Mike Curb College of Entertainment and Music Business
Course Syllabus

Course # / Title: MBU 2130: History of the Recording Business (CRN 10972)
Semester: Fall, 2009
Instructor: Dr. Don Cusic, D.Arts
Instructor Contacts: PHONE: 615.460.5438; email: don.cusic@belmont.edu

Instructor Office Hours: TR 8-11:30 a.m.; M: 8-11:30 a.m.

Course Credit: Three (3) credits
Class Location: Massey Business Center (MBC) 200B
Meeting Time(s): TR 2-3:15 p.m.
Final Exam: Thursday, Dec 10, 2009 at 2 p.m.

Educational Objectives of the Mike Curb College of Entertainment & Music Business: 1) To provide a personalized, career-oriented and practical education that emphasizes leadership, innovation, private enterprise and entrepreneurship. 2) To equip students with the tools to think critically, communicate effectively, accept responsibility, make successful decisions, and prosper in diverse work environments. 3) To emphasize quality classroom instruction within the parameters of ethical Christian principles.

Course Description: A study of the foundations of the recorded music business, which includes the development of recording labels, technology-driven changes, and recordings from 1877 to the present. Also discussed is the formation of the major recording labels and the development of the marketing structure whereby recorded music is exposed and sold to consumers.

Course Outcomes: At the end of this course the student shall be able to:
*Recall historic facts, details, information about recording labels and popular music recordings from 1877 to the present.
*Describe the development, growth, and maturation of independent and major recording companies.
*Explain how popular music is a significant social, cultural, economic, and political influence.
*Recognize stylistic differences between historic recording eras of American popular music.

Performance Criteria: During this course the student will:
*Select and craft appropriate answers on quizzes and tests.
*Listen to samples of popular music recordings from 1877 to the present.

Assessment Tools: During this course, outcomes mastery will be evaluated by:
*Quizzes and multiple-choice tests comprised of who, what, where, when and why questions.

Honor Code: It is the responsibility of each student to abide by the Belmont University Honor Code. “In affirmation of the Belmont University Statement of Values, I pledge that I will not give or receive aid during examinations; I will not give or receive false or impermissible aid in course work, in the preparation of reports, or in any other type of work that is to be used by the instructor as the basis of my grade; I will not engage in any form of academic fraud. Furthermore, I will uphold my responsibility to see to it that others abide by the spirit and letter of this Honor Pledge.”

Accommodation of Disabilities: In compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act, Belmont University will provide reasonable accommodation of all medically documented disabilities. If you have a disability and would like the university to provide reasonable accommodations of the disability during this course, please notify Tammye Whitaker in the Office of the Dean of Students located in Beaman Student Life Center (460-6407) as soon as possible.
Course Requirements:

A. Attendance: Class attendance follows university policy as stated in the current Undergraduate Bulletin. Class participation is expected; attendance and absence will be noted.

POP QUIZZES (Unannounced) (5 pts each)

Attendance: Will be computed from Pop Quizzes.

Prepared Assignments:

Testing: 5 Exams.

B. Materials: *The American Recording Industry* by Don Cusic (Course Pack)

C. Outside Assignments: None

D. Testing:
    Thu: Sept 17: EXAM #1
    Thu: Oct 15: EXAM #2
    Tue: Nov 10: EXAM #3
    Thu: Dec 3: EXAM #4

E. Basis of grade evaluation: Grading scale as per the current Undergraduate Bulletin.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Credit</th>
<th>Description/Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Quizzes</td>
<td>16.5%</td>
<td>Based on lecture, will assess the student's knowledge of the topic.</td>
</tr>
<tr>
<td>2. Comprehensive Tests (4)</td>
<td>67%</td>
<td>Based on reading assignments and lectures, comprehensive tests will assess the depth of the student's knowledge base of the topic. Each test is comprised of multiple-choice questions.</td>
</tr>
<tr>
<td>3. Final Exam</td>
<td>16.5%</td>
<td>A comprehensive test comprising multiple-choice question that will measure the depth of the student's knowledge base of the topic and will assess the student's assimilation of knowledge gained from lectures and readings.</td>
</tr>
</tbody>
</table>

Coursepack material covered on Exams:

EXAM #1: 1800-1929: pp 1-143
EXAM #2: 1930-1954: pp. 144-269

**Course & Classroom Policies**

**MAKE-UPS:** In accordance with Music Business policy, there will be no make-up Exams given in this course; if you miss an Exam, the Final Exam will count double. If you miss two Exams, the Final will count triple. Also, when I give Exams back, I go over them in class and you may ask any questions you wish. I will not go over Exams individually in my office. Also note:

You may choose to "skip" an Exam and let the Final count double; however, you are not allowed to begin an Exam, decide you don't want to finish and opt out. Once you begin the Exam, you must complete it.

If you take all of the Exams, I will drop the lowest grade and count the Final double, if it is to your advantage.

The Final Exam is mandatory.

Please bring a No. 2 lead pencil with you on Exam day.

