

Art Music and Diversity: Women, Blacks, and Amerindian Composers (to 1900)

MuMH 5030 Section 001 – Spring 2023

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Caveat lector!

There is nothing set in this world, not even syllabi. This document will change as needed.

Goals of the Class

This class intends:

- a) To fine-tune research and writing skills according to specific doctoral needs.
- b) To assess the methodological means for writing about music on non-canonic subjects.
- c) To understand the manifold relationship between past music and diversity.
- d) To develop an alternative approach for past composers and musicians informed by postcolonial and subaltern studies.
- e) To hone the (musical) analytical skills necessary for this approach.

Narrative introduction

This class addresses the incidence of diversity on music from Europe and Latin America between 1600 and 1850. This course focuses on subaltern

subjects, hence skipping mainstream composers and (mostly) also genres. While subalternity and diversity are concepts used frequently in today's discourse, consideration of how they operated in relation to past music are in fact rare; musicology is still trying new methods and approaches to address these ideas.

The course covers three main modes in which diversity affected music: first, the incorporation of Amerindian subjects into the Spanish realm through religious conversion around 1600, a process in which music played a stellar role. Secondly, Italian and French women composers of the seventeenth century, including Francesca Caccini, Barbara Strozzi, and Elisabeth-Claude Jacquet de la Guerre. Finally, Afro-Latin American chapel masters of the late-eighteenth and early-nineteenth century, chiefly José Maurício Nunes Garcia (Brasil) and José Bernardo Alzedo (Peru and Chile). My contention is that, in spite of the changing cultures, contexts, and types of diversity that these musicians faced, when they created Western-style music (and they generally were not able to articulate any other musics that survived), they reacted in similar ways, seeking a personal way of negotiating the all-powerful mainstream.

Our schedule combines a succession of topical sessions, in which we will read literature, analyze music, and debate ideas, with a set of workshops that address the main issues of proposal and paper writing. Be aware that the schedule is not linear, but alternates sessions from these two evolving lines so as to provide you with content needed for your papers and simultaneously refresh the mechanics of writing for the benefit of your DMA projects.

The goal of this class is that you write a doctoral level piece on music and diversity, including a proposal and a final paper. This will be carried out in installments: first a bibliography, then a literature review, then a sample study, followed by the proposal. We will also discuss how to turn your proposal into your final paper. The final paper will both feed from your proposal and expand on the outline presented there, as specified in our writing guidelines.

Methodology

This course is a seminar, i.e. a small class focused on the discussion of a narrowly-defined topic. A seminar chiefly develops through Socratic dialogue between instructor and students, and features formal reports on primary or secondary scholarship. Lecturing is limited to the indispensable minimum in a seminar; it is typically superseded by class-wide discussions. For this sake, you are required to do the selected readings and solve practical assignments *before* each meeting, so as to be able to discuss your results in class. Ideally, we will read written-out documents and studies, and approach actual compositions at the same time, with an eye on larger cultural issues. Some topics call for group presentations; some topics will be presented individually.

Each topical session will consist of a varied mixture of short lectures (by me), presentations (by the discussion leaders – see below), and discussions (two stages: by discussion responders and by the whole class). Active class-wide discussion is vital to the functioning of the course. In doing the readings for the class, *always* make notes, involving both a summary of the content and a critical analysis. First synthesize the content of the reading in a few points. Then summarize the methods and assumptions used by the writer. Finally, pay attention to whatever questions or problems that the reading raises. Even if you take long, detailed notes on the readings, be prepared to give a concise abstract of the reading, talk about the ways used by the writer to produce the reading under consideration, enumerate what you view as key difficulties or questions left unanswered in the reading. It should be emphasized that a **presentation is not a repetition or an abstract of a text** but a critical view upon it. By the same token, an analysis of a piece is not simply a measure-by-measure description, but a discussion of **significant** features. There is no need to repeat what everyone will be reading or listening; for that sake, we have the books, scores and recordings. Instead, we need fresh takes on the materials that could trigger discussion.

When doing the reading, consider, for example, the following: the author's use of evidence, mode of argumentation, depth of insight, cogency of musical analysis, underlying assumptions, account and use of other literature and other perspectives, etc. In what ways does the author's work hold up well

and why? Are there fault lines and fissures in it? What critical perspectives can *your* reading contribute to the class?

Often the readings include more than an author whose points of view diverge. In this case, be prepared to comment on where the authors stand in relation to one another.

I will designate discussion leaders and discussion responders. A designated individual class member will begin the discussion of readings by giving a critical account of its salient points, and suggesting the most relevant points for class discussion. A small group (probably two) of class members will respond to the readings of the day with their own ideas, before the discussion is opened up to the whole group. Both activities are graded.

Requirements and Grading Policy

Bibliography	5 pts
Literature review	5 pts
Case study	5 pts
Paper proposal	15 pts
Final paper	30 pts
Two blog entries	8 pts
Two presentations	8 pts
One conference-style presentation, weeks 14-15	8 pts
Quizzes, assignments, class participation	16 pts
Total	100 pts

Proposal, paper, and conference presentation

This class intends to prepare you for future research, including the compilation of a formal proposal for DMA students, the production of a final document, and the presentation of this document as a conference paper.

