



DEPARTMENT OF MUSICOLOGY
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April 14, 2014

To: Joseph Nagy, Chair of the GE Governance Committee
Attn: Myrna Dee F. Castillo
A265 Murphy Hall
Mail Code: 157101

From: Raymond Knapp
Department of Musicology

RE: Proposal for GE credit for Music History 9

On behalf of the department of Musicology, I am submitting the attached proposal to allow our new course, Music History 9: American Popular Song, to satisfy the university's GE requirement in Literary and Cultural Analysis and Visual and Performance Arts Analysis and Practice, effective fall 2014. This revised course was re-imagined with the principles of general education in mind and as part of our attempt to meet the increased demand for contemporary popular music courses.

The Department of Musicology has been proposing new GE courses to excite students, and we would like to create a new GE that addresses popular song before rock and roll, but still within the 20th century. We would also like to use the experience and expertise of Professor David MacFadyen whose unique position in both Comparative Literature and Musicology provides a comprehensive cultural, literary, and performative view of "song" pre-1950s. Please note that although courses in Music History have tended to be classified under "Visual and Performance Art Analysis and Practice," we are applying for Literary and Cultural Analysis GE credit, as well, in view of both the interdisciplinary nature of the topic and the broad spectrum of approaches explored in the course.

If you have any questions or require further clarification on our proposal, I can be reached at knapp@ucla.edu or 310-206-5187.

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Music History 9
 Course Title American Popular Song
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course examines the development of American popular song prior to the 1960s. Those decades
witnessed profound change as sung performance became a vital poetic, musical, financial, and
cinematic force. Song both reflected and aided social change, through protest and growing fame.

3. List faculty member(s) who will serve as instructor (give academic rank):

David MacFadyen, Full Professor

Do you intend to use graduate student instructors (TAs) in this course? Yes X No _____
 If yes, please indicate the number of TAs 2

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2014-2015	Fall	<u>X</u>	Winter	_____	Spring	_____
	Enrollment	<u>120</u>	Enrollment	_____	Enrollment	_____
2015-2016	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes X No _____
 If yes, provide a brief explanation of what has changed. The class has been redesigned for a
younger, broader audience with additional readings. More importantly, it has been expanded in
terms of its literary and multimedial impact, placing US song within a wider social, fiscal, and
cinematic context.

Present Number of Units: 4 Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

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| ❑ General Knowledge | Popular song is part of our students' daily experience, yet rarely examined with sufficient rigor. One emphasis of the course, therefore, will be the way in which these works reflect a wide range of historical and/or social changes. |
| ❑ Integrative Learning | Popular song by its very nature has consequences across a large number of disciplines. The class will involve literary, musical, and social analysis, not to mention investigation of the technology used to keep these works alive today. |
| ❑ Ethical Implications | The changing fabric of US society prior to WWII has, arguably, been reflected more accurately in song than in any other art form. Social improvements, changes, and challenges will be all shown in sung formats along with issues of race and class. |
| ❑ Cultural Diversity | Song is often involved in processes of growing diversity especially as it relates to gender race and ethnicity. Songs "speak" even when diverse voices are <u>not</u> allowed to speak freely. Songs need not be written down and are easily remembered; they are therefore crucial to many protest movements. |
| ❑ Critical Thinking | Popular song has a huge impact for us all, albeit in forms that are best explained via affect, advertising, and corporate strategies, perhaps. The class will ensure that students apply research tools to that which they previously "just" enjoyed. |
| ❑ Rhetorical Effectiveness | According to the logic of the prior answer, discussion sections will be structured such that students verbalize – and write about – fundamentally spontaneous or affective experience with greater specificity, insight, and eloquence. |
| ❑ Problem-solving | Given the political, cultural, or financial contexts that often give birth to significant song, this course will touch upon many ethical conundrums. Students will be invited to debate multiple pros and cons of modern vintage. |
| ❑ Library & Information Literacy | The materials needed for this course, being inherently multimedial, will require students to hone their research skills in several archival settings, both online and off. |

