

Term Information

Effective Term Autumn 2014

General Information

Course Bulletin Listing/Subject Area Spanish
Fiscal Unit/Academic Org Spanish & Portuguese - D0596
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4570
Course Title Latin Soundscapes: Musical Cultures of Latin America
Transcript Abbreviation Latin Soundscapes
Course Description Since colonial times, the Latin American region has produced a wealth of musical genres, styles, hybrids, & fusions that allows for exploration of relevant social, cultural, economic, and political issues. This course surveys the richness, diversity, & representation of Latin American music through selection of musical, literary, filmic, & historical texts.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: A grade of C- or above in 3450 (450) or 3450H (450H).
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 16.0905
Subsidy Level Baccalaureate Course
Intended Rank Sophomore, Junior, Senior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- To develop an appreciation for the cultural connections that exist within Latin America music, which represents some of the world's most vibrant and popular forms, and be able to compare to musics from other regions.
- To develop critical reading and listening skills and identify key structural, rhythmic, and performative elements of Latin genres and styles.
- To discuss the ways in which social issues, including those related to the expression of race, gender, sexuality, and class, surface in the lyrics, performances, and uses of popular music and, by the same token, discuss how music impacts society.
- To understand and construct arguments about the ways cultural products, such as music and dance, represent identity, conflict, celebration, etc.
- Relate previous point to overarching social processes that have shaped Latin American society and impacted its cultures, such as colonialism, modernization, nationalism, globalization, and several others.
- To understand the intricate relationship among migration, the formation of social and cultural identities, and music in Latin America's history and in the context of the Latin American communities abroad.

Content Topic List

- Globalization, Cultural Resistance, and Musical Appropriation: Rock Idioms in Spanish
- Resignifying Musical and Narrative Traditions in the Migrants' Circuitry
- Centripetal Feelings, Centrifugal Movements in Spanish Caribbean Music: Between Bolero and Guaracha
- From the Popular to the National: Samba
- From the Popular to the National: Tango
- 19th century Regional Exchanges and Musical Nation-Building
- Afro-Latinidad: The Afro Roots of Latin American Music
- Andean Music
- The Colonial Order, Latin American Baroque Music, and Musical Hybridity
- The Pre-Hispanic and the Neo-indigenist: From Pre-Contact to Nationalism to New Age
- Introduction to Latin America and Its Music: Concepts, Definitions, Theories

Attachments

- Span4570_Latin Soundscapes proposal final.doc: syllabus

(Syllabus. Owner: Sanabria, Rachel A.)

Comments

- E grade is missing from grading scale.
Boilerplate misconduct and disability is not correct and will need to be changed.
Where (S) books may be purchased is required too. The course numbering still isn't clear to me but apparently the department wants it at 4000 level for now. *(by Heysel,Garett Robert on 01/16/2014 02:50 PM)*
- -Is this course misnumbered? See p. 2 of syllabus under "Class Format and Participation": "However, as a graduate course, the class will mostly be conducted as a seminar." A 4000-level course is not a graduate course. Please either change the syllabus or change the course number.
-Please add "D" and "E" in grading scale in syllabus. *(by Vankeerbergen,Bernadette Chantal on 12/31/2013 02:46 PM)*
- Do not enforce C- prereq in the system. *(by Sanabria,Rachel A. on 11/25/2013 04:34 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Sanabria,Rachel A.	12/09/2013 02:40 PM	Submitted for Approval
Approved	Sanabria,Rachel A.	12/09/2013 02:41 PM	Unit Approval
Approved	Heysel,Garett Robert	12/17/2013 10:17 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	12/31/2013 02:47 PM	ASCCAO Approval
Submitted	Sanabria,Rachel A.	01/15/2014 04:39 PM	Submitted for Approval
Approved	Sanabria,Rachel A.	01/15/2014 04:39 PM	Unit Approval
Approved	Heysel,Garett Robert	01/16/2014 02:50 PM	College Approval
Pending Approval	Hanlin,Deborah Kay Hogle,Danielle Nicole Jenkins,Mary Ellen Bigler Nolen,Dawn Vankeerbergen,Bernadette Chantal	01/16/2014 02:50 PM	ASCCAO Approval

