and Eric Clapton
Music Review Due

Chapter 11: The 1970's: Rock Music, Disco, and the Popular Mainstream
Country Music and the Pop Mainstream
Rock Comes of Age
"Night Fever": The Rise of Disco
Review Questions Due

Chapter 12: Outsiders' Music: Progressive Country; Reggae; Punk & Rap, 1970s
The Outlaws: Progressive Country Music
"I Shot the Sheriff": The Rise of Reggae
"Psycho Killer": 1970s Punk and New Wave
"Tear the Roof Off the Sucker": Funk Music
"Rapper's Delight": The Origins of Hip-Hop
Paper Due: New Orleans Music

Chapter 13: Digital Technology, MTV, and the Popular Mainstream
Digital Technology and Popular Music
A Tale of Three Albums
"Baby I'm a Star": Prince, Madonna, and the Production of Celebrity
Review Questions Due

Chapter 14: Hip-Hop, "Alternative" Music, and the Entertainment Business
Hip-Hop Breaks Out (1980s-1990s)
Techno: Dance Music in the Digital Age
Alternate Currents
Women's Voices: Alternative Folk, Hip-Hop, and Country
Globalization and the Rise of World Music
Discussion: The 21st Century: Where is it Going? Who is Important?
Paper and Music File Due:.....

Chapter 15: Conclusion
Music and Identity
Technology and the Music Business
Centers and Peripheries

The 21st Century: The Music Industry
Paper and Music File: The 21st Century: Where is it Going? Who is Important?

Final Examination