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>4</u>	(hours)
2. Discussion Section:	<u>1</u>	(hours)
3. Labs:	_____	(hours)
4. Experiential (service learning, internships, other):	_____	(hours)
5. Field Trips:	_____	(hours)
(A) TOTAL Student Contact Per Week	5	(HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)
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1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>4</u>	(hours)
3. Group Projects:	_____	(hours)
4. Preparation for Quizzes & Exams:	<u>2</u>	(hours)
5. Information Literacy Exercises:	_____	(hours)
6. Written Assignments:	<u>3</u>	(hours)
7. Research Activity:	_____	(hours)
(B) TOTAL Out-of-class time per week	11	(HOURS)
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	16	(HOURS)

Music History 9 (GE)

UCLA, Fall 2014

Instructor: David MacFadyen

Office: Humanities 358

dmacfady@humnet.ucla.edu**AMERICAN POPULAR SONG***UCLA catalog description: "American popular music before the advent of rock 'n' roll."***Introduction**

Songs are, perhaps, the most consequential form of storytelling we encounter in our lives. They serve both to inspire us (in moments of optimism) and console us (when disaster strikes). The enormous size and success of the recording industry for most of the Twentieth Century displayed with impressive clarity how much American song means to audiences both nationally and internationally. Against that sweeping backdrop, a simple question poses itself: *why?* What are the reasons for a song's enduring power, especially within the United States?

Any possible answer will necessarily draw upon a number of overlapping disciplines. To begin with, we need to investigate the structural workings of a song, both musically and poetically. The significance of those structures, however, will alter over time. Audiences, put simply, *change*. If, therefore, we want to scrutinize some additional issues of audience reception, we should move further afield, into history, sociology, and the changing fabric of America's population since 1900. Immigration, emigration, economic boom(s), depression, evolving technologies, regional and ethnic tensions, international conflict, sexual liberties... All these facets of an increasingly diverse nation are reflected daily in sung form, for reasons both triumphant and tragic.

We will therefore work our way through recorded songs of the Twentieth Century's first five decades, from the earliest years on Tin Pan Alley to the explosion of rock music after WWII. That story of America's growth and progression is told in song. Our task is to discover how and why.

En route, we will encounter names such as Stephen Foster, Irving Berlin, George Gershwin, Cole Porter, and world-famous tandems like Rodgers and Hammerstein. Those same generations will lead us into the music of both social protest and profitable sentiment; we will therefore follow the rise and fall of song on paper, wax cylinders, vinyl, radio waves, and cinema screens. There's plenty to do – and much to enjoy.

Course Goals

Our course goals will be as follows:

1. To examine the evolution of a “golden age” in vinyl together with the simultaneous ascendance of song designed for both radio and cinema
2. To plot the transitions between those formats, as song moved through the technologies that made wider musical distribution and visualization possible
3. To map the revolutionary social changes that are reflected in (and even caused by) American song between 1900 and 1960
4. To investigate the formal and thematic changes of US song prior to Vietnam, and consider what the audible relationships are between form, function, and context
5. And, finally, we’ll consider how these works have been salvaged by digital enterprise today in realms where linear history has little, if any consequence. How have these songs been sampled, cut, and pasted by modern musicians? What do they mean now?

Required Texts

There is one set text for you to obtain; the average reading will be 30 pages per class, together with the assigned listening tabulated below. Links to all those compositions will be provided.

American Popular Music (Larry Starr and Christopher Waterman, OUP 2013)

This one volume can give you a good sense of historical perspective, whilst forming an excellent background for our discussion of more recent (and nostalgic) phenomena. Given the relatively slow speeds with which academic monographs are published, the readings for this class will also include weekly articles from the musical and media-driven press in various nations. The first of those will be announced in our initial session, allowing us to build two layers into our study: prior cultural contexts (i.e., from 1900-1960) and modern, shifting or superficial views (from online publications that appear during our ten weeks).

Please expect, therefore, to receive small, yet regular updates each week. These will consist of fresh journalistic and audio-visual materials that we’ll use to test the theories proposed in our set book.

Class Attendance

Not surprisingly, this is a good idea. In fact, it's mandatory – both in terms of our lectures and discussion sections. Participation will be taken in those sections and your absence will have a negative effect upon your grade.