New Course Proposal

LAS / SPAN 4570: *Latin Soundscapes: Musical Cultures of Latin America*

November 5, 2013

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1 RATIONALE

Latin America has been one of the most important musical laboratories since the Indigenous cultures first came into contact with the European colonizers. A single country from the region – Cuba- has produced over one hundred and fifty new musical forms since colonial times –from guaracha to mambo and from son to boogaloo. Music today would be inconceivable without the rhythms, instruments, genres, dances and the distinctive musical cultures that Latin America has brought to the world, and which have characterized the innermost fabric of this region’s social life and popular culture. In their richness and diversity, Latin American musics have been highly influential, being absorbed, transformed, used and represented by other musics or diverse cultural productions around the globe. To that extent, the “Latin” has become one of the most

recognizable identity markers in the world's music business. A course that serves as a general introduction to the musical cultures of the region, so far inexistent in our curriculum, is more than called for given these cultures' artistic, economic, and social prominence. The new course, *Latin Soundscapes: Musical Cultures of Latin America*, claims that music occupies a central position in Latin American culture and that its study provides valuable insights into its corresponding historical, social and cultural contexts. The methodological goal of *Latin Soundscapes* is to allow students to establish a critical conversation between musicological studies that prioritize an ethnomusicological approach to music and cultural studies, in both the social sciences and the Humanities, interested in the social, cultural, economic, and even political relevance of music. This new course proposes thirteen content modules in order to teach it with a diversity of disciplinary purposes in mind. Instructors could select some of these modules or include most of them as a survey course in which an implicit relationship between music and geography (soundscape) is emphasized. By combining specific modules, the instructors can, for instance, link the study of Latin American music with the political histories of the region; focus on the related processes of ethnic and cultural *mestizaje* that often underlie the emergence of new musical forms; or examine the impact of key formative social processes such as migration, among other thematic approaches to the course. Likewise, each content module may be expanded or subdivided to better adapt it to a given sets of topics or subtopics. The following list contains the proposed content modules with examples of possible topics to include in different versions of the program:

1 *Transculturation and Hybridity* (relationship with social change and cultural assimilation, adaptation, and appropriation, i.e., development of musical hybrids or fusions in contexts of cultural contact and/or power asymmetry).

2 *Social Identification and Aesthetic Practices* (relationship with subjectivity, subject formation, social class, and aesthetic practices broadly defined, i.e., relationship between processes of identification [the popular, the alternative, elite, etc.] or self-identification and the production, marketing, and consumption of music).

3 *Comparative Musicology* (relationship with other musical and artistic productions and their respective critical and theoretical discourses, i.e., stylistic and technical differences between

Indigenous and Western vocal techniques; stylistic differences between nortena polkas and central European polkas).

4 *Identity* (relationship with individual and collective constructions of identity, i.e., relationship between music performance and gender; musical expressions of disenfranchised youths in urban settlements).

5 *Ethnicity* (relationship with race and ethnicity, i.e., conceptualization of *mestizo* or creole music; contemporary indigenous musical expressions in the Andes).

6 *Heritage, Tradition, and Folklore* (relation with memory, rituals, and collective identity, i.e., formation of regional musical traditions; role of music in religious or patriotic festivals).

7 *Colonialism and Postcolonialism* (relationship with macrosocial, political, and economic formations and their power structures, i.e., characteristics of colonial baroque music; post-Independence musical education)

8 *Modernization and Globalization* (relationship with the political economy of music, large-scale socioeconomic regimes, the market, and global culture, i.e., influence of the mass media in mid-20th century popular music; the economy of contemporary music markets; postmodern music in Latin American metropolises).

9 *Textuality, Performance, and Inter/Multimediality* (relationship with diverse textualities and configurations of meaning, i.e., interrelationship of dance and rhythm in danceable music; use of musical “allusions” in neo-baroque or neo-Indigenous musical expressions).

10 *Conflict and celebration* (relationship with diverse celebratory or conflictive social and political ideologies, i.e., use of villancicos for evangelization; inclusion of local instrumentation in Church music; public performance of revolutionary songs or protest music).

