

# Music and Identifications in Latin America

## MuMH 5030 Section 001 – Fall 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 identifications and Latin American music.
- 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.

### **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 Lecturing is limited to the indispensable minimum in a seminar; it is typically superseded by class-wide discussions.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
Methods discussion	5 pts
Paper proposal	15 pts
Final paper	30 pts
Two presentations	10 pts
One conference-style presentation, weeks 14-15	10 pts
Quizzes, assignments, class participation	20 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 pertaining to identifications and Latin American music

(or at least one of the two). Identifications (including identity, ethnicity, nationality/nationalism, or hybridity) must be a component of your argument.

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

I will return your work in a timely manner (7-10 days after the due date).

### **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) You should not schedule your end-of-semester jury against a regularly scheduled class. A jury absence counts as a regular absence.
- f) 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**

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. 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 in taking 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. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); 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; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

See: Academic Integrity

LINK: <https://policy.unt.edu/policy/06-003>

### **Student Behavior**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive

and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.

See: Student Code of Conduct

Link: <https://deanofstudents.unt.edu/conduct>

### **Access To Information – Eagle Connect**

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

See: Eagle Connect

LINK: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

### **Oda Statement**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.

See: ODA

LINK: [disability.unt.edu](http://disability.unt.edu) (Phone: (940) 565-4323)

## **Diversity and Belonging**

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

See: Diversity and Inclusion

Link: <https://idea.unt.edu/diversity-inclusion>

## **Health and Safety Information**

Students can access information about health and safety at: <https://music.unt.edu/student-health-and-wellness>

## **Registration Information for Students**

See: Registration Information

Link: <https://registrar.unt.edu/students>

## **Academic Calendar and Final Exam Schedule, Fall 2023**

See: Fall 2023 Academic Calendar

Link: <https://registrar.unt.edu/registration/fall-registration-guide>

## **Financial Aid and Satisfactory Academic Progress**

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0

cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

See: Financial Aid

LINK: <http://financialaid.unt.edu/sap>

### **Retention of Student Records**

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

See: FERPA

Link: <http://ferpa.unt.edu/>



## **Counseling and Testing**

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

See: Counseling and Testing

Link: <http://studentaffairs.unt.edu/counseling-and-testing-services>

For more information on mental health issues, please visit:

See: Mental Health Issues

Link: <https://speakout.unt.edu>

The counselor for music students is Myriam Reynolds, Chestnut Hall, Suite 311, (940) 565-2741 or [Myriam.reynolds@unt.edu](mailto:Myriam.reynolds@unt.edu).

## **Add/Drop Policy**

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. See Academic Calendar (listed above) for additional add/drop Information.

Drop Information:

<https://registrar.unt.edu/registration/fall-registration-guide>

## **Student Resources**

The University of North Texas has many resources available to students. For a complete list, go to:

See: Student Resources

Link: <https://success.unt.edu/aa-sa-resources>

## **Care Team**

The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others.

See: Care Team

Link: <https://studentaffairs.unt.edu/care-team>

# Schedule

Please check our Canvas site for details and materials

## Week 1

22 August – Class overview. [Choosing your paper topic.](#)

24 August – [Music, identification, identity](#)

## 1 Music and the Liberal Nation

## Week 2

29 August– [Theater and kingship](#)

31 August – [Topic Lab](#)

**1 September: Paper Topic Due (first run), email, 11:59 pm**

## Week 3

5 September – [Theater and kingship](#)

7 September – [Religious festivals as local identification](#)

## Week 4

12 September – [Local style as identification](#)

**1 September: Pre-proposal due, email, 11:59 pm. Use your name as file name**

14 September – [Bibliography Lab](#)

## Week 5

19 September – [One-upmanship: Reverse assimilation \(1\)](#)

21 September – [One-upmanship: Reverse assimilation \(2\)](#)

## **Week 6**

26 September – **Cosmopolitanism as “civilization”**

28 September – **Literature Review / State of Research Lab**

**29 September – Preliminary bibliography due, email, 11:59 pm, usual file name**

Week 7

## **2. The Ethnically Mixed Nation—Or Maybe Not**

3 October – **Salon dances as identification (1)**

5 October – **Salon dances as identification (2)**

## **Week 8**

10 October – **Method Lab**

12 October – **Opera and Invented Indianism**

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

## **Week 9**

17 October – **“Civilized” Concert Societies and Sonatas**

19 October – **A Musical Map of the Nation**

## **Week 10**

**23 October (Monday): Method section due, email, 11:59 pm, usual file name**

24 October – **Music, Landscape and the Nation**

26 October – **Full Proposal Lab**

### **3. Modernizing National Music**

#### **Week 11**

31 October – **Topical Nationalism**

2 November – **Popular Performance as Identification**

**4 November (Saturday): Proposal due, email, 11:59 pm, usual file name**

#### **Week 12**

7 November – **Final Paper (and Presentation) Lab**

9 November – No class

#### **Week 13**

14 November – **Elitist Fantasy as Identification**

16 November – Paper presentations

**19 November (Sunday): Revised proposal due, email, 11:59 pm, usual file name**

#### **Fall break: 20-25 November**

#### **Week 14**

28 November – Paper presentations

30 November – Paper presentations

**2 December (Saturday): Blog 2 due online**

**3 December (Sunday): Draft paper due (optional), email, 11:59, usual file name**

#### **Week 15**

2 December – Conference presentations

4 December – Conference presentations

## **Exam Week**

12 December, 10:30-12:30 – Conference presentations

Note: if we can accommodate all presentations in weeks 14-15, this session will be devoted to individual advising, as needed.

**13 December: Final paper due, Turnitin link, 11:59 pm, usual file name**