

# Latin American Cosmopolitan Music

MuMH 5030 Section 001 – Fall 2019

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## *Caveat lector!*

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

## Goals of the Class

This class intends

- a) To understand the emergence and development of Latin American music as a cosmopolitan endeavor.
- b) To use this understanding as a frame to interpret compositions.
- c) To develop an alternative approach for past composers informed by postcolonial and subaltern studies.
- d) To hone the (musical) analytical skills necessary for this approach.
- e) To fine-tune research and writing skills according to specific doctoral needs.
- f) To assess the methodological means for writing about music on non-canonic subjects.

## Narrative introduction

Latin American “classical” music, wholly Western in nature, is often performed but not so often discussed. Mainstream historians tend to dismiss its achievements and belittle its existence. Cultural scholars in postcolonial studies, on the other hand, tend to shun elite artistic products and concentrate on the vernacular. As a consequence, acritical approaches predominate, stereotypes are continuously cultivated, and more refined intellectual and historical ideas are wanting.

Yet these creations could not be more fascinating in their exploration of Western mainstream procedures from non-mainstream perspectives. The aim of this course is to explore Latin American repertoires, nationalist and cosmopolitan alike, develop a non-essentialist concept of Latin-American-ness, as one among several subalternities of the past, and employ it as a frame to read musical compositions. The creators of these pieces were generally compelled to adopt mainstream idioms, including instrumentations, genres, and styles, in part due to the patronage situations they encountered. Their point of departure was the mainstream of their days. They never veered away too much from mainstream positions, but they did introduce ideas, topics, and nuances and changes that accord them a different outlook. We will explore these procedures to figure out whether

we can speak legitimately of a common attitude or set of attitudes among these composers, their differences notwithstanding.

I have selected three main aesthetic ideas: Romantic music with or without folk idioms (I call it Occidentalism), Modernist avant-garde reactions to it, and a conservative response to the avant-garde that refashioned nationalist ideas in new and more exciting ways (Antimodernisms). We will explore selected piano or guitar music, chamber song and instrumental music, and orchestral music so as to get the widest possible coverage of the subject. My contention continues to be that the use of folk materials does not necessarily make the music more national or distinctive beyond the surface level. Surface rhetoric and formal processes have to be taken into consideration together in order to address the problem of the repertory's (and the people's) identity constructions.

### Methodology

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.

Each session will consist of a varied mixture of lectures (by me), presentations (by the discussion leaders – see below), and discussions (by all of the 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, namely class members that will begin the discussion of readings by giving a critical account of its salient points, and suggesting the most relevant points for class discussion.

### **Proposal and Final Project**

This class intends to prepare DMA students for their final project, including the compilation of a proposal. Three workshop sessions will be held, with presentation, peer-reviews, and open discussion: an introductory one about general writing issues (weeks 2 and 3), one for the proposal (weeks 7 and 8), and another one for the final project (weeks 13-15).

### **Requirements and Grading Policy**

- a) An original paper, around 5,000 words long, based on primary sources, examining a topic pertaining or related to Latin American music, applying class ideas, 25 %
- b) A proposal for this paper, already showing knowledge of the topic and including a bibliography, 15 %
- c) Workshop presentations of both the proposal and the paper, 15% + 15 %
- d) Article presentations and other assignments, 20 %
- e) Class participation, 10 %

### **Email policy**

UNT uses email officially to communicate with faculty and students. Accordingly, official announcements for this class will be distributed through email. It is your responsibility to furnish me with a working email. Please note: email is not totally reliable; recently, emails to me have got lost. If you are sending me an important message, and you do not receive an acknowledgement of receipt, please resend it or contact me by phone.

### **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).

### **Attendance Policy**

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

- a) The accumulation of four *unexcused* attendances will get you an automatic WF or F as final grade.
- b) Since late arrivals and early departures cut into class time and are disruptive, these will also count as absences. After twenty minutes, a whole absence will be counted.
- c) Please refer to the UNT policy manual for a definition of what constitutes an excused absence.

### **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, 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.

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

### **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 classroom, labs, discussion groups, field trips, etc.

LINK: Student Code of Conduct - <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](http://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.

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 Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation.

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

2019-2020 Semester Academic Schedule (with Add/Drop Dates)

<http://catalog.unt.edu/content.php?catoid=22&navoid=2386>

Academic Calendar at a Glance, 2019-2020

<https://www.unt.edu/catalogs/2019-20/calendar>

Final Exam Schedule

<https://registrar.unt.edu/exams/final-exam-schedule/fall>

**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.

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 Blackboard/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.

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: <http://studentaffairs.unt.edu/counseling-and-testing-services>. For more information on mental health issues, please visit: <https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

Myriam.reynolds@unt.edu

## Schedule

Each topic on this schedule refers to a web page on our Learn site.

### *Week 1*

27 August – Introduction to the course  
29 August – Intro 1: Latin American music.

### *Week 2*

3 September – Writing lab 1. **Tentative paper topic due**  
5 September – Intro 2: The Classical legacy: Salon, chamber and symphonic music.

### *Week 3*

10 September – Writing lab 2. **Paper topic confirmed**  
12 September – Intro 3: Cosmopolitanism, Nationalism and folk song

### *Week 4*

17 September – Occidentalism 1: Williams' *En la sierra*  
19 September – Occidentalism 2: Williams, Aguirre and the guitar topic

### *Week 5*

24 September – Occidentalism 3: Miguez and the Rio scene  
26 September – Occidentalism 4: Nepomuceno

### *Week 6*

1 October – The 1920s: Chile's Pedro Humberto Allende  
3 October – The 1920s: Carlos López Buchardo

### *Week 7*

**7 October: proposal due**  
8 October – Proposal workshop, session 1  
10 October – Proposal workshop, session 2

### *Week 8*

15 October – Proposal workshop, session 3  
17 October – Proposal workshop, session 4

### *Week 9*

22 October – Villa-Lobos: the 1920s  
24 October – Villa-Lobos: the 1930s

*Week 10*

29 October – *Afrocubanismo* as Avant-Garde

31 October – Mexican Modernism: Chávez and Revueltas

*Week 11*

5 November – Anti-Modernisms: Juan Bautista Plaza

7 November – Anti-Modernism: Miguel Bernal Jiménez

*Week 12*

12 November – Anti-Modernisms: Carlos Guastavino 1

14 November – Anti-Modernisms: Carlos Guastavino 2

*Week 13*

**18 November: Final paper (first draft) due, 12 noon (through email)**

19 November – Paper presentations

21 November – Paper presentations

*Week 14*

26 November – Paper presentations

28 November – No class (Thanksgiving)

*Week 15*

3 December – Library Day (class does not meet)

5 December – Paper presentations

*Exam Week*

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

**Final paper due, 13 December (through email)**