11 *Location, Migration and Transnationalism* (relationship with geography, sites of enunciation and movement through space, i.e., reconfiguration of musical expressions in diasporic communities; urban musics; transnational modes of music marketing and production).

12 *Nationalism and Postnationalism* (relationship with imagined communities at regional and national level or with those discourses that surpass those configurations, i.e., reinvention of the past in government-sponsored symphonic music; critique nationalistic discourses in music).

13 *Representation, Mediation, and Technology* (relationship with diverse media, discourses, and technologies, i.e., role of computers in musical composition and performance; literary representations of musical discourse).

These diverse modules should be useful for designing a particular version of this course for graduate students interested in music and its relationship with critical issues in academic disciplines and fields such as Economy, Anthropology, Comparative Studies, Latin American Studies, Latino/a Studies, History, Sociology, Womens' Studies, Religious Studies, Geography, Musicology, Border Studies, Folklore Studies, and several others.

2 COURSE OBJECTIVES

1. Learn to appreciate and recognize different musical styles and traditions in Latin America and relate them to a particular cultural and geographical area. Becoming familiar with some of the most popular styles and genres of Latin American music from South America, the Spanish-speaking Caribbean, Central America, Mexico and the Latin communities of the U.S., such as conjunto, samba, bolero, ranchera, bossa-nova, choro, huayno, bachata, nueva canción, bambuco, cumbia, rumba, salsa, son, bachata, milonga, merengue, cueca, and others.
2. Explore the musical diversity of Latin America in connection to specific historical, social, and cultural contexts at both local and regional level. The contextualization of Latin American music also includes an examination of the cultural impact of defining era processes, such as colonization, modernization, and globalization.
3. Analyze the musical influence of the three main ethnocultural groups that comprise Latin American culture, namely Indigenous, European, and African elements. Students should be able to identify specific aspects of music performance (i.e., use of certain instruments, rhythms, or musical forms) that are historically connected to the cultural contributions of these and other ethnic groups.
4. Examine the cultural particularities of Latin American music within its contexts of production and the importance of the processes of transculturation and hybridity in the region. Students should be able to understand music production as an ideal site for the recomposition, adaptation, and combination of diverse cultural elements and influences and for the expression of social conflict, negotiation of identities, and representation of ideals of social harmony.
5. Discuss the ways in which race, gender, sexuality, and social class surface in the lyrics, performances, and uses of Latin American popular music. Students should be able to use their

understanding of this comprehension of Latin American music in a comparative framework and draw similar analyses of those issues with reference to U.S. popular music.

6. Compare the construction of national discourses with the transnational connections in music that make cultural practices meaningful beyond the boundaries of the nation-State. Students should be able to understand the cultural politics embedded in musical discourse and explore the importance of the social processes of displacement, migration, and transnationality in music production, marketing, and consumption.

7. Explore the roles of mediation, mass media, and technology in the development of Latin American music. By paying close attention to the historical contexts of specific genres and styles of music, students should be able to discern the role of the media and technology in the development of diverse genres. They should also be able to understand the process of mediation in reference to music production and reception.

8. Discuss important issues, debates, and theoretical perspectives with regards to Latin American history, society, and culture through an exploration of a variety of traditional and contemporary music cultures. Students should be able to formulate a research project in which the study of Latin American music is central or organically connected to those debates and critical issues.

3 RELATIONSHIP TO OTHER COURSES AND CURRICULA

This course is first intended to be offered at the undergraduate level at the 4000 level in its current introductory or panoramic organization and be included in Group B of the Department of Spanish and Portuguese major/minor courses. It can also be offered as a senior seminar by focusing on one or a few of the aforementioned content modules. Eventually, this course proposal could also serve as a base to develop an undergraduate version for the GEC. Currently there is not a course comparable to this one in its content, scope, or coverage. Some versions of courses that may have some related content to this one are the following:

Span 4560 (Introduction to Spanish American Culture). This course may deal with some of the issues offered by this new course, but it is not exclusively focused on music as the main cultural or artistic production under examination.

Span 4580 (Latin American Film). Same observation as above.

Span 5660 (Senior Seminar in Latin American Literatures and Cultures). This course may deal with an intensive study of a major theme, literary or cultural problem related to Latin America, but it is not typically focused on music.

