Instructor:

Dr. Julianne Lindberg
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Office: VSG 30E
Office Hours: W, 12:00 a.m.-1:00 p.m., or by appointment

Prerequisites:

Required knowledge and skills: You **do not** need to know how to read music to take this class: our exploration of music will be entirely through reading and guided listening. The readings for this class assume no prior knowledge of music history or terminology.

Course Description:

This course surveys popular song in the United States from the early nineteenth century through the twenty-first century. It will emphasize the diverse ways in which North American peoples of different backgrounds have used popular music as a means of forming and articulating their notions of themselves, their cultures, and this country.

Objectives and Learning Outcomes:

This course satisfies Core Objective 7 of the Core Curriculum:

**CO7: Artistic Composition, Interpretations, and Expression**

Students will apply techniques of critical analysis to study and interpret works of art, dance, music, and theater in the context of culture, society, and individual identity. Students may cast their interpretation in the form of creative expression.

This course will also help develop the goals outlined in Core Objectives 5, 6, and 1:

**CO5: History and Culture**

Students will be able to describe the processes by which past and present societies have been created and perpetuated through their history, ideas, and cultural products. Students will engage both historical and contemporary cultural texts through critical reading, analysis, and interpretation in the context of culture, society, and individual identity.

**CO6: Cultures, Societies, and Individuals**

Students will learn how to systematically analyze human social conditions (e.g., individuals, groups, communities, and cultures). In particular, students will learn to observe, theorize, model, experiment, and/or interpret as a means of inquiring into human social relations.

**CO1: Effective Composition and Communications**
Students will be able to effectively compose written, oral, and multimedia texts for a variety of scholarly, professional, and creative purposes.

The Student Learning Outcomes for this course (and their relationship to the Core Objectives), are as follows:

- Students will be able to think critically about music as an activity that shapes the images and ideals through which individuals understand themselves and their relationship to a broader world. (CO5 and CO7)
- Students will be able to discuss the complex interaction of music cultures in the US, and the role this interaction has played in reshaping notions of individual and national identity. (CO5 and CO7)
- Students will be able to articulate the ways in which self-perceptions of North Americans have changed since the middle nineteenth century. (CO5)
- Students will be able to articulate how cultures outside the US have had an influence on the development of popular music. (CO5 and CO7)
- Students will be able to write critically and effectively about the music we study (CO1)

**Required materials:**

**Required Text/Listening:**

Larry Starr and Christopher Waterman, *American Popular Music: From Minstrelsy to MP3* (Book and 2 CDs) Available through the campus bookstore

All of your required reading and listening will be in your textbook and the accompanying CDs, or made available online through WebCampus.

**Grading:**

Scale:

- A: 93-100%  
- A-: 90-92.9%  
- B+: 87-89.9%  
- B: 83-86.9%  
- B-: 80-82.9%  
- C+: 77-79.9%  
- C: 73-76.9%  
- C-: 70-72.9%  
- D: 60-69.9%  
- F: below 60%

**Assignments/Grade Breakdown:**

1. **Exams and Quizzes** (each worth 15% of final grade)
   a. 4 Exams (see schedule for dates)
Exams will be comprised of listening, short-answer, and essay questions. Exam questions will be drawn from in-class lecture and discussion as well as from the listening and reading assignments.

Exams will only be given at the times scheduled. NO MAKE UPS.

2. Writing Assignments (Each worth 15% of final grade)
   a. Paper #1 (3-4 pgs) Due February 3rd
   b. Paper #2 (3-4 pages) Due April 27th

For each assignment you will be asked to write a 3-4 page response (computer-typed, double spaced, standard fonts and margins) to a prompt that I will provide.

4. Participation (worth 10% of final grade)

I will occasionally require you to complete short in-class or take-home assignments. In addition to this, your attendance, punctuality, attitude, and preparedness are all reflections of your participation.

Class Policies and Procedures:

Late assignments: Late papers will not be accepted unless you have a legitimate, documented reason.

Attendance: Regular attendance is critical to your success in this class. Your participation score is dependant on you being in class.

Unacceptable Behavior:
   • Disruptive talking
   • Texting (I’m serious about this one), talking on your cellphone, etc.
   • Anything else that shows disrespect for your classmates and/or me.

Academic Honesty:

Don't cheat. You will get caught, and the consequences are very serious, ranging from failure in this class to expulsion from the university. For UNR’s Academic Dishonesty Procedures, see http://www.unr.edu/sjmas/Academicstandards1.htm

ADA Statement:

Individuals with disabilities are entitled to appropriate accommodations. Please contact me, or the Disability Resource Center (Thompson Building, Suite 101; 784-6000), during the first week of classes if you are in need of such accommodations.

