

MUSIC 3737 – FALL 2021
SPECIAL TOPICS IN POPULAR MUSIC STUDIES: HISTORY OF THE POPULAR MUSIC INDUSTRY
TC 202 – Tuesday 1:30 – 3:20pm, Thursday 1:30 – 3:30pm

Western University is situated on the traditional territories of the Anishinaabeg, Haudenosaunee, Lunaapeewak and Attawandaron peoples who have longstanding relationships to the land and region of southwestern Ontario and the City of London. The local First Nation communities of this area include Chippewas of the Thames First Nation, Oneida Nation of the Thames, and Munsee Delaware Nation. In the region, there are eleven First Nation communities and a growing Indigenous urban population. Western values the significant historical and contemporary contributions of local and regional First Nations and all of the Original peoples of Turtle Island (North America).

DR. NORMA COATES
ncoates@uwo.ca

OFFICE HOURS
 Wednesday, 4 – 5pm, via Zoom, or by appointment

DELIVERY MODE
 In-person. We will go online for synchronous course meetings if or when in-person instruction is suspended because of Covid-19.

In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will not change. Any remaining assessments will also be conducted online as determined by the course instructor.

MUSIC PREREQUISITE STATEMENT
Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

IMPORTANT DATES

Class Starts	Reading Week	Last Day to Drop	Class Ends
September 9	November 1 – 7	November 12	December 7

COURSE DESCRIPTION

This course is a cultural history of the music industries since their inception in the late 1800s. The content focuses upon how and why the industries have assumed their forms, and the cultural assumptions that have informed them over the decades. Topics covered include industrial structures, technologies, ideologies, gatekeepers, the impact of cultural beliefs and social structures, copyright issues, and marketing and genres and trends. Special attention is paid to racial beliefs and formations and gender norms and how they are incorporated into and repeated in the products of the music industries over time. **This is not a “how-to” course. It will not provide advice or information about how to find jobs in the music industries.**

COURSE OBJECTIVES

1. Become familiar with the history of the music industry and how its past informs, mirrors, and shapes debates in the industry today.
2. Examine the impact of race and gender norms have influenced the structure and products of the music industry over time.
3. Understand the music industry as comprised of several often competing and antagonistic components and how that affects its output.
4. Explore the impact of decisions made within the music industry on the culture at large, and vice versa.
5. Understand how industry structure, regulation, and technologies influence musical creation.
6. Become familiar with the role of gatekeepers and other culture industries in the distribution and acceptance of popular music.
7. Gain competency in writing analytical or evaluative papers on selected topics.

COURSE MATERIALS

All course materials, including readings, audio and visual recordings, assignments, handouts, and anything related to the class are available on OWL.

ASSESSMENT/EVALUATION

Assignment	Due Date	% of Cours Grade
In-class Midterm	October 12	25%
Short Research Papers (2): Write a short paper exploring one or more open-ended questions or topics. I will provide the questions and primary sources. More detail will be available on OWL.	Paper 1: October 7 Paper 2: November 11	30% (15% each)
Final Project. You will write a conventional 15-20 page research paper or create a project (podcast, film, recording, etc.) that engages with the material discussed over the semester. You must complete three milestones, listed below. More detail will be available on OWL.		
1. Project Proposal	10/21	5%
2. Rough draft of some form: storyboard, treatment, paper outline, podcast plan, etc.	11/18	10%
3. Final project	12/7	30%

MY COURSE POLICIES

1. You are expected to prepare thoroughly for each class by doing readings and any other assignment for the week, devising discussion questions, and participating in class discussions and activities. If you are the sort of learner who prefers to be quiet while you take it all in, please let me know that.
2. The best way to reach me is via email. I am of the generation that still uses email. I do text, but there is no way that you are getting that number!
3. Check your email. I use OWL's announcement tool to communicate to the class as a group. Not reading your campus email is not an excuse for missing important information.
4. Last year was very hard on all of us, your instructor included. For my mental health, I will not respond to email after 7:00pm in the evening or on weekends. Please plan accordingly. For example, if you need to request an assignment extension, do not wait until 9:00pm the night before it is due.
5. Put your phone on mute and leave it in your pocket, backpack, purse, or preferred phone-parking place. There will be at least one break per class, so you can check your texts then. Use your laptop ONLY to take notes, or when requested by me to look things up or do an exercise. No social media, no shopping, no surfing.
6. Please treat your classmates, and me, with respect always. While in class, you are part of a community of inquiry, one that seeks to understand, not to belittle or disparage.
7. You are encouraged to bring to class material that relates to the topic of the course in general or the week's focus. This is not mandatory but will make the class more interesting and relevant to the world outside the academy.
8. You must always wear a three-ply mask in the classroom. Remember to speak up and enunciate clearly when you speak in class. I'll try to do the same!
9. Do not call me Mrs. Coates. I am Dr. or Prof. Coates. Please take this seriously.
10. If you have a question about an assignment or a class requirement, please check the syllabus before you email me. If you do not find what you are looking for on the syllabus, ask your question in the discussion forum. If you have a question, chances are that one of your classmates will too. Email me as the last resort.
11. If there is something that you want to discuss with me alone, email me or set up an appointment if it is something that cannot be answered in a few lines.
12. I am planning to hold office hours online. Last year, these turned into fun group sessions (seriously!). If I feel comfortable holding office hours in my actual campus office as the semester proceeds, I will let you know.

SCHEDULE

Readings are subject to change.