Beyond the Spanish and Portuguese Department, the following undergraduate courses may offer some related content, but they do not explicitly have Latin America as their main focus:

CS 336 (Cultural Studies of American Musics). Music from the Latin American diasporic communities in the U.S. may be one of the subjects studied in this course as “Latin Music.”

CS 339 (Transnationalism and Culture in the Americas). Latin America may be one of the areas studied, but the region’s musical production may not necessarily be included in that study.

MUS 140 (Music Cultures of the World). Latin America may be one of the areas studied.

4 BUDGET IMPLICATIONS

No budget adjustments will be required for this course in the short term. Several current faculty members in the Department of Spanish and Portuguese and Comparative Studies may teach it, but in the long run it will be necessary to hire a faculty member with an expertise in ethnomusicology to further develop this course and related courses in several departments.

5 COURSE DESCRIPTION

This course provides an introduction to Latin America’s musical cultures in a historical, regional, and trans-regional perspective. Since colonial times, this region has produced a wealth of musical genres and styles as well as musical hybrids, fusions and cross-fertilizations. Moreover, such a musical production allows for an exploration of a whole host of relevant social, cultural, economic, and even political issues (i.e., ethnic identity, social class, performance of gender, social movements, cultural hybridity, nationalism, etc.). The course will survey the richness, diversity, and representation of Latin American music through an interdisciplinary selection of musical, literary, filmic, and historical texts.

5 SAMPLE COURSE SYLLABUS

DEPARTMENT OF SPANISH AND PORTUGUESE
The Ohio State University
Spring 2015

LAS / SPAN 4570
Latin Soundscapes:
Musical Cultures of Latin America
Date / Time
Location

Prof. Ignacio Corona
< corona.7@sou.edu >
Hagerty Hall 254
tel. (29) 2-8617
Office Hrs: TBA

For literary giants Gabriel García Márquez and Luis Rafael Sánchez, popular music has been the greatest cohesive element of Latin American culture. The fact that two of the region's foremost authors single out this particular cultural manifestation over other dominant elements, such as language or religion, may provide an indication of music's social significance in this part of the world. As this course will explore, Latin America has produced a wealth of musical genres and styles. Since colonial times, but particularly since the end of the 19th century, when new genres and local adaptations of foreign influences began to be more intensely disseminated in the region, native rhythms, forms, and instrumentations have been part of frequent cross-fertilizations. To that extent, musical hybrids and fusions have been more the norm than the exception in both the colonial and post-colonial periods. The course will focus on specific study-cases of these processes in a historical perspective. It will also provide a survey of the richness and diversity of Latin American music by covering selected musical cultures within their social and cultural contexts. Issues of ethnic identity, social class, and gender in music production and performance will be highlighted. Likewise, while some of the histories and practices that have shaped the construction of discourses about heritage and tradition will be examined, similar attention will be paid to the transnational connections that make cultural practices meaningful beyond the boundaries of the nation-State, particularly in today's globalized scenario.

Course Materials

Brill, Mark. Music of Latin America and the Caribbean. Boston, MA: Prentice Hall, 2011. [B]
Schechter, John M., ed. Music in Latin American Culture: Regional Traditions. New York: Schirmer Books, 1999. [S]
Additional readings on Carmen. [C]
Listening and viewing samples on Carmen. [A/V]

[On reserve at the Thompson Library]

Olsen, Dale and Daniel Sheehy, eds. Garland Handbook of Latin American Music. New York: Garland, 2000. [On Reserve]

Kuss, Malena. Music in Latin America and the Caribbean: An Encyclopedic History. V. 1-4. Austin, TX: U Texas P, 2004. [On Reserve]

Post, Jennifer C. Ethnomusicology: A Research and Information Guide. London; New York: Routledge, 2004. [On Reserve]