Audio and Video Recording:

Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with
the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

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The instructor of this course is committed to teaching equitably and inclusively, addressing the academic needs, concerns, and interests of every student, regardless of age, gender, race/ethnicity, religion, social class, sexual orientation, English language proficiency, or disability.

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**TENTATIVE COURSE SCHEDULE (this outline is subject to change)**

***Students are expected to read and listen to the assigned material before class meetings***

*Songs in bold typeface are on the CDs that accompany your textbook. All other listening will be available through webcampus, or will be played in class.*

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**WEEK 1: American Popular Music: Streams**

January 23rd: Introduction

Requirements; Overview

January 25th: Center and Periphery

Reading: 1-19

Listening: various (in class)

January 27th: Cultivated and Vernacular Traditions

Reading: 17-19

Listening:
- Bellini, “Casta Diva” from *Norma* (1831)
- Strauss, “On the Beautiful, Blue Danube” (1867)
- Russell, “Woodman Spare That Tree” (1837)
- Perf. Hayden, Keenan, Simos “Congress Jig/Congress Reel” (Recorded 1997)
- Carter Family, “My Clinch Mountain Home” (1928)

**WEEK 2: Minstrelsy, Tin Pan Alley, and Dance Music**

January 30th: Stephen Foster/Minstrelsy

Reading: 20-29

Listening:
Emmett, “De Boatmen’s Dance” (1843)
Foster, “Jeannie with the Light Brown Hair” (1854)
Foster, “Camptown Races”
Foster, “Old Folks at Home” (1851)

February 1st: Minstrelsy, cont.; Civil War Era

Reading: 29-36

Listening:
Hutchinson, “Get Off the Track” (1843)
Emmett, “I Wish I was in Dixie’s Land” (1859)
Lambert, “When Johnny Comes Marching Home Again” (1863)
Hewitt, “All Quiet Along the Potomac” (1862)
Wallace, “We Are Coming From the Cotton Fields”
“I’m a Good Old Rebel” (attributed to R. Bishop Buckley]

February 3rd: Birth of Tin Pan Alley

**Paper # 1 Due**

Reading: 36-43

Listening:
Harris, “After the Ball” (1892)
Cohan, “Yankee Doodle Boy” (1904)
Cohan, “Give My Regards to Broadway” (1904, perf. James Cagney)]

WEEK 3: Golden Age of Tin Pan Alley

February 6th:

Reading: 44-55

Listening:
James Reese Europe, “Castle House Rag”
Berlin, “Alexander’s Ragtime Band” (perf. by Bessie Smith)
Berlin, “Cheek to Cheek” (1935, perf. by Fred Astaire)]

February 8th:

Reading: 56-68

Listening:
“El Manicero” (1930)
Gershwin, Rhapsody In Blue (1924)
Gershwin, “Summertime” (1935)
February 10th:

Reading: 69-87

Listening:
  Whiting/Donaldson, “My Blue Heaven” (1927)
  Perf. Jolson, “April Showers” (2 versions; 1921)
  Gershwin, “I Got Rhythm” (perf. Ethel Merman)
  “How Deep in the Ocean?”

WEEK 4: Race Records and the Blues

February 13th:

Exam 1

February 15th:

Reading: 88-102

Listening:
  W.C. Handy, “St. Louis Blues” (1925, perf. Bessie Smith)
  “St. Louis Blues” (perf. Louis Armstrong)

February 17th:

Reading: 102-107

Listening:
  Patton, “Tom Rushen Blues”
  Jefferson, “That Black Snake Moan”
  Johnson, “Cross Road Blues”

WEEK 5: Early Country

February 20th: No Class (President’s Day)

February 22nd: WWI/II; The Depression

Listening:
  “I Didn’t Raise My Boy to Be a Soldier” (1916)
  Cohan, “Over There” (1917)
  “Life is Just a Bowl of Cherries” (perf. Rudy Vallee, 1931)
  “Brother Can You Spare a Dime?” (perf. Bing Crosby, 1932)
“Don’t Sit Under the Apple Tree” (perf. Glenn Miller, 1942)

February 24th: Country

Reading: 108-117

Listening:
  Carter Family, “Gospel Ship”
  Golden Gate Quartet, “The Sun Didn’t Shine”
  Rodgers, “Blue Yodel No. 2”
  Rogers, “Dreaming with Tears in My Eyes”

WEEK 6: The Swing Era

February 27th:

Reading: 118-131

Listening:
  Henderson, “Wrappin’ It Up”
  Goodman et al “Taking a Chance on Love”
  Mills Brothers, “Paper Doll”

February 29th:

Reading: 131-136

Listening:
  Miller, “In the Mood”
  Basie, “One o’Clock Jump”
  Ellington, “Ko-Ko”

March 2nd:

Reading: 136-152

Listening:
  Willis, “New San Antonio Rose”
  Cugat, “Brazil”
  Machito, “Nagüe”