Besides being in the room at the right time, the two major tasks facing you are the midterm and final paper. We'll discuss their format in class when the time comes, but thus far we can offer a brief sketch (below) and define the distribution of percentages as follows:

1. Midterm	40
2. Final	50
3. Participation	10

Plagiarism is an extremely serious offense. Students whose work “borrows” from others without crediting that source are, in a word, cheating. Those cases are forwarded to the Office of Dean of Students for investigation. If you're not sure about the ground rules for such matters then a very useful guide on quoting and citing is available here: <http://www.library.ucla.edu/bruinsuccess/>

1. Course discussions and debate.

These are important for the following reason. As you will discover in our first session, I want each of you to use this class in ways that are relevant for *yourselves*. Put differently, once I have given you some grounding in the basic issues and context, I will start to work with each of you towards a personal research goal.

This degree of attention is possible since Musicology is not a huge department. Those of you who have taken classes with me before know that I am available every day. A little warning is always nice, but I am always around – and my office door is always open, five days a week – if not longer!

Class discussions will therefore take place with myself and with our gifted, wise, and genial TAs. I will help you plan research goals, but the TAs will help you get to grips with the core issues, this giving you a grounding *for* the research. TA discussion sessions will take place according to the timetable you'll receive as soon as we meet.

2. *Written Requirements: The Two Papers*

Paper One: Five Pages

Paper Two: Seven Pages

Both consist of a series of questions posed by the instructor. You will be required to draw information from musical, printed, and/or audiovisual materials. The questions will cover musical, cultural, economic, technical, and even legal issues – allowing you to approach the course from the angle you find most productive.

We will – in all cases - discuss the relevance of the course to your own major. If you cannot see that relevance or connection, I will help you.

WEEKLY TOPICS AND READINGS

Performers listed in parenthesis. Songwriter credits and other information will be distributed in class. *Asterisks denote selections that will be used in an essay to be assigned at that class session.

CLASS 1	
1	"St. Louis Blues" (Paul Whiteman, 1920), CDA
2	"St. Louis Blues" (Bessie Smith, 1925), CDA 9757
3	"St. Louis Blues" (Marion Harris, 1920), CDA 18143
4	"St. Louis Blues" (Louis Armstrong, 1929), CDA 18951
5	"St. Louis Blues" (Cab Calloway, 1930), CDA 15716
6	"Alexander's Ragtime Band" (Bing Crosby and Al Jolson, 1947), CDA 9757
7	"Alexander's Ragtime Band" (Ella Fitzgerald, 1958), CDA 19819
8	"Alexander's Ragtime Band" (The Boswell Sisters, 1934), CDA 14223

CLASS 2: 1920-21	
1	"Swanee" (Al Jolson, 1920), CDA 18143
2	"Whispering" (Paul Whiteman, 1920), CDA 18143
3	"When My Baby Smiles At Me" (Ted Lewis, 1920), CDA 18143
4	"Dardanella" (Ben Selvin, 1919), CDA 18143
5	"Love Will Find a Way" (Eubie Blake and Nobel Sissle, 1921), CDA 9292
6	"Ain't We Got Fun?" (Van & Schenck, 1921), CDA 18144
7	"My Man" (Fanny Brice, 1921), CDA 18144
8	"Margie" (Original Dixieland Jazz Band, 1920), CDA 18143
9	"Margie" (Eddie Cantor, 1921), CDA 18144

CLASS 3: 1922-23	
1	"The Charleston" (Arthur Gibbs and his Gang, 1923), Hits of 1924
2	"Original Charleston Strut" (Thomas Morris, 1923), CDA 9292
3	"A Kiss in the Dark" (The Serenaders, 1922), CDA 18145
4	"Crazy Blues" (Mamie Smith, 1920), CDA 18144
5	"Downhearted Blues" (Bessie Smith, 1922), CDA 18146
6	"Aggravatin' Papa" (Marion Harris, 1922), CDA 18146
7	"You've Got to See Mama Every Night" (Sophie Tucker, 1923), CDA 18146
8	"Yes, We Have No Bananas Today" (Billy Jones, studio orchestra, 1923), CDA 18146