Course goals

- To develop an appreciation for the cultural connections that exist within Latin America music, which represents some of the world's most vibrant and popular forms, and be able to compare to musics from other regions.
- To develop critical reading and listening skills and identify key structural, rhythmic, and performative elements of Latin genres and styles.
- To discuss the ways in which social issues, including those related to the expression of race, gender, sexuality, and class, surface in the lyrics, performances, and uses of popular music and, by the same token, discuss how music impacts society.
- To understand and construct arguments about the ways cultural products, such as music and dance, represent identity, conflict, celebration, etc., and relate to overarching social processes that have shaped Latin American society and impacted its cultures, such as colonialism, modernization, nationalism, globalization, and several others.
- To understand the intricate relationship among migration, the formation of social and cultural identities, and music in Latin America's history and in the context of the Latin American communities abroad.
- To do individual (on-line and library) research and develop an original research paper on musical topics of interest that meets the academic requirements of the course. While working on their own research projects, students will share ideas and resources, and critically analyze each others' work.

Class Format and Participation

The course will combine different class formats. Class sessions will include instructor-centered lectures, discussions, listening and viewing activities, and possibly live in-class demonstrations of music or dance performance (i.e., a percussion or guitar lesson by a local musician and a salsa or tango lesson by a local performer) or group attendance to a concert, which would then be mandatory. However, the class will mostly be conducted as a seminar. What is a seminar course? A seminar is very different from a lecture-based course. In a seminar, students are expected to complete readings in preparation for weekly open-format discussions. This means that all readings, viewing, listening, and web-searching assignments must be finished before the weekly class meeting! Students are also expected to bring notes and "point of interest" questions, and informed comments to the meeting. The easiest way to do it is to take notes or jot down questions as they arise in the process of reading or listening, and bring those concerns to class. Participation is a **must**; mere attendance does not count as such. Without active participation, the seminar will not succeed. Remember, seminars are led by personal and detailed student discussion, not by a professor, whose role in such discussions becomes mostly a facilitative one.

The course will make extensive use of audio-visual materials and participatory examples that relate to the reading. Students are also invited to contribute with additional materials relevant to the main subject of our program, such as articles, songs, video clips, newspaper clippings, photos, etc., provided they email the instructor in advance. Most of the readings and class discussion will be in English, but understanding some Spanish and Portuguese will definitely be a plus. For the musical examples in several Indigenous languages, we will rely on translations into English or Spanish. Most musical examples for this course will be available through links on Carmen (under "A/V examples"), often in the form of YouTube videos and streaming audio.

I am available during office hours and by appointment via email or phone. Likewise, please make an appointment or visit my office hours if you wish to inquire about your performance. Due to privacy, I only discuss grades in person. Only one unexcused absence is allowed without grade-point penalty; every subsequent absence will reduce by 2% the final grade. Written validation will be necessary for other absences, i.e. medical emergency or legal appearance.

Student presentation

Students will introduce a reading of the program. This 10-15' presentation will identify and discuss relevant points in the reading. The presenter should feel free to establish connections with other issues beyond the scope of the reading and propose some themes for the group to discuss. A thoughtful presentation includes: a) summary of the main points presented by the author/s; b) a comparative analysis of the subject with other topics discussed in the course or by other readings; c) an informed critique of the reading; d) additional research on the article's topics or the subject of the author's analysis; e) a handout with some quotes or the main points to comment; f) use of supporting material: audiovisual material; power-point, prezi, keynote, or imovie presentations; video-clips; slides; photos; maps; artwork; etc. Presentation slots will be scheduled in the beginning of the semester.

Weekly assignments

Students will become familiar with the critical issues at stake through a variety of class lectures and discussions, course readings, and listening and viewing ("A/V") assignments (except where noted ##), all of which is expected to have a positive effect on the outline and development of an original research paper. In addition to the "A/V" links on Carmen, it is highly recommended to consult often at least two other web sources: "The Smithsonian Folkways" website at < http://www.folkways.si.edu/tools_for_teaching/introduction.aspx > and "The National Geographic" website at < www.nationalgeographic.com/worldmusic >. At both websites you can learn about diverse musical styles, access short articles and maps, sample audio as well as video, and even download selected examples of world music. As mentioned in the "class format" section, students are required to prepare the reading and listening materials prior to the class, as specified in the calendar. There are two groups of readings for each week: the "mandatory" and the "recommended" group. Students should complete the first group, and *ad libitum* select another one from the second group or if possible do a cursory reading of that second group. Every week, each student will bring a 1 page analysis (not a summary) in the beginning of the class. This analysis should comment in a critical manner the main argument/s of a particular reading or several of the reading assignments for that week. You could also discuss the readings' contribution to our understanding of the issues and themes examined in the seminar. These short written assignments are designed to stimulate discussion and will only be marked "check-plus," "check," or "check-minus," depending on their analytic depth, application of theoretical concepts, and quality of writing.

