

The Ohio State University  
School of Music

## ***Music Production and Reception: Institutions, Patterns, Practices***

MUSIC 330

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Two 90 minute meetings per week

**Dr. David Bruenger**

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Office hours: TBA

Class meeting: TBA

### **Course Description:**

Is music about making great art? Or is music about making money? Can music change the world? Or is music love songs and dancing all night long? The way that individuals and societies answer these questions both affects and is affected by technological innovation, social change, economic flux, and the web of values that defines who and what they are.

In this course, we will survey the various ways that musical art, commerce, and utility have intersected in American society, emphasizing the enormous social, technological, and economic shifts of the late 19<sup>th</sup> and 20<sup>th</sup> centuries. Using this historical foundation, we will begin to develop a critical understanding of how the mass media and entertainment industries of the 20<sup>th</sup> century both emerged from and then fundamentally reshaped American music, media, commerce, and culture. Further, we will consider how digital technologies and the Internet-based social media they support have deconstructed those industries and continue to transform the creation, interpretation, and consumption of music in the 21<sup>st</sup> century.

Topics will include music creation, performance and reception: recording, production, and playback technologies; broadcast and digital media; remix and interactive media; intellectual property and contract law; and the myriad social, cultural, and commercial forms of music entrepreneurship. The methodology of the class will include lectures, multimedia presentations, assigned reading and research, class discussion, and written examinations. This course fulfills a requirement of the Music, Media, and Enterprise minor and may be chosen as an elective in the Bachelor of Arts in Music.

### **Selected Goals & Objectives:**

Students will have the opportunity:

- To study the history of music from multiple perspectives (art, entertainment, cultural heritage, communication, and commerce) and to develop a broader and more critical

understanding of the varied social functions of music

- To explore, on a basic level, perspectives drawn from economic, communication, and cultural theories that critically examine the roles of music in society and how society values music
- To demonstrate understanding of the materials presented by participating in both class and online discussion, by researching and writing a term paper, and by subjective and objective written examination

### **Texts:**

Purchase via bookstore or online (Amazon.com, etc):

- Mark Coleman, *Playback: From the Victrola to MP3, 100 Years of Music, Machines, and Money*, Da Capo Press, 2005, ISBN: 13 978-0-306-81390-0

On reserve in Music Library:

- Greil Marcus, *Mystery Train*
- \_\_\_\_\_, *Dead Elvis: A Chronicle of Cultural Obsession*
- Joel Dinerstein, *Swinging the Machine*
- Blair Tindall, *Mozart in the Jungle*
- Nelson George, *Hip Hop America*
- Evan Schwartz & Jonathan Alderman, *Sonic Boom*
- Paul Miller, *Sound Unbound*
- Other readings as assigned (via Carmen, online, or Library reserve)

### **Online Resources via Carmen:**

- This course will be managed using Carmen
- The syllabus, scheduling information, other study materials, assignments, email (to instructor and other students), and student grade information will be available via Carmen.
- It is every student's responsibility to check the Carmen page for this course regularly in order to stay informed about assignments, scheduling, and content changes.

### **Grades:**

- Four written examinations, including objective and subjective questions (15% of the final grade)
- Informed participation in five assigned online discussions (15% of the final grade)
- Research and write a six-eight page paper (1200-1500 words) in response to one of the subtopics or readings assigned in this class as approved by the instructor. You may incorporate your own opinion, but you must support it with at least one primary and multiple secondary sources of information (25% of the final grade)

- The following grading scale is used for assigning grades in this course. Normal rounding rules apply and a grading curve is not used.

A	A-	B+	B	B-	C+	C	C-	D+	D	E
93+	92-90	89-88	87-83	82-80	79-78	77-73	72-70	69-68	67-60	59-

- Note: To protect student confidentiality grades will never be provided by phone or email. Grades will only be available via Carmen or during office hours.

## **Policies & Expectations:**

- Permission to make-up an examination is not automatic. Request permission, in writing (email is preferred), in advance. Makeup examinations will be scheduled only when the instructor approves your request.
- As a courtesy to fellow students, the subject matter, and the instructor, please turn off cell phones and pagers during class.
- Since coming in late or leaving early tends to be disruptive, please try to avoid doing so.