Workshop sessions will be held throughout the term. If your proposal does not meet DMA standards, I may ask you to revise and resubmit it.

Final paper

The final project for this class consists of an original paper, around 4,500 words long (not counting notes, quotations, tables, bibliography, and similar accessory text). Your project will be based on primary sources, and will deal with a topic on music and diversity covered in class (i.e., Amerindians and Blacks in Latin America, women during the Baroque era).

Paper grades will be assigned after all requirements specified in the final paper rubric are met, including the reaction to the comments I may send you after your conference presentation on weeks 14-15.

Attendance Policy

Attendance is required for this course. Roll will be checked for each class period.

- a) Each unexcused absence after the third one will be penalized with the subtraction of five class points from your grade.
- b) All absences during the final presentation period will be penalized with the subtraction of five class points from your grade.
- c) Since late arrivals and early departures cut into class time and are disruptive, these will also count as absences. Arriving ten minutes after the hour will get you half an absence. After twenty minutes, a whole absence will be counted.
- d) Please refer to the UNT policy manual for a definition of what constitutes an excused absence. Basically, if you miss class due to your participation in official university business, absences are excused.
- e) While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important. Absences due to *documented* medical issues will be excused.

Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me prior to being absent as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class.

Doubts?

Please feel free to contact me if you have any question or problem. I mean it! I am available to talk to you during my office hours or by appointment. You can also contact me through e-mail, or phone my office (see above).

Academic Integrity

All tests and assignments for this class should be the product of individual work, unless otherwise indicated. Students caught cheating or plagiarizing will receive a "0" for that particular assignment. Students who repeatedly engage in cheating or plagiarism will receive an "F" for the class. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty.

According to the UNT catalog, the term "cheating" includes, but is not limited to:

- a. use of any unauthorized assistance to take quizzes, tests, or examinations;
- b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems or carrying out other assignments;
- c. acquisition, without permission, of tests, notes or other academic materials belonging to a faculty or staff member of the university;
- d. dual submission of a paper or project, or re-submission of a paper or project to a different class without express permission from the instructor; or

e. any other act designed to give a student an unfair advantage.

The term “plagiarism” includes, but is not limited to:

a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment.

b. the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in selling term papers or other academic materials.

Source: <http://vpaa.unt.edu/dcgcover/resources/integrity>

[Click Here for the Required Course Syllabi Information](#)

Art Music and Diversity: Schedule

Please check our Canvas site for details and materials

Week 1

17 January- Introduction to the class. Renaissance, Baroque, Latin American music

19 January - [Choosing your paper topic: Class overview](#)

1 Seeking the Amerindian in Music

Week 2

24 January - [On diversity](#)

26 January - [Indigenous people and Music in Latin America](#)

27 January: [Paper Topic Due \(first run\), email, 11:59 pm](#)

Week 3

31 January - Class cancelled due to inclement weather conditions

2 February - Class cancelled due to inclement weather conditions

2 Women in Baroque Music

Week 4

7 February - [Topic Lab](#)

9 February - [Puzzling Guatemalan Pieces, Hanaq Pachap Cussicuinin](#)

Week 5

13 February (Monday): [Pre-proposal due, email, 11:59 pm. Use your family name in the file name](#)

14 February - [Francesca Caccini](#)

16 February – [Bibliography Lab](#)

Week 6

20 February: **Blog 1 due online (Baroque Women)**

21 February – [Barbara Strozzi \(1\)](#)

23 February – [Literature Review / State of Research Lab](#)

24 February: **Preliminary bibliography due, email, 11:59 pm, usual file name**

Week 7

28 February – [Barbara Strozzi \(2\)](#)

2 March– [Italian Nuns and Music: Chiara Cozzolani](#)

Week 8 – 18 October

7 March – [Elisabeth-Claude Jacquet de la Guerre](#)

9 March – [Method Lab](#)

10 March: **Literature review (state of research) and revised bibliography due, email, 11:59 pm, usual file name**

13-17 March: Spring break

1. Week 9

21 March – [Jacquet de la Guerre \(2\)](#)

24 March – [Method Lab](#)

2. Week 10

3. Black Chapel Masters around 1800

28 March – [Minas Gerais and early José Maurício Nunes Garcia](#)

30 March – [Full Proposal Lab](#)

31 March: Method section due, email, 11:59 pm, file name as usual

3. Week 11

4 April – José Maurício's overtures

6 April – José Maurício's late Masses

4. Week 12

10 April: Proposal due, email, 11:59 pm, file name as usual

11 April – Final Paper and Conference presentation Lab

13 April – José Bernardo Alzedo: Miserere

14 April: Blog 2 due online (Minas Gerais, José Maurício, Alzedo)

5. Week 13

6. 4. The Beginnings of Afro-Latin American Music

18 April – Danzas and salon music: Saumell, Cervantes

20 April – Afro-Brazilian music: lundú, tango, maxixe

21 April: Revised proposal due, email, 11:59 pm, file name as usual

7. Week 14

25 April – Conference presentations

27 April – Conference presentations

28 April: Handout or power-point due, email, 11:59, file name as usual

8. Week 15

2 May – Conference presentations

4 May – Conference presentations

9. Exam Week

Final paper due, Wednesday 10 May, 11:59 PM (CANVAS LINK).