Ethnographic Report

The course will likely include a field trip to attend a live musical performance (or dance performance if it includes live musical accompaniment) of Latin American music. The student will submit an analytical report of the performance noting as many musical parameters and cultural signs as possible. A guideline for an ethnographic report of performance will be provided in class before this group activity. In the event this field trip does not take place, each

student will attend a live Latin music performance (to be approved by the instructor) and write an ethnographic report (2-3 pp) of the event, which will be due on the following class. This report replaces a weekly written assignment, so the week this report is turn in, no weekly written assignment is due.

Final Research Paper

Students will be expected to write a research paper on any subject related to the course. It is recommended that the topic for this project be chosen in consultation with the instructor. It may focus, for instance, on a particular musical development and its cultural representation; or on what happens to older cultural forms when they come into contact with new influences in specific historical contexts; or on the social constraints of a given musical practice, etc. You may want to base your work on selected musicological, ethno-musicological, or cultural studies frameworks as those employed by critics, such as J. Shepherd (Music as Social Text), D. Pacini Hernandez (Bachata); I. Chambers (Urban Rhythms), F. Aparicio (Listening to Salsa), J. Flores (From Bomba to Hip Hop), or M. Chanan (Musica Practica). Many other analytic examples are included in the general bibliography section of the program, or you may consult with the instructor for further information. A 1 page description with a preliminary bibliography is due on the seventh week (*). This description should contain your tentative thesis and an explanation or justification of that thesis, your line of inquiry, a plan for research, what aspects of your topic you will (and will not) include, what special resources you intend to investigate, and a list of those sources that you anticipate will be of use to your research. Beginning on the eleventh week, some class-time at the end of every session will be dedicated to discuss in group the advance of the research projects. The final paper (10-12 pp; Times New Roman 12; double spaced) should address critically some of the issues discussed in the course. The format to be followed is that of the MLA Handbook for Writers of Research Papers, 7th ed. You will receive an additional handout about the research paper requirements. A hard copy (use my mailbox) and an electronic copy in word format (use the Carmen dropbox option) will be due on the day assigned to the final exam not later than 5 pm. A portion of the grade will be subtracted to papers submitted late.

Evaluation

Class participation	10 %
Weekly assignments [12] (3 pts. each)	36 %
Presentation	10 %
Ethnographic Report	14 %
Research Paper	<u>30 %</u>
	100%

Equivalences

A = 93-100%	A- = 90-92%	
B+ = 87-89%	B = 83-86%	B- = 80-82%
C+ = 77-79%	C = 73-76%	C- = 70-72%
D+ = 67-69%	D = 62-66%	E = 0-61%

IMPORTANT INFORMATION:

Electronic devices: The use of laptops in class is allowed only to access any reading materials posted on Carmen; the use of other personal electronic devices, such as cellular phones and Ipods is not. Texting, twitting, reading and/or responding to email, watching/playing videos in class or navigating on the Internet for purposes not related to the class are activities strictly forbidden.

Email policy: Please allow a reasonable time for your emails to be replied to. Emails received on weekends may be replied until the following working weekday; emails received just before class time will be responded afterwards.

Academic Misconduct: “All copying, cheating, plagiarism, fraud, deceit, and other unacceptable forms of academic conduct are strictly prohibited and all cases or suspicions of such activity will be reported to the Office of Academic Misconduct without exception and per university policy. All work in class is expected to be the student’s own; this is especially true regarding exams and papers. Students are encouraged to study together and to discuss the concepts and/or readings together. Regardless, each student must turn in his or her own work for any and all assignments, including homework.”

Students with disabilities: “Anyone who requires an accommodation based on the impact of a disability should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate special needs and explore potential accommodations. I rely on the Office for Disability Services for assistance in verifying the need for accommodation strategies. If you have not previously contacted that office, I encourage you to do so.”