CLASS 4: 1924-25	
1	"Somebody Loves Me" (Paul Whiteman), Hits of 1924
2	"Somebody Loves Me" (Isabelle and Tom Patricola), CDA 10304
3	"Fascinating Rhythm" (Cliff Edwards), CDA 10304
4	"Fascinating Rhythm" (Paul Whiteman), CDA 18742
5	"Fascinating Rhythm" (George Gershwin, piano and Fred and Adele Astaire, vocals), "George and Ira Gershwin's Lady Be Good" LP at SRLF
6	"Oh, Lady Be Good" (Paul Whiteman), CDA 18742
7	"Sweet and Low-Down" (Singing Sophomores, 1926), CDA 10304
8	"Collegiate" (Fred Waring and his Pennsylvanians, 1925), CDA 14441
9	"Yes Sir, That's My Baby" (Blossom Seeley), CDA 14441
10	"California, Here I Come" (Cliff Edwards, Jolson), CDA 9292
11	"The Prisoner's Song" (Vernon Delhart), CDA 9757

CLASS 5: 1926-27	
1	"My Blue Heaven" (Gene Austin), CDA 14441
2	"Blue Skies" (Jolson), CDA 17426
3	"Heebie Jeebies" (Louis Armstrong), CDA 10524
4	"You Made Me Love You" (Louis Armstrong and the Hot Fives), CDA 10524
5	"There'll Be Some Changes Made" (Sophie Tucker), CDA 14441
6	"I'm Coming Virginia" (Bix Beiderbecke), CDA 9292
7	"I'm Coming Virginia" (Whiteman and the Rhythm Boys), CDA 9292
8	* "The Man I Love" (Marion Harris), CDA 18742
9	* "The Man I Love" (Fred Rich and his Orchestra with Vaughan DeLeath), CDA 10304
10	* "My One and Only" (Cliquot Club Eskimos), CDA 10304
11	* "My One and Only" (Johnnie Johnson), CDA 18742
12	* "My One and Only" (Fred Astaire and George Gershwin), "Funny Face" LP at

	SRLF
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CLASS 6: 1928-29	
1	"Puttin' on the Ritz" (Harry Richman, 1929), Harry Richman compilation CD
2	"That's My Weakness Now" (Cliff Edwards, 1928), CDA 17424
3	"Doin' the New Low-Down" (Bill Robinson, 1929), LP 7448 #215
4	"Ain't Misbehavin'" (Thomas "Fats" Waller, 1929), "Souvenirs from Hot Chocolates" LP at SRLF
5	"Ain't Misbehavin'" (Armstrong, vocal and trumpet, 1929), "Souvenirs from Hot Chocolates" LP at SRLF
6	"Ain't Misbehavin'" (Seeger Ellis, vocal, with Louis Armstrong, trumpet, 1929), "Souvenirs from Hot Chocolates" LP at SRLF
7	"(What Did I Do to Be So) Black and Blue" (Edith Wilson, 1929), "Souvenirs from Hot Chocolates" LP at SRLF
8	"(What Did I Do to Be So) Black and Blue" (Louis Armstrong, 1929), "Souvenirs from Hot Chocolates" LP at SRLF
9	"Can't Help Lovin' Dat Man" (Helen Morgan, 1929), Helen Morgan CD
10	"Ol' Man River" (Paul Robeson, 1932), CDA 6828

CLASS 7: 1930-31	
1	"Where the Blue of the Night (Meets the Gold of the Day)" (Bing Crosby, 1931), CDA 9757
2	"Let Me Sing and I'm Happy" (Jolson, 1930), CDA 18260
3	"Prisoner of Love" (Russ Columbo, 1931), CDA 18147
4	"Body and Soul" (Annette Hanshaw, 1930), CDA 18260
5	"Stardust" (Bing Crosby, 1931), CDA 9757
6	"I Got Rhythm" (Kate Smith, 1930), CDA 10304
7	"Minnie the Moocher" (Cab Calloway, 1931), CDA 15716

