

Around The Latin American Twentieth Century

MuMH 5430, Section 001 – Music in Latin America – Spring 2022

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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 understand the specifics of Latin American music between 1880 and 1980.
- b) To use this understanding as a frame to interpret compositions or popular music.
- c) To develop alternative approaches to past Latin American composers and popular traditions informed by postcolonial and subaltern studies.
- d) To improve research and writing skills according to graduate needs.
- e) To hone the (musical) analytical skills necessary for this task.

Narrative introduction

Latin American music is somehow expected to be based on popular elements. We generally associate it with rhythms such as tango, bossa nova, or salsa. This association is made extensive to Classical music as well. The

best known Latin American composers – Carlos Chávez, Heitor Villa-Lobos, Alberto Ginastera – generally are those who borrowed folk rhythms, or melodies, or genres, and variously processed them in their chamber or symphonic works. It don't mean a Latin American thing if it ain't got a rhythm.

This course proposes fresh insight into Latin American music that shows how much of a fallacy this notion is. By reviewing the recent history of Latin American classical music—and some of the popular music as well—we will explore the many ways that composers used to project their difference through organized sound, from great Romantic symphonies to postmodern crossovers and minimalisms. We will deal with this repertory through a number of guiding ideas based upon technical elements but refer to precise socio-cultural situations, covering in detail about a century of continent-wide music history. The core of our class work will consist in the examination of little-known music. We will also complement our direct study of the source with readings of literature and other relevant documents, which will be regularly discussed by the whole class during our meetings.

Not least, we will carry on a methodological and theoretical examination of the repertoires under consideration informed by current anti-racist and anti-colonial thinking. Most of them belong to the darker side of traditional music history and enjoy little cultural prestige. Can the dominant paradigms in musicology be applied to all, or at least some, of them? Are there other approaches that could be useful for making sense of these repertoires, be it as musical or cultural practices? In this class, we will rehearse answers for these questions.

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: Master's Track

Essay 1, due on week 10	25 pts
Essay 2, due on exam week	35 pts
Two blog entries	6 pts
Two reviews of peer blog entries	4 pts
Two presentations, weeks 6-12	12 pts
Two responses to presentations, weeks 6-12	8 pts
Other assignments, class participation	10 pts
Total	100 pts

Requirements and Grading Policy: DMA Track

Draft proposal, due before spring break	8 pts
Paper proposal, due on week 10	15 pts
Final paper, due on exam week	33 pts
Two blog entries	6 pts
Two reviews of peer blog entries	4 pts
Two presentations, weeks 6-12	10 pts
Two responses to presentations, weeks 6-12	6 pts
One conference-style presentation, weeks 14-15	10 pts
Other assignments, class participation	8 pts
Total	100 pts

Master's Track: Essays

This class requires that you write two papers (midterm and final) bringing together ideas, information, and musical knowledge discussed in class. For this sake, you will combine what you learned in our class sessions with limited external research. Guidelines will be discussed during our writing lab sessions, prompts and tips will be provided in due time.

DMA Track: 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.

DMA Track: 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 Latin American music through relevant class ideas.

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 during weeks 12-15.

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](#)

Around The Latin American Twentieth Century: Schedule

Please check our Canvas site for details and materials

Week 1

18 January – Introduction to the class.

20 January – How to approach Latin American music?

Week 2

UNIT 1: Early Latin American Music

25 January – Neo-Spanish Polyphony: Hernando Franco, Francisco López Capillas, Manuel de Sumaya

27 January – Charcas Villancicos: Roque Jacinto de Chavarría, Blas Tardío de Guzmán, Manuel Mesa

Week 3

1 February – Mission Music: Domenico Zipoli, Martin Schmid

3 February – Snow day!

Week 4

8 February – Enlightened Church Music: José Maurício Nunes Garcia (2), José Bernardo Alzedo

10 February – Writing Lab 1

Week 5

UNIT 2: Nineteenth Century Precedents

14 February – Blog entry # 1 due

15 February – Writing Lab 1

17 February – Music and Conviviality: Juan Pedro Esnaola, Federico Guzmán, Manuel Saumell, Ignacio Cervantes

Week 6

22 February – Brasil: Carlos Gomes, Leopoldo Miguez

24 February – Snow day 2!

Week 7

UNIT 3: The Early Twentieth Century

1 March – Brasil: Alberto Nepomuceno; tango, polka, and maxixe

3 March – Argentine Occidentalism: Alberto Williams

Week 8

6 March – DMA track: Revised Statement of Topic due

8 March – Chilean Occidentalism: Pedro Humberto Allende

10 March – Ethnic Modernism: Heitor Villa-Lobos, Alejandro García Caturla

11 March – Master’s Track: Essay 1 due / DMA Track: Draft proposal due

March 14-18: Spring break

Week 9

22 March – Ethnic Modernism: Carlos Chávez, Silvestre Revueitas

24 March – Criollo Modernism: Alberto Ginastera

Week 10

28 March – DMA track only: Proposal due

29 March – Writing Lab

31 March – Writing Lab

Week 11**UNIT 4: The Late Twentieth Century**

4 April – Blog entry # 2 due

5 April – Intense Modernism: Juan Carlos Paz, Héctor Tosar

7 April – Intense Modernism: Alberto Ginastera again

Week 12

12 April – Anti-Modernism: Miguel Bernal Jiménez, Juan Bautista Plaza

14 April – Anti-Modernism: Carlos Guastavino

Week 13

19 April – Postmodernism: Mario Lavista, Arturo Márquez

21 April – Postmodernism: Gerardo Gandini, Astor Piazzolla

Week 14

26 April – DMA track: Conference presentations

28 April – DMA track: Conference presentations

Week 15

3 May – DMA track: Conference presentations

5 May – DMA track: Conference presentations

Exam Week

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

Note: if we can accommodate all presentations in weeks 13-15, this session will be devoted to individual advising.

13 May (Friday) – Master's Track: Essay 2 due / DMA track: Final paper due, 11:59 pm