Schedule

Week 1

Day 1

- Introduction to the Course and the Subject Matter

Day 2

- Visit to the Thompson Library
- Orientation to Library and Web Resources

Guest speaker: José Díaz, Head of the Latin American Collection

Week 2

[Target Modules 3-9-11-13]

Introduction to Latin America and Its Music: Concepts, Definitions, Theories

Focus on basic elements of music scholarship; theoretical framework: key concepts and definitions; the meaning of music and the meaning in music; approaches to music and culture; notions of the popular, the traditional, and the folk; Latin America's tri-ethnic musical heritage; exploring the relationships between music and society and between music and geography; the importance of place, ethnicity, gender, and identity in music analysis; Latin American cultural themes.

Day 1

Readings:

Schechter, John M. "Themes in Latin American music culture." (chapter 1) [C]

Day 2

Readings:

Olsen, Dale. "Introduction to the Music Cultures of the Region." Garland Handbook... (1-26) [C]

- Listening samples [A/V]: # W2
Point of departure for class discussion: What concepts would you propose to use to analyze these music samples and why?

Further Readings (recommended):

Pelinski, Ramón "Invitación a la etnomusicología." (11-25) [C]

Turino, Thomas. "Introduction: Why Music Matters." Music as Social Life... [C]

Week 3

[Target Modules 6-7]

The Pre-Hispanic and the Neo-Indigenist: From Pre-Contact to Nationalism to New Age

Focus on the richness and diversity of pre-Hispanic music and its methodological problems; identify basic instrumentation and performative differences among several groups; use of pre-Hispanic themes and myths in musical nationalism; commodification of pre-Hispanic music; exoticism and authenticity in a modern perspective.

Day 1

Readings:

Brill, Mark. Music of Latin America and the Caribbean (chapter 1) [B]

Day 2

Readings:

Kuss, Malena. Music in Latin America and the Caribbean... (“Prologue” and chapter 1) [On Reserve]

- Listening samples [A/V]: # W3
Points of departure for class discussion: How appropriate are the concepts of performance, ritual and a reified notion of music helpful in approaching these “musical” samples? What do you think of the nationalist meaning of pre-Hispanic music and the electronic commodification of pre-Hispanic music as in “Aztec lounge”?

Further Readings (recommended):

Seeger, Anthony. “Whoever We Are Today, We Can Sing You a Song about It.” [C]

Seeger, A. “What Can We Learn When They Sing? Vocal Genres of the Suyá Indians of Central Brazil.” (373-394) [C]

Week 4

[Target Modules 1-5-7-2]

The Colonial Order, Latin American Baroque Music, and Musical Hybridity

Focus on the interrelationship of power and religion; music as a conversion artifact; music and ethnicity; vernacular villancicos as ideological artifacts; religious syncretism and musical expression; corporeal *jouissance* and the sacred in festival music; the musical carnivalesque and the musical hybrid; gender performance and colonial music; the role of music in the colonial order; musical subversions to authority and ethno-social (dis)order; emergence of regional musical genres and styles.

Day 1

Readings:
Carpentier, Alejo. Concierto barroco. [excerpt]

Day 2

Readings:
Brill, Mark. Music of Latin America and the Caribbean (chapter 2) [B]
Baker, Geoffrey. "Latin American Baroque: Performance as a Post-Colonial Act?" (441-448) [C]

- Listening samples [A/V]: # W4
Points of departure for class discussion: Are Ignacio de Jerusalem's and Juan Gutiérrez de Padilla's musical works still Spanish or already Creole music and why? What aspects are the most remarkable of this interpretation by The Chanticleers of this example of Mexican musical baroque? or what performative options are open to modern sensibilities? Is there a historical basis for Carpentier's musical fantasia (*divertimento*?) on the creation of counterpoint?

Further Readings (recommended):
Bohlman, Philip V. "Colonial Musics, Post-colonial Worlds, and the Globalization of World Music." World Music... [C]
Baker, Geoffrey. "The Urban Soundscape." Imposing Harmony (17-69) [C]
Baker, Geoffrey. "The 'Ethnic Villancico' and Racial Politics in Seventeenth-Century Mexico." (399-408) [C]

Week 5

[Target Modules 6-7-11] **Andean Music**

Focus on Indigenous vs *mestizo* music; musical genres of the Andean region; relationship between musical change and social change; cultural impact of colonialism and resistance; Chicha and the music of second-generation migrants in Lima; relationship among music, identity, migration; significance of urban popular music in the Andes.