## **Participation & Discussion**

Participation requires more than simple attendance. Participation includes giving your full attention during class, being prepared by reading assignments before class, asking questions, and making contributions to the class discussion. In this class, participation also includes writing posts to five assigned online discussion assignments (as noted on schedule below). In addition, students are required to respond to other student's posts. Both original posts and responses may include both fact and informed opinion (citing sources for facts), but must use appropriate language, demonstrate integrity, and express respect for diversity and difference. Failure to complete online discussion assignments or appropriately participate in classroom activities will negatively impact your grade.

## **Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).

## **Disability Services**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall,

1760 Neil Avenue; telephone 292-3307, TDD 292-0901;  
<http://www.ods.ohio-state.edu/>.

The escort service is available for students enrolled in evening courses. The phone number is 292-3322.

## Schedule: Topics, Assignments, and Tests

<b>Week</b>	<b>Day</b>	<b>Reading</b>	<b>Topic</b>
1	1	Carmen Course Page: Syllabus & Schedule	<b>Introduction:</b> Structure of the Course The Musical Experience
	2	Links: <b>Future of Music Coalition</b> <a href="http://www.futureofmusic.org/index.cfm">http://www.futureofmusic.org/index.cfm</a> (read their Manifesto)	<b>Who Owns Music and Culture?</b> Marketplaces and Commons
2	1	Links: <b>NMPA</b> <a href="http://www.nmpa.org/music101/history.asp">http://www.nmpa.org/music101/history.asp</a>  <b>Sheet Music</b> <a href="http://scriptorium.lib.duke.edu/sheetmusic/about.html#bckgrmd">http://scriptorium.lib.duke.edu/sheetmusic/about.html#bckgrmd</a>  <b>Online Discussion: Who Owns Culture?</b> Discuss how Stephen Foster's experience creates cases for both private and public ownership of intellectual property.	<b>Music Publishing:</b> Birth of Mass-Produced Music From Beethoven to Stephen Foster  <b>Music Publishing Industry:</b> From Stephen Foster to Tin Pan Alley Origins of Copyright Law
	2	Links: <b>Music Products Industry</b> <a href="http://www.namm.com">http://www.namm.com</a>  <b>Musical Instrument Catalogs</b> <a href="http://www.encyclopedia.chicagohistory.org/pages/864.html">http://www.encyclopedia.chicagohistory.org/pages/864.html</a>  Carmen Readings: <b>From Parlor to Ragtime...</b> , Washington Post Article, Eberly, 1990	<b>Performing on the Porch and in the Parlor:</b> Sheet Music & Musical Instruments
3	1	Links: <b>Circus Music</b> <a href="http://www.circusinamerica.org/public/music">http://www.circusinamerica.org/public/music</a>  <b>American Popular Entertainments</b> <a href="http://memory.loc.gov/ammem/vshhtml/vshome.html">http://memory.loc.gov/ammem/vshhtml/vshome.html</a>  <b>Medicine Show Music</b> <a href="http://www.oldhatrecords.com/cd1005.html">http://www.oldhatrecords.com/cd1005.html</a>  Reading: Marcus, <i>Mystery Train</i> , pp. 1-18, Prologue & Harmonica Frank (Library reserve)  <b>Online Discussion: Harmonica Frank</b> What does Greil Marcus say about the meaning of Harmonica Frank in the History of American music and the American identity? Do you agree?	<b>Professionalization of Performance:</b> From Carnival Tent to Concert Hall - Minstrels, Medicine Shows & Vaudeville; Patrons and Entrepreneurs
	2		<b>EXAM 1 (Online)</b> <b>NO CLASS MEETING</b>  <b>Research Paper: Topic and one paragraph abstract due (in Carmen Dropbox)</b>