Week/Date	Topic	Read
1 9/9	Introductions and Overview	
2 9/14, 9/16	Origins of the American Popular Music Industry 1	<ul style="list-style-type: none"> • Frith, "The Industrialization of Music;" • Suisman, "When Songs Became a Business," "Making Hits"
3 9/21, 9/23	Origins of the American Popular Music Industry 2	<ul style="list-style-type: none"> • Millard, "The Inventors," "A Phonograph in Every Home," "The International Industry of Recorded Sound" • Suisman, "Music Without Musicians"
4 9/28, 9/30	Categorizing Audiences by Race and Class	<ul style="list-style-type: none"> • Barnett, "Are These Not Great Artists? Race Records and Genre Discourse" • Miller, "Black Folk and Hillbilly Pop"
5 10/5, 10/7	1930s and 1940s PAPER 1 DUE 10/7	<ul style="list-style-type: none"> • Hadjuk, "The Music Goes Round and Round," "There'll Be Some Changes Made" • Rasmussen, "The People's Orchestra: Jukeboxes as the Measure of Popular Music Taste in the 1930s and 1940s"
6 10/12, 10/14	MIDTERM EXAM 10/12 No class 10/14	
7 10/19, 10/21	Rock and Roll Begins PROJECT PROPOSAL DUE 10/21	<ul style="list-style-type: none"> • Garofalo, "Crossing Over: From Rhythm and Blues to Rock'n'Roll" • Keightley, "Long Play: Adult-Oriented Popular Music and the Temporal Logics of the Post-War Sound"
8 10/26, 10/28	The 1960s	<ul style="list-style-type: none"> • Tschmuck, "The Recovery of the Music Industry and New Global Players" • Flory, "Motown and Soul" • Hamilton, "Just Around Midnight: The Rolling Stones at the End of the Sixties"
November 1 – 5 Reading Week		
9 11/9, 11/11	The 1970s PAPER 2 DUE 11/11	<ul style="list-style-type: none"> • Waksman, "Staging the Seventies: Arena Rock, Punk Rock" • Martinez, "Redneck Chic: Race and the Country Music Industry in the 1970s" • Sanjek, "Tell Me Something I Don't Already Know: The Harvard Report on Soul Music Revisited"

<p>10 11/16, 11/18</p>	<p>The 1980s FINAL PROJECT ROUGH DRAFT DUE 11/18</p>	<ul style="list-style-type: none"> • Kajikawa, "'Bringin' '88 Back': historicizing rap music's greatest year" • Chastagner, "The Parents' Music Resource Center"
<p>11 11/23, 11/25</p>	<p>The 1990s</p>	<ul style="list-style-type: none"> • McLeod, "MP3s are Killing the Music Business" • Frith, "Copyright and the Music Business"
<p>12 11/30, 12/2</p>	<p>The 2000s</p>	<ul style="list-style-type: none"> • Klein, "The New Radio: Music Licensing as a Response to Industry Woe" • Powers, "Intermediaries and Intermediation" • Morris, "Artists as Entrepreneurs, Fans as Workers"
<p>13 12/7</p>	<p>2010 - Present FINAL PROJECT DUE</p>	<ul style="list-style-type: none"> • Meier and Manzerolle, "Rising Tides: Data Capture, Platform Accumulation, and New Monopolies in the Digital Music Economy" • Zhang and Negus, "Stages, Platforms, Streams: The Economies and Industries of Live Music After Digitization"

This course does not have a final exam.

BIBLIOGRAPHY

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UNIVERSITY AND FACULTY POLICIES

Please read and refer to these policies.

- Students who have ongoing medical or psychological conditions, or who have been diagnosed with a learning disability, and who may be entitled to some form of academic accommodation are assessed and managed through [Accessible Education](#). The recommendations for accommodation are shared with instructors via the Extranet and require instructors to acknowledge these through the Extranet.
- If you have academic accommodations, please meet with your advisor, who will notify me about your accommodations. Read the policy here: [Academic Accommodation for Students with Disabilities](#)
- You will be excused for absences due to religious holidays as listed in the [Western Academic Calendar](#).
- Please keep up to date with Western's Covid-19 protocols. You will find them here: <https://www.uwo.ca/coronavirus/health-safety.html>.
- In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will not change. Any remaining assessments, particularly tests, will also be conducted online.
- Students will be expected to wear triple layer non-medical masks at all times in the classroom as per university policy and public health directives. Students who are unable to wear a mask for medical reasons should seek accommodation through [Accessible Education](#).
- Students are expected not to eat or drink while in class to ensure masks stay in place. Students will be able to eat and drink outside of the classroom during scheduled breaks.
- If you contract Covid-19, please arrange to get notes from a classmate. As this is a seminar, detailed PowerPoint slides will not be available. If you miss assignments or exams because of being ill or quarantined with Covid-19, please notify me as soon as you can to set up make-up dates and exams.
- Academic Consideration for Student Absence. Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. **Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus.** Students are not able to use the self-reporting option in the following circumstances:
 - for exams scheduled by the Office of the Registrar (e.g., December and April exams)
 - absence of a duration greater than 48 hours
 - assessments worth more than 30% of the student's final grade
 - if a student has already used the self-reporting portal twice during the academic yearIf the conditions for a Self-Reported Absence are not met, students will need to provide a

Student Medical Certificate if the absence is medical or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf, and for the Student Medical Certificate (SMC), see: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

- Academic Consideration for Missing Work. In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.
- Statement on Academic Offences. Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf
- Statement on Mental Health. Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.**