

# Music, Colonialism, and Race in Latin America

## MuMH 5030 Section 001 – Fall 2020

Instructor: Dr. Bernardo Illari

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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 issues of racial diversity in 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.

### **Narrative introduction**

This class is divided into three parts. In the first part, we will explore ideas of diversity in music, Latin American music history in general, and then three relevant historical categories: colonial Others (Baroque and Galant),

music, monarchy, and Others (centered upon José Maurício Nunes Garcia), and republican Others (centered upon José Bernardo Alzedo). This exploration will occupy the first five weeks of the term. During this time, you will produce five short blog entries, one per main topic and one about the topic you intend to address in your final paper. Additionally, during week 4, we will hold a workshop on proposal writing.

The second part (weeks 6-12) will mostly focus on literature and your presentations. We will read, present, and debate two articles or chapters per session; each of you will present twice. The specific selection of the materials will be tailored to your choice of final projects, and will be announced after your topics are confirmed. During this period, you will familiarize yourself with the sources and literature of your subject. You will prepare a formal proposal for the final paper, following DMA guidelines at UNT, due on Monday of week 11. This document must include substantial research results, including a clear definition of your primary materials, a complete literature review, a statement on the methods you will have already explored, a tentative outline of your final paper, and a complete bibliography. The remainder of week 11 will be dedicated to a workshop on paper writing.

The third part (weeks 13-15 plus Exam Week) will focus on your final project; each of you will do a conference-style presentation of your class research. A day after the scheduled exam week session, you will turn in 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 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

Paper proposal, due on week 11	15 pts
Final paper, due on exam week	33 pts
Five blog entries, weeks 1-5	10 pts
Five reviews of peer blog entries, weeks 1-5	5 pts
Two presentations, weeks 6-12	12 pts
Two responses to presentations, weeks 6-12	8 pts
One conference-style presentation, weeks 12-15	10 pts
Other assignments, class participation	7 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 or related to nationalism in Latin American music through relevant class ideas.

No grade will be given for the final paper if your submission fails to comply with requirements, as specified on the final paper rubric.

## **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. 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.

If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or [askSHWC@unt.edu](mailto:askSHWC@unt.edu)) or your health care provider.

## **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).

## **Acceptable 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. The Code of Student Conduct can be found at [deanofstudents.unt.edu/conduct](https://deanofstudents.unt.edu/conduct)

## **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>

## **Additional information**

ACCESS TO INFORMATION – EAGLE CONNECT

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

ODA STATEMENT

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

UNT POLICY STATEMENT ON DIVERSITY

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 Statement](#)

2020-2021 SEMESTER ACADEMIC SCHEDULE (WITH ADD/DROP DATES)

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

ACADEMIC CALENDAR AT A GLANCE, 2020-2021

<https://www.unt.edu/catalogs/2020-21/calendar>

FINAL EXAM SCHEDULE

See updates on the final exam schedule at [Fall 2020 Instructional Guide](#)

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

FINANCIAL AID AND SATISFACTORY ACADEMIC PROGRESS

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

RETENTION OF STUDENT RECORDS

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

COUNSELING AND TESTING

See <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

ADD/DROP POLICY

See <https://registrar.unt.edu/registration/fall-add-drop>

STUDENT RESOURCES

See [https://www.unt.edu/sites/default/files/resource\\_sheet.pdf](https://www.unt.edu/sites/default/files/resource_sheet.pdf)



# Music, Colonialism, and Race in Latin America: Schedule

Please check our Canvas site for details and materials

## Week 1

25 August – Introduction to the class. Music, colonialism, and race in Latin America

27 August – Some basic concepts. Group project

## Week 2

**31 August – Blog entry # 1 due (always 11:59 PM)**

1 September – Latin America: colonial music

3 September – Colonial music

## Week 3

**7 September – Blog entry # 2 due**

8 September – Classicism in Latin America

10 September – Brazil

## Week 4

**14 September – Blog entry # 3 due**

15 September – Proposal workshop

17 September – Proposal workshop

## Week 5

**21 September – Blog entry # 4 due (topic pre-proposal)**

22 September – Early national music

24 September – Early national music

### **Week 6**

**28 September – Blog entry # 5 due**

29 September – Other musicians

1 October – Other musicians

### **Week 7**

6 October – Others in Minas Gerais

8 October – Others in Caracas

### **Week 8**

13 October – José Maurício: early works

15 October – José Maurício at the Portuguese court

### **Week 9**

20 October – Overtures

22 October – Missa de Santa Cecília

### **Week 10**

27 October – Black musicians in Spanish America

29 October – José Bernardo Alzedo: anthems and songs

### **Week 11**

**2 November – Proposal due**

3 November – Writing workshop

5 November – Writing workshop

### **Week 12**

10 November – Alzedo: Church music

12 November – Alzedo: texts on music

### **Week 13**

17 November – Conference presentations

19 November – Conference presentations

### **Week 14**

24 November – Conference presentations

26 November – Thanksgiving break

### **Week 15**

1 December – Conference presentations

3 December – Conference presentations

### **Exam Week**

10 December (final exam) – Conference presentations, 10:30-12:30

Note: if we can accommodate all presentations in weeks 13-15, this session will be cancelled.

**11 December (Friday) – Final paper due, 11:59 pm**