

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>1090</b>
<b>Course Title:</b>	<b>History of American Popular Music</b>
<b>Units:</b>	<b>3</b>
<b>C/S Classification #:</b>	<b>04</b>
<b>Component:</b>	<b>Lecture</b>
<b>Grading Basis:</b> (graded only, CR/NC only, student's choice)	<b>Graded only</b>
<b>Repeat Basis:</b> (may be taken once, taken multiple times, taken multiple times only with different topics)	
<b>Cross Listed Course:</b> (if offered with another department)	
<b>Dual Listed Course:</b> (if offered as lower/upper division or undergraduate/graduate)	
<b>Major course/Service course/GE Course:</b> (pick all that apply)	<b>Major course</b>
<b>General Education Area/Subarea:</b> (as appropriate)	
<b>Date Prepared:</b>	<b>3.27.15</b>
<b>Prepared by:</b>	<b>Dr. Dave Kopplin</b>

**I. Catalog Description**

History of American Popular Music (3)

Survey of popular music history in the United States, from minstrel songs and Tin Pan Alley to the emergence of rock 'n' roll and to the most current popular music genres.  
3 hours lectures/problem solving

**II. Required Coursework and Background**

None

**III. Expected Outcomes**

1. Students will acquire the knowledge of varied contributions of American immigrants to the development of American popular music
2. Students will be able to analyze popular music from a cultural standpoint
3. Students will be able to analyze popular music from a musical standpoint
4. Students will be able to describe the technological and economic forces that have influenced popular music since its inception

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

#2: Communicate effectively--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

#5: Articulate a holistic understanding of the many influences on any musical endeavor (e.g., cultural, artistic, technological, economic, etc.).

BA General:

1. **Discuss and appraise** the role of music in a balanced life, using appropriate vocabulary and examples.
3. **Communicate effectively**--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.

BA, MIS option:

1. **Interpret** relationships between music and: commerce; technology; media; and audience.

BM General:

2. **utilize** current/recent technologies appropriate to the musical endeavor.
4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.
6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.
9. **think, speak and write** clearly at the college level.

#### **IV. Instructional Materials**

- Classes will be taught via lecture and classroom discussion in large and/or small groups
- Presentation of recordings and videos of the various music cultures considered

#### **V. Minimum Student Material**

Notebook, text, pencil, access to internet/personal computer

#### **VI. Minimum College Facilities**

“Smart classroom” (capability of showing videos and films, sounds system for audio playback, internet access)

## **VII. Course Outline**

1. History of “popular” music in Europe; music among the non-European immigrants; African diaspora and its influence; the Industrial Revolution and rise of the middle classes and popular music; technological basis for popular music; what makes a piece of music “American”; musical theater models in England, Spain, and Italy; early music theater/minstrel shows in the US
2. Cultural characteristics in musics; aesthetics, social structures/musical structures, musical value, musical textures, performance contexts. Music theories; concepts of harmonic progression, melody and text, mood, ornamentation. Rhythm: rhythmic components, meter, tempo. Musical/non-musical ingredients in musical performance. Importance of place.
3. Importance of recording and recording industry; acoustic vs. electric recording; rise of radio and FCC; importance of WW II on popular music; television and its influence; rise and fall of giant corporations and the seeming death and gradual rebirth of regionalism; recording format “wars,” including wax cylinders, shellac platters, vinyl 78s, LPs, 45s, tape including cassettes, CDs, mp3s, the digital era and beyond; importance of DIY in popular music history; electronic instruments and their influence (guitar and bass, keyboard and synths, turntablism, etc.)
4. Studies of music cultures including but not limited to: minstrel shows and vaudeville, early musical theater, early jazz and ragtime, swing, hillbilly and country music, early rock and roll, doo-wop and gospel, soul and funk, zydeco and cajun music, the New Orleans sound, rise of the super group (Beatles, Rolling Stones, etc.), “protest” and folk-inspired popular music, “Classic” and psychedelic rock, folk rock, concept rock, disco, hip hop and rap, electronic dance music, world music, neo-soul, music in film and television.

## **VIII. Instructional Methods**

Classes will be taught via lecture, with some use of classroom discussion in large and/or small groups, with liberal presentation of recordings, videos, and films of the various music cultures. Live performances when possible.

## **IX. Evaluation of Outcomes**

Performance and written exams will be given. Instructors may use weekly exams or quizzes, standard midterm and final exam, or any combination.

Students will be expected to analyze works on many different levels, including musical analysis, textual analysis, and cultural analysis. Assignments and exams will draw on all three to evaluate student progress.