The Music Industry

Instructor: Prof. Amy Herzog  
Email: amyherzog@mindspring.com  
Office Hours: Wed. 1:30-3:30  
Phone: 718-997-2956  
Office: 102C, G-Building

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 2ND ED
  and at the reserve desk.
  All additional readings are available on Blackboard, accessible through the CUNY
  portal at www.cuny.edu.

Syllabus:
2/1: 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.

2/8: 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

2/15: NO CLASS (classes follow a Monday schedule)

2/22: Special topic: Louis Armstrong
Tentatively scheduled trip to THE LOUIS ARMSTRONG ARCHIVES, Rosenthal Library
during class. Listen for confirmation in class and on Blackboard to confirm date,
time, and meeting place.
• Millard, 5-7
  Paper 1 due (no journal due this week).

3/1: 1920s and 1930s
• Millard, 8-9, 13
  Listening Session: 1920s and 1930s—“the jazz age” and early electrical recordings,
crooners, swing

3/8: NO CLASS (canceled) In the meantime brainstorm ideas for your research project

3/15: 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”
  Must be signed up for discussion leading date by this time.
  Reading journal due PLUS a short paragraph outlining your topic ideas
  Listening Session: Lomax prison and field recordings, The Carter Family, Leadbelly,
3/22: 1940s
- Millard, 10; also p. 285-295
- Eric Porter, “‘Dizzy Atmosphere’: The Challenge of Bebop”

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

3/29: 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.

4/5: SPRING BREAK!!

4/12: 1960s
- Millard, p. 295-308 and chp. 16
- David Buxton, “Rock Music, The Star System, and the Rise of Consumerism”—this essay is difficult. Don’t get slogged down by the jargon, just try to distill the main point.

Research exercise due (no journal due this week).

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

4/19: 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.

4/26: 1970s II: Glam Rock, and Punk
- Dick Hebdige, excerpt from Subculture: The Meaning of Style
- 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

5/3: 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.
5/10: 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”
- Lawrence Grossberg, “The Politics of Youth Culture: Some Observations on Rock and Roll in American Culture” – another tough writer. Try to at least get the gist of his argument.

**Peer feedback due.**
Listening Session: New Wave and 80s power pop

5/17: 1990s and beyond: Indie Rock, Grunge, Riot Grrls, and “Post-Punk”
- Tony Grajeda, “The ‘Feminization’ of Rock”
- David Hesmondhalgh, “Post-Punk’s Attempt to Democratise the Music Industry”

Listening Session: Indie Rock, 1990s – present

Recommended reading on contemporary music debates: File-sharing, MP3s, Ipods, Satellite & Internet Radio, Music DVDs, Direct Marketing, and the future of the industry.

Browse through the material listed below for discussion in class.
- New York Times article, “Companies Not Liable for OnlineAbuses”
- 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):
- Visit the Electronic Frontier Foundation online, particularly their pages on file-sharing and the RIAA: [http://www.eff.org/share/](http://www.eff.org/share/) and [http://www.eff.org/IP/P2P/riaa-v-thepeople.php](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.
- Phil Hardy, “Older Consumers and iTunes Offer a Hope of Recovery for the Troubled US Recorded Music Market”
- Steve Hemsley, “Teenage Clicks Record Companies Are Finding E-Marketing and Direct Mail Far More Effective…”
- Nat Ives, “Musicland Looks to the Internet”
- Chris Nelson, “Trying to Sell CDs by Adding Extras”
- PR Newsire, “Interscope Records Bares All”
- Kenneth Li, “Homegrown Satellite Radio Software Draws XM Fire”

---

**Music projects due AT NOON on MONDAY 5/21.** 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://qcpages.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://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) and the collections listed under Black Culture and Experience (http://www.nypl.org/digital/blackculture.htm)
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 : Good overview of MLA citation style with many examples, published by Purdue University.