CLASS 8: 1932-33	
1	"Night and Day" (Fred Astaire, 1932), CDA 18262
2	"Tiger Rag" (Mills Brothers, 1931), CDA 18263
3	"It Don't Mean a Thing If It Ain't Got that Swing" (Duke Ellington, 1932), CDA 18261
4	"It Don't Mean a Thing If It Ain't Got that Swing" (Boswell Sisters, 1932), CDA 17857
5	"Stormy Weather" (Harold Arlen, 1933), CDA 18262
6	"Minnie the Moocher's Wedding Day" (Calloway, 1932), CDA 15716
7	"Brother Can You Spare a Dime?" (Crosby, 1932), CDA 18262

8	"By a Waterfall" (Dick Powell, 1933), CDA 18262
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CLASS 9: 1934-35	
1	"Cheek to Cheek" (Fred Astaire, 1935), CDA 18264
2	"Top Hat, White Tie, and Tails" (Fred Astaire, 1935), CDA 18264
3	"Your Feet's Too Big" (Ink Spots, 1935), CDA 18264
4	"Two Cigarettes in the Dark" (Crosby, 1934), CDA 18263
5	"Two Cigarettes in the Dark" (Alberta Hunter, 1934), Alberta Hunter: the London Sessions
6	"Lullaby of Broadway" (Dick Powell, 1935), CDA 18264
7	"Bess, You Is My Woman Now" (Laurence Tibbett and Helen Jepson, 1935), CDA 18264
8	"Paper Moon" (Cliff Edwards, 1933), CDA 18263
9	* "Miss Otis Regrets (She's Unable to Lunch Today)" (Douglas Byng, 1934), CDA 18263
10	* "Miss Otis Regrets" (Ethel Waters, 1934), CDA 18141
11	* "Miss Otis Regrets" (Alberta Hunter, 1934), Alberta Hunter: the London Sessions

CLASS 10: 1936-37	
1	"Bei Mir bist du Schon" (Andrews Sisters,), CDA 18148
2	"A Fine Romance" (Crosby and Dixie Lee Crosby, 1936), CDA 18265
3	"Stompin' at the Savoy" (Benny Goodman and his Orchestra, 1936), CDA 18265
4	"All God's Chillun Got Rhythm" (Judy Garland, 1937), CDA 18148
5	"Carry Me Back to Old Virginy" (Mills Brothers and Armstrong, 1936), Louis Armstrong and the Mills Brothers Greatest Hits
6	"Slap that Bass" (Ink Spots, 1937), CDA 18148
7	"Let Yourself Go" (Fred Astaire, 1936), CDA 18265
8	"You Are My Lucky Star" (Eleanor Powell with Tommy Dorsey and his Orchestra, 1935), CDA 18265

CLASS 11: 1938-39	
1	"Sing for Your Supper" (Basie, v. Helen Humes, 1939), CDA 6515
2	"The Blues I Like to Hear" (Basie, v. Jimmie Rushing, 1938), CDA 6515
3	"Jumpin' at the Woodside" (Basie, 1938), CDA 6515
4	"Begin the Beguine" (Artie Shaw, 1938), CDA 18149
5	"A-Tisket, A-Tasket" (Chick Webb, v. Ella Fitzgerald, 1938), CDA 18149
6	"In the Mood" (Glenn Miller, 1939), CDA 18150

7	"Strange Fruit" (Billie Holiday, live rec., 1945), CDA 9295
8	"Over the Rainbow" (Judy Garland, 1939), CDA 18150
9	"Music, Maestro, Please" (Fats Waller and his Rhythm, 1938), CDA 18149

CLASS 12: 1940-41	
1	"I'll Never Smile Again" (Frank Sinatra, 1940), Hits of 1940
2	"Polka Dots and Moonbeams" (Tommy Dorsey and his Orchestra, 1940), CDA 6705
3	"Pennsylvania 6-5000" (Glenn Miller and his Orchestra, 1940), Hits of 1940
4	"Yes, My Darling Daughter" (Glenn Miller, v. Marion Hutton, 1940), Hits of 1941
5	"It's Foolish But It's Fun" (Deanna Durbin, 1940), Hits of 1940
6	"Five O'Clock Whistle" (Woody Herman and his Orchestra, v. Dillagene, 1940), Hits of 1941
7	"Beat Me Daddy, Eight to the Bar" (Andrews Sisters, 1940), Hits of 1940