WEEK 7: Early Rock n’ Roll

March 5th:
Exam 2

March 7th:

Reading: 198-216

Listening:  
Joe Turner/Bill Haley and His Coments, “Shake, Rattle, and Roll” (2 Versions)  
Berry, “Maybellene”

March 9th:

Reading: 216-230

Listening:  
Little Richard, “Long Tall Sally”  
Elvis, “Don’t Be Cruel”  
Big Mama Thornton, “Hound Dog”  
Elvis, “Hound Dog”

WEEK 8: Rock n’ Roll and American Pop: 1960s

March 12th:

Reading: 230-236

Listening:  
Jackson, “Hot Dog! That Made Him Mad”  
Martin, “My Boy Elvis”  
The Coasters, “Charlie Brown”

March 14th:

Reading: 237-246

Listening:  
Chubby Checker, “The Twist”  
The Ronettes, “Be My Baby”  
The Crystals, “Uptown”

March 16th:

Reading: 246-255

Listening:  
The Supremes, “You Can’t Hurry Love”  
The Shangri-Las, “Leader of the Pack”
The Beach Boys, “Surfin’ USA” and “Good Vibrations”

**WEEK 9: SPRING BREAK**

Week of March 19th: No classes

**WEEK 10: The British Invasion, Soul, Urban Folk**

March 26th:

Reading: 255-267

Listening:
- The Beatles, “Please Please Me”
- A Hard Day’s Night”
- “Yesterday”
- “Eleanor Rigby”
- The Rolling Stones, “I Can’t Get No Satisfaction”
- The Who, “My Generation”

March 28th:

Reading: 267-288

Listening:
- Charles, “I Got a Woman”
- Brown, “Papa’s Got a Brand New Bag”
- Franklin/Redding, “Respect” (2 versions [Franklin version on CD])

March 30th:

Reading: 288-298

Listening:
- Guthrie, “I Ain’t Got No Home”
- Dylan, “Blowin’ In the Wind” and “Like a Rolling Stone”

**WEEK 11: Rise of Rock; Pop Mainstream**

April 2nd: Counterculture; Woodstock and Altamont

Reading: 299-315

Listening: -
The Doors, “Break On Through” (1967)
Jimi Hendrix, “Star-spangled Banner” (1969)

April 4th:

**Reading:** 316-330

**Listening:**
- King, “It’s Too Late”
- Wonder, “Superstition”
- Elton John, “Crocodile Rock”
- Denver, “Thank God I’m a Country Boy”

April 6th:

**Reading:** 330-343

**Listening:**
- Led Zeppelin, “Stairway to Heaven”
  - Santana, “Oye Como Va”

WEEK 12: The 1970s: Disco, Reggae

April 9th:

**Reading:** 343-350

**Listening:**
- Summer, “Love to Love You Baby”
  - Summer, “Bad Girls”

April 11th:

**Reading:** 351-367

**Listening:** Marley, “I Shot the Sheriff”

April 13th:

**Exam 3**

WEEK 13: Punk, Glam, and Outsider Music; MTV

April 16th:
Reading: 367-382

Listening:
Talking Heads, “Psycho Killer”
The Stooges, “1969”
The Ramones, “I Wanna Be Sedated” and “Blitzkrieg Bop”

April 18th:

Reading: 382-387

Listening: Grandmaster Flash, “The Message”

April 20th:

Reading: 388-401

Listening:
Turner, “What Love’s Got to Do With It”
Gabriel, “Sledgehammer”

WEEK 14: Pop Icons: Birth of Hip-Hop

April 23rd:

Reading: 401-425

Listening:
Michael Jackson, “Thriller” (recording and music video)
Prince, “Kiss,” “Sign o’ the Times”
Madonna, “Like a Virgin,” “Material Girl”

April 25th: Metal

Listening: Hot for Teacher (Van Halen, 1983); TBA

April 27th:

**Paper # 2 Due**

Reading: 426-444

Listening:
Aerosmith/Run-D.M.C., “Walk This Way”
Public Enemy, “Night of the Living Baseheads”
Snoop, “What’s My Name?”
Queen Latifah, “All Hail the Queen”

WEEK 15: 1990s-2000s

April 30th:

Reading: 444-463

Listening:
Dead Kennedys, “Holiday in Cambodia”
Nirvana, “Smells Like Teen Spirit”
Ani DiFranco, “Not a Pretty Girl”
Lauryn Hill, “Doo Wop”
k.d. lang, “Nowhere to Stand”
Selena, “Dreaming”

May 2nd:

Reading: 463-470

Listening: TBA

May 4th:

Reading: 471-485

Listening: TBA

WEEK 16

May 7th: Review/Wrap-up

May 9th: No Class (Dead Day)

May 16th: Final Exam (Exam 4)

***8am-10am***