

Baroque Music and Diversity

MuMH 6740 Section 001 – Spring 2020

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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 diversity within Baroque 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 systematically explore diversity in Baroque music, first in general, and then through three historical approaches: the musical actions of Others tolerated by

society at large; the representations, often derisory, of Others in musical compositions; and the limited promotion that was open to certain Others in specific context (concretely, mission culture in South America). This exploration will occupy the first five weeks of the term. During this time, you will produce four short (one page) reports, one per main topic, and a statement of the topic you intend to address in your final paper.

The second part (weeks 6-11) will 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 starting on week 4. 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 UNT DMA guidelines, 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 third part (weeks 12-15) will focus on writing your final project; workshop sessions (or mini-sessions) will target issues of research and writing, as needed, and each of you will do a conference-style presentation of your class research. On Monday of exam week, you will turn in your final paper, incorporating the literature review, methodological statement, and bibliography from your proposal, and fleshing out the outline in your proposal.

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 (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.

Requirements and Grading Policy

Five assignments, weeks 1-5	20 pts
Two presentations, weeks 6-11	12 pts
Paper proposal, due on week 11	15 pts
Conference-style presentation, weeks 12-15	10 pts
Final paper	35 pts
Class participation	8 pts
Total	100 pts

Proposal 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 during the last four weeks of the term.

Final paper

The final project for this class consists of an original paper, around 6,000 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 diversity in music before 1750 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. If you are on official university business, absences are excused. Sickness or the death of a relative are not cases for excused absences. Please contact me ASAP with your attendance questions.

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

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 "O" 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/

ODA STATEMENT

See disability.unt.edu (Phone: (940) 565-4323)

UNT POLICY STATEMENT ON DIVERSITY

See [https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub 8 .18.pdf](https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub%208.18.pdf)

2019-2020 SEMESTER ACADEMIC SCHEDULE (WITH ADD/DROP DATES)

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

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/spring>

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/spring-add-drop>

STUDENT RESOURCES

See https://www.unt.edu/sites/default/files/resource_sheet.pdf

Schedule

Please check our Canvas site for details and materials

Week 1

14 January – Introduction to the class. Baroque styles

16 January – Some basic concepts. Group project.

Week 2

20 January – Assignment 1 due (always 11:59 PM, turnitin link)

21 January – Tolerating Others: Women in Baroque Music (1)

23 January – Women in Baroque Music (2)

Week 3

27 January – Assignment 2 due

28 January – Representing Others: Villancicos about Others (1)

30 January – Villancicos about Others (2)

Week 4

3 February – Assignment 3 due

4 February – Promoting Others: Jesuit mission music (1)

6 February – Jesuit mission music (2)

Week 5

10 February – Assignment 4 due

11 February – Proposal workshop

13 February – Proposal workshop

Week 6

17 February – Assignment 5 due (topic)

18 February – Women in music II: Read Heller and Bryant.

20 February – Women in music II: Read Glixon (two articles)

Week 7

25 February – Women in music II: Read Kendrick (two chapters)

27 February – Women in music II: Read Nihira (two chapters)

Week 8

3 March – Theatrical villancicos II: Read Illari (selected chapters)

5 March – Theatrical villancicos II: Read Laird

9-13 March: Spring break

Week 9

17 March – Theatrical villancicos II: Read Houmard

19 March – Theatrical villancicos II: Read Torrente

Week 10

24 March – Mission music II: Read Castagna and Sepp

26 March – Mission music II: Read Waisman (two articles)

Week 11

30 March – Final paper proposal due

31 March – Mission music II: Read Kennedy and Wilde

2 April – Mission music II: Read Illari (all sections)

Week 12

7 April – Research workshop

9 April – Research workshop

Week 13

14 April – Conference presentations

16 April – Conference presentations

Week 14

21 April – Conference presentations

23 April – Conference presentations

Week 15

28 April – Conference presentations

30 April – Conference presentations

Exam Week

4 May (Monday) – Final paper due