CLASS 13: 1942-43	
1	"Paper Doll" (Mills Brothers, 1942), Hits of 1943
2	"Straighten Up and Fly Right" (Nat "King" Cole Trio, 1943), CDA 10540, d.2
3	"G.I. Jive" (Johnny Mercer, 1943), CDA 100027
4	"Chattanooga Choo Choo" (Carmen Miranda, 1941 [song]), CDA 100027
5	"Milkman Keep Those Bottles Quiet" (Kay Kyser, 1944), CDA 100027
6	"I Left My Heart at the Stage Door Canteen" (song by Berlin, Sammy Kaye, 1942), CDA 100027
7	"You Can't Say No To a Soldier" (Sammy Kaye, 1922), CDA 100027
8	"I Don't Want to Walk Without You" (Harry James Orchestra, 1942), CDA 100027
9	"White Christmas" (Bing Crosby, 1942), CDA 9759

CLASS 14: 1944-45	
1	"Sentimental Journey" (Les Brown, 1945), CDA 100027
2	"Swinging on a Star" (Bing Crosby, 1944), Hits of 1944
3	"Holiday for Strings" (David Rose, 1944), Hits of 1944
4	"It Had to Be You" (Dick Haymes, 1944), Hits of 1944
5	"Ac-cent-tchu-ate the Positive" (Johnny Mercer and the Pied Pipers, 1944), CDA 100027
6	"Is You Is or Is You Ain't My Baby" (Louis Jordan, 1944), Hits of 1944
7	"The House I Live In" (Frank Sinatra, 1945), Portrait of Sinatra: Columbia Classics
8	"Theme from <i>Laura</i> " (radio broadcast, Woody Herman and his Orchestra, 1944), CDA 16164

CLASS 15: 1946-49A	
1	"Night and Day" (Frank Sinatra, 1947), Portrait of Sinatra: Columbia Classics
2	"There's No Business Like Show Business" (Lincoln Center revival cast, 1966), CDA 1896
3	"There's No Business Like Show Business" (Frank Sinatra), Portrait of Sinatra: Columbia Classics
4	"Steppin' Out With My Baby" (film soundtrack, Astaire, 1948), CDA 4457
5	"Puttin' on the Ritz" (film soundtrack, Astaire, 1946), CDA 10687
6	* "Blue Skies" (Crosby, 1946), CDA 10687
7	* "Blue Skies" (Frank Sinatra, 1946), Portrait of Sinatra: Columbia Classics

CLASS 16: 1946-49B	
1	"Some Enchanted Evening" (Ezio Pinza, original Broadway cast, 1949), CDA 8771
2	"Some Enchanted Evening" (Perry Como), Hits of 1949
3	"Body and Soul" (Billie Holiday at JATP), CDA 10399
4	"Somebody Loves Me" (Ella Fitzgerald at JATP), CDA 10399
5	"Ol' Man River" (JATP), CDA 10399
6	"Oh, Lady Be Good" (Ella Fitzgerald at JATP), CDA 10399
7	"Baby, It's Cold Outside" (Dinah Shore and Buddy Clark, 1949), Hits of 1949

CLASS 17: 1950-51	
1	"Come On-A My House" (Rosemary Clooney, 1951), CDA 15223
2	"Tennessee Waltz" (Patti Page, 1950), CDA 15223
3	"Mona Lisa" (Nat "King" Cole, 1950), CDA 16205
4	"Bewitched, Bothered and Bewildered" (Doris Day, 1950), Hits of 1950
5	"How High the Moon" (Les Paul and Mary Ford, 1951), CDA 15223
6	"Cry" (Johnnie Ray, 1951), CDA 15223
7	"Chattanooga Shoe Shine Boy" (Red Foley, 1950), Hits of 1950

CLASS 18: 1952-53	
1	"That's Entertainment" (film soundtrack, 1953), Fred Astaire at MGM
2	"I Wanna Be A Dancin' Man" (film soundtrack, Astaire, 1951), Fred Astaire at MGM
3	"Singin' in the Rain" (film soundtrack, Gene Kelly), CDA 8745
4	"You Were Meant For Me" (film soundtrack, Gene Kelly), CDA 8745
5	"You Are My Lucky Star" (Finale from <i>Singin' In the Rain</i>) (film soundtrack, Gene Kelly and Debbie Reynolds, 1952), CDA 8745
6	"Night and Day" (Astaire with JATP, 1952), The Astaire Story