**DOING WELL IN THE COURSE:** I have found that students who do best in the course (1) do not believe I have done everything for them when I post the overheads but also take notes in class; (2) re-copy your notes after the lecture--expanding on the material while it is still fresh in your mind; (3) join "study groups" to go over the Study Guides; (4) purchase the books and read them; (5) do not wait until the night before the Exam to read the books but read the and mark them as the course progresses; (6) go over the material several times before the Exam; (7) get a good night's sleep before the Exam.

**CELL PHONES:** You don't have to turn them off; however, if they ring, I answer them.

**COMPUTERS:** You may use your computer for notes in class; however, if you want to sit in class and check your email and/or surf the net, please sit in the back. Personally, I don't believe spending over $2,000 to check emails, surf the net, look at your MySpace and Facebook pages etc. is money well spent and I personally find such activities in class rude, thoughtless, distracting, annoying and indicative of immature and inconsiderate behavior.

PLEASE NOTE: "Excused absences" must be approved by the Provost.

**Attendance & Participation:** Class attendance follows university policy as stated in the current Undergraduate Bulletin. Class participation is expected; attendance and absence will be noted. NOTE: If you miss 8 or more classes, you automatically receive an “F” for the course—regardless of the grades on your Exams.

**Materials:**

*The American Recording Industry by Don Cusic (Course Pack)*
**CLASS SCHEDULE: SPRING 2009:**

Thu: Aug 27: CLASS 1: 19th century; Minstrel Shows, Civil War, Vaudeville (pp 1-15)
Tue: Sept 1: CLASS 2: Industrial Revolution, Invention of Phonograph, Graphophone, Gramophone, Development of Victor and Columbia labels, Earliest recordings (pp 16-45)
Thu: Sept 3: CLASS 3: Tin Pan Alley, Creation of ASCAP, 1909 Copyright Law, Invention of movies, Development of Radio, World War I (pp 46-68)
Tue: Sept 8: CLASS 4: The 1920s, Broadway musicals, Harlem Renaissance, Development of Jazz (pp 69-105)
Thu: Sept 10: CLASS 5: Development of Blues and Country (black and white) music (pp 106-133)
Tue: Sept 15: CLASS 6: Creation of RCA, Development of networks on radio, Recording companies of 1920s, "talkies" (pp 134-143)
Thu: Sept 17: CLASS 7: EXAM #1 (pp 1-143)
Tue: Sept 22: CLASS 8: The Great Depression, Development of Decca, EMI, and Columbia Records with CBS, Radio in 1930s, Bing Crosby (pp 144-165)
Thu: Sept 24: CLASS 9: Blues and Country Music in 1930s; development of jukeboxes, Singing Cowboys (pp 166-187)
Tue: Sept 29: CLASS 10: World War II; Black gospel (pp 188-199)
Thu: Oct 1: CLASS 11: World War II; formation of Capitol; V-Discs, Frank Sinatra; R&B and Country music (pp 200-219)
Tue: Oct 6: CLASS 12: World War II and post-World War II (pp 220-237)
Thu: Oct 8: CLASS 13: TV: Rhythm and Blues and early Rock and Roll (pp 238-269)
Tue: Oct 13: CLASS 14: EXAM #2 (pp 144-269)
Thu: Oct 15: FALL BREAK
Tue: Oct 20: CLASS 15: The Rock Revolution, creation of Warner Brothers; (pp 270-293)
Thu: Oct 22: CLASS 16: creation of organizations; Folk Music, Brill Building, payola (pp 294-309)
Tue: Oct 27: CLASS 17: The ’60’s: Part 1 (pp 309-359)
Thu: Oct 29: CLASS 18: The ’60’s: Part 2 (pp 309-359)
Tue: Nov 3: CLASS 19: The ’60’s: Part 3 (pp 309-359)
Thu: Nov 5: CLASS 20: The 1970s; Tape, Disco, Deaths of Elvis and Bing Crosby (pp 360-362)
Tue: Nov 10: CLASS 21: EXAM #3 (pp 270-362)
Thu: Nov 12: CLASS 22: Disco/Dance; CCM, Early rap; Punk music (pp 363-372)
Tue: Nov 17: CLASS 23: Digital Technology (CDs), MTV and Video, Cable TV; Synthesizers; Hip Hop/Rap & country music(pp 373-378)
Thu: Nov 19: CLASS 24: History of Major Labels (consolidation); Independent labels of 1980s & 90s (pp 379-390)
Tue: Nov 24: CLASS 25: Creation of Internet; Radio consolidation; development of cell phones (pp 391-400)
Thu: Nov 26: THANKSGIVING
Tue: Dec 1: CLASS 26: Population trends; Retail & Wal-Mart; Soundscan; BDS; RIAA sales figures; Napster (pp 401-406)
Thu: Dec 3: CLASS 27: EXAM #4 (pp 363-406)
Tue: Dec 8: CLASS 28: LAST CLASS
Wed: Dec 9: Academic Preparation Day
Thu: Dec 10: FINAL EXAM: 2 p.m.: for 2 p.m. class

Fri: Dec 11: FINAL EXAM 11 a.m. for 12:30 p.m. class
Tue: Dec 15: FINAL EXAM 2 p.m. for 3:30 p.m. class