Mike Curb College of Entertainment and Music Business
Course Syllabus

Course # / Title: MBU 2130-03: History of the Recording Business
Semester: Spring 2010
Instructor: R. Shannon Pollard, M.A.
Instructor Contacts: PHONE: 615.516.6907; email: Shannonpollard@bellsouth.net

Instructor Office Hours: By appointment only

Course Credit: Three (3) credits
Class Location: Massey Business Center (MBC) 200B
Meeting Time(s): 2:00 – 3:15 TR
Final Exam: Thursday May 6th – 2:00 PM

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.

DAILY QUIZZES: (5 pts each) – Quizzes will be given at the end of each class. 20 Randomly selected quizzes will be chosen for this portion of your grade (16.5%).

Attendance: Will be computed from Daily Quizzes. **NOTE: If you miss 8 or more classes, you automatically receive an “F” for the course—regardless of the grades on your Exams.**

Testing: 5 Exams (including final exam).

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

C. Outside Assignments: None

D. Testing:
   - Thu: Feb 4: EXAM #1 (pp 1-143)
   - Tue: Mar 2: EXAM #2 (pp 144-269)
   - Tue: Apr 6: EXAM #3 (pp 270-362)
   - Thu: Apr 29: EXAM #4 (pp 363-406)

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>
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<tbody>
<tr>
<td>1. Quizzes</td>
<td>16.5 %</td>
<td>Based on lecture, will assess the student’s knowledge of the topic.</td>
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<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>
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<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>
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Coursepack material covered on Exams:

EXAM #1 (pp 1-143)  
EXAM #2 (pp 144-269)  
EXAM #3 (pp 270-362)  
EXAM #4 (pp 363-406)  
FINAL EXAM (Cumulative)

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, etc. Also, when I give Exams back, I go over them in class and you may ask any questions you wish. 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 to pass this class.

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 present the slides, 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, but please set them to silent.

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 and please do not click loudly as to disrupt others. 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:

Thu: Jan 14: CLASS 1: 19th century; Minstrel Shows, Civil War, Vaudeville (pp 1-15)
Tue: Jan 19: CLASS 2: Industrial Revolution, Invention of Phonograph, Graphophone, Gramophone, Development of Victor and Columbia labels, Earliest recordings (pp 16-45)
Thu: Jan 21: CLASS 3: Tin Pan Alley, Creation of ASCAP, 1909 Copyright Law, Invention of movies, Development of Radio, World War I (pp 46-68)
Tue: Jan 26: CLASS 4: The 1920s, Broadway musicals, Harlem Renaissance, Development of Jazz (pp 69-105)
Thu: Jan 28: CLASS 5: Development of Blues and Country (black and white) music (pp 106-133)
Tue: Feb 2: CLASS 6: Creation of RCA, Development of networks on radio, Recording companies of 1920s, “talkies” (pp 134-143)
Thu: Feb 4: CLASS 7: EXAM #1 (pp 1-143)
Tue: Feb 9: CLASS 8: The Great Depression, Development of Decca, EMI, and Columbia Records with CBS, Radio in 1930s, Bing Crosby (pp 144-165)
Thu: Feb 11: CLASS 9: Blues and Country Music in 1930s; development of jukeboxes, Singing Cowboys (pp 166-187)
Tue: Feb 16: CLASS 10: World War II; Black gospel (pp 188-199)
Thu: Feb 18: CLASS 11: World War II; formation of Capitol; V-Discs, Frank Sinatra; R&B and Country music (pp 200-219)
Tue: Feb 23: CLASS 12: World War II and post-World War II (pp 220-237)
Thu: Feb 25: CLASS 13: TV: Rhythm and Blues and early Rock and Roll (pp 238-269)
Tue: Mar 2: CLASS 14: EXAM #2 (pp 144-269)
Thu: Mar 4: CLASS 15: The Rock Revolution, creation of Warner Brothers; (pp 270-293)
Mar 8-12: Spring Break
Tue: Mar 16: CLASS 16: creation of organizations; Folk Music, Brill Building, payola (pp 294-309)
Thu: Mar 18: CLASS 17: The ’60’s: Part 1 (pp 309-359)
Tue: Mar 23: CLASS 18: The ’60’s: Part 2 (pp 309-359)
Thu: Mar 25: CLASS 19: The ’60’s: Part 3 (pp 309-359)
Tue: Mar 30: CLASS 20: The 1970s; Tape, Disco, Deaths of Elvis and Bing Crosby (pp 360-362)
Thu: Apr 1: EASTER BREAK - NO CLASS
Tue: Apr 6: CLASS 21: EXAM #3 (pp 270-362)
Thu: Apr 8: CLASS 22: Disco/Dance; CCM, Early rap; Punk music (pp 363-372)
Tue: Apr 13: CLASS 23: Digital Technology (CDs), MTV and Video, Cable TV; Synthesizers; Hip Hop/Rap & country music (pp 373-378)
Thu: Apr 15: CLASS 24: History of Major Labels (consolidation); Independent labels of 1980s & 90s (pp 379-390)
Tue: Apr 20: CLASS 25: Creation of Internet; Radio consolidation; development of cell phones (pp 391-400)
Thu: Apr 22: CLASS 26: Population trends; Retail & Wal-Mart; Soundscan; BDS; RIAA sales figures; Napster (pp 401-406)
Tue: Apr 27: CLASS 27: Contemporary issues
Thu: Apr 29: CLASS 28: EXAM #4 (pp 363-406)
Tue: May 4: CLASS 29: FINAL EXAM PREP
Wed: Wed May 5: Academic Preparation Day
Thu: May 6: CLASS 30: FINAL EXAM at 2 pm