7	"Top Hat, White Tie, and Tails" (Astaire with JATP, 1952), The Astaire Story
8	"I Love Louisa" (Astaire with JATP, 1952), The Astaire Story

CLASS 19: 1954-60	
1	"Mack the Knife" (Armstrong, 1955), CDA 15795
2	"Mack the Knife" (Lotte Lenya, 1955), CDA 16930
3	"Mack the Knife" (Bobby Darin, 1958), CDA 12053
4	"Day-O (the Banana Boat Song)" (Harry Belafonte, 1955), CDA 6725
5	"(We're Gonna) Rock Around the Clock" (Bill Haley and the Comets, 1955), CDA 6345
6	"A-Tisket, A-Tasket" (Ella Fitzgerald, Frank Devol Orchestra, 1957), CDA 16243
7	"Top Hat, White Tie, and Tails" (Ella Fitzgerald at Verve, 1958), CDA 19819
8	"Night and Day" (Ella Fitzgerald at Verve, 1956), CDA 19819
9	"Young at Heart" (Frank Sinatra at Capitol, 1953), CDA 6707
10	"Night and Day" (Frank Sinatra at Capitol, 1956), CDA 6707

CLASS 20	FINAL DISCUSSIONS AND ESSAY CLINIC
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George Templeton Strong. 3 vols. Chicago: University of Chicago Press, 1987-1999.

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Wilder, Alec and James T. Maher. *American Popular Song: The Great Innovators, 1900-1950*. New York: Oxford University Press, 1990.



Course Revision Proposal

Music History 9 American Popular Song

Requested revisions that apply:

Renumbering Title Format Requisites Units Grading Description

Multiple Listing: Add New Change Number Delete

Concurrent Listing: Add New Change Number Delete

CURRENT

[Course Number](#) Music History 9

[Title](#) American Popular Song

[Short Title](#) AMERCN POPULAR SONG

[Units](#) Fixed: 4

[Grading Basis](#) Letter grade or Passed/Not Passed

[Instructional](#) Primary Format

[Format](#) Lecture

Secondary Format

None

[TIE Code](#) LECN - Lecture (No Supplementary Activity) [T]

[GE](#) No

[Requisites](#) None

[Description](#) Lecture, four hours. American popular music before advent of rock and roll in 1950s, with special emphasis on song tradition of Tin Pan Alley. P/NP or letter grading.

[Justification](#)

[Syllabus](#)

[Supplemental Information](#)

PROPOSED

Music History 9

American Popular Song

AMERCN POPULAR SONG

Fixed: 5

Letter grade or
Passed/Not Passed

Primary Format

Lecture - 4 hours per week

Secondary Format

Discussion - 1 hours per
week

LECS - Lecture (Plus
Supplementary Activity)
[T]

Yes

None

Lecture, four hours.
American popular music
before advent of rock and
roll in 1950s, with special
emphasis on song tradition
of Tin Pan Alley. P/NP or
letter grading.

We are making the course
GE credit so we are adding
discussions and expanding
the reading and work.

File [Music History 9 GE OUTLINE.doc](#) was
previously uploaded.
You may view the file by clicking on the
file name.

1. Midterm 40

2. Final 50

3. Participation 10

Effective Date **Spring 2005**

Department **Musicology**

Contact

[Routing Help](#)

Fall 2014

Musicology

Name

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ROUTING STATUS

Role: FEC School Coordinator - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Pending Action

Role: Department Chair or Designee - Knapp, Raymond L (KNAPP@HUMNET.UCLA.EDU) - 62278

Status: Approved on 4/14/2014 11:23:10 AM

Changes: TIE Code

Comments: No Comments

Role: Initiator/Submitter - Van Nostrand, Barbara Clark (BVANNOST@HUMNET.UCLA.EDU) - 65187

Status: Submitted on 4/14/2014 11:11:15 AM

Comments: Initiated a Course Revision Proposal

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