4	1	<p>Coleman: Introduction &amp; Chapter 1</p> <p>Links: Edison Historical Site <a href="http://www.nps.gov/archive/edis/edisonia/sounds.html">http://www.nps.gov/archive/edis/edisonia/sounds.html</a></p>	<p><b>Recorded Sound:</b> Transforming Musical Services to Musical Products Recording Industry I: 1900 - 1920</p>
	2	<p>Coleman: Chapter 2</p> <p>Reading: Dinerstein, <i>Swinging the Machine</i>, pp. 3-28, Introduction (Library reserve)</p> <p><b>Online Discussion: Swinging the Machine</b> Do you believe that changing racial identity, social roles, and industrialization were an essential component of American music circa 1950? Why or why not? What forces led up to that influence? What results followed?</p>	<p><b>Race, Music, &amp; Machines - Recording &amp; Broadcasting: 1920 - 1949</b> Records, Radio, and the Railroad: American Music &amp; Life between the World Wars Copyright in the recording era</p>
5	1	<p>Coleman: Chapter 3</p>	<p><b>Recording Industry II: 1920 - 1949</b> New Technologies &amp; New Business Models</p>
	2		<p><b>EXAM 2 (In class)</b></p>
6	1	<p>Coleman: Chapter 4</p>	<p><b>Recording Industry III: 1950 - 1970s</b> Temples of Sound: Producers, Studios, and the Face of American Music and Music Industry</p>
	2	<p><b>Online Discussion: Elvis &amp; the Colonel</b> Who plays the role and fills the functions of Elvis and/or the Colonel today? What lessons, if any, seem to have been learned in terms of the relationship of brand management and art?</p>	<p><b>Broadcasting II: Radio, Film, Television</b> Elvis &amp; the Colonel: Celebrity and Multimedia Synergy</p>
7	1	<p>Coleman: Chapter 5</p>	<p><b>Dreaming in Stereo:</b> New Technologies Redefine Musical Creation &amp; Consumption Les Paul, Tom Dowd, Geoff Emerick</p>
	2	<p>Coleman: Chapter 6</p> <p>Reading: Dannen, <i>Hit Men</i>, pp. 3-18, The Education of Dick Asher (Library reserve)</p>	<p><b>Recording Industry IV: 1970s - 1980s</b> <i>The Rise of "Big Music" - Majors, Moguls, Mass Marketing</i> <i>Copyright and Contracts in the "Modern" Recording Industry</i></p>
8	1		<p><b>EXAM 3 (In class)</b></p>
	2	<p>Reading: Tindall, <i>Mozart in the Jungle</i>, pp. 47-57, Chapter 4 (Library Reserve)</p>	<p><b>Mozart in the Jungle</b> Funding Classical Music in the 20th Century</p> <p><b>Research Paper Revised Draft due if you want feedback and opportunity to rewrite (in Carmen Dropbox)</b></p>

9	1	<p><b>Coleman:</b> <b>Chapter 8</b></p> <p><b>Reading:</b> Marcus, <i>Dead Elvis</i>, pp. 47-59, The Myth Behind the Truth Behind the Legend (Library reserve)</p>	<p><b>Beyond Elvis: Postmodern Celebrity &amp; Entertainment</b> Music Video, MTV, and "Alternative" Music</p>
	2	<p><b>Coleman:</b> <b>Chapter 7</b></p> <p><b>Reading:</b> George, <i>Hip Hop America</i>, pp. 1-21, Post Soul (Library reserve)</p> <p><b>Online Discussion: Sampling/Production</b> Is sampling/producing/remixing existing sounds an art form? Why or why not?</p>	<p><b>Hip Hop and the Culture of Production &amp; Sampling</b></p>
10	1	<p><b>Coleman:</b> <b>Chapter 9 &amp; Aftermath</b></p> <p><b>Reading:</b> Schwartz &amp; Alderman, <i>Sonic Boom</i>, pp. 1-22, Introduction &amp; Chapter 1 (Library reserve)</p>	<p><b>MP3s, P2Ps and the Napster Revolution</b></p>
	2	<p><b>Readings:</b> Miller, <i>Sound Unbound</i>, pp. 1-12, Introduction (Library reserve)</p> <p><b>Links:</b> McLaren/Peretti, <i>Media Virus</i> <a href="http://www.stayfreemagazine.org/archives/25/jonah-peretti-interview.html">http://www.stayfreemagazine.org/archives/25/jonah-peretti-interview.html</a></p> <p>Koman/Lessig, <i>Remixing Culture</i> <a href="http://www.oreillynet.com/pub/a/policy/2005/02/24/lessig.html">http://www.oreillynet.com/pub/a/policy/2005/02/24/lessig.html</a></p>	<p><b>Remix Culture:</b> DIY, Social Media, and YouTube</p> <p><b>Research Paper Final Version due (in Carmen Dropbox)</b></p>
Finals Week	Final scheduled according to University Academic Calendar		<b>EXAM 4</b>