Day 1

Readings:
Brill, Mark. Music of Latin America and the Caribbean (chapter 8) [B]
Stevenson, Robert. "Instruments Used by the Incas and Their Predecessors." Music in Aztec and Inca Territory. [C]

Day 2

Readings:
Romero, Raúl R. "Musical Change and Cultural Resistance in the Central Peruvian Andes." [C]
Romero, Raúl R. "Andean Perú." [S]

- Listening samples [A/V]: # W5
Points of departure for class discussion: What are the differences between the tarka and pitu (pífano) examples? What is the significance of tarkas, pincullus, and pifanos for the Quechua and Aymara People? How do you distinguish cuecas from huaynos and their respective contexts? What are the “testimonial huaynos”?

Further Readings (recommended):

Bellenger, Xavier. “An Introduction to the Musical Instruments of Andean Countries.”(38-52)[C]

Turino, Thomas. “The Coherence Between Social Style and Musical Creativity.” (1-30) [C]

Week 6:

[Target Modules 1-5]

Afro-Latinidad: The Afro Roots of Latin American Music

Focus on the African roots of Latin American music and culture; African influenced instrumentation and performance; rhythm as a generative musical matrix; difference among ritual, performance, and celebration; the role of orality and dance in the emergence of new genres in the Caribbean basin; origins of Cuban son, musical basis for salsa and Latin jazz; music as subversion and cultural resistance; processes of transculturation in the región; music and ethnicity.

Day 1

Readings:

Guillén, Nicolás. Motivos de son and Sóngoro cosongo (selection) [C]

Brill, Mark. Music of Latin America and the Caribbean (chapter 4 – 1st part) [B]

Day 2

Readings:

Manuel, Peter. “Latin America and the Caribbean.” Popular Musics of the Non-Western World. (25-39) [C]

Daniel, Yvonne. “Rumba: Social and Aesthetic Change in Cuba.” Blackness in Latin America and the Caribbean... (483-494) [C]

- Listening samples [A/V]: # W6
Points of departure for class discussion: Comment on Amadeo Roldán’s composition based on Guillén’s poetry. How do you identify the rhythm associated to these traditional and contemporary Cuban son samples?

Further Readings (recommended):

Bermúdez, Silvia. “Popular Culture in Latin America.” [The Companion to Latin American

Studies] (172-184) [C]

García, David F. “Embodying Music / Disciplining Dance: The Mambo Body in Havana and New York City.” (165-181) [C]

Week 7

[Target Modules 1-5-10-12]

19th century Regional Exchanges and Musical Nation-Building

Focus on the distinctions, tensions, and cultural exchanges among the Creole, mestizo, and European cultures; post-Independence music and nation-building; the narratives of national anthems; Mexican son; corridos and the art of storytelling; the *Belle Epoque*, the Western canon and the influence of European opera and operetta in Latin America; authoritarian regimes and the waltz craze; the neocolonial order: modernization, social change, and ethnocentrism; social dichotomies in the 19th century: rural vs. urban experience and civilization vs. barbarism and their musical expression; postcolonial trends.

Day 1

Readings:

Brill, Mark. Music of Latin America and the Caribbean (chapter 3) [B]

Day 2

Readings:

Ochoa Gautier, Ana María. “Sonic Transculturation, Epistemologies of Purification and the Aural Public Sphere in Latin America.” (803-825) [C]

Goebel, Michael. “Globalization and Nationalism in Latin America, c.1750-1950.” (1-24) [C]

- Listening samples [A/V]: # W7
Points of departure for class discussion: What are the main differences between Cuban and Mexican son and what social experience do these styles convey? What musical and instrumental differences do you find in these regional son samples?

Further Readings (recommended):

Turino, Thomas. “Nationalism and Latin American music: Selected case studies and theoretical considerations.” (169-209) [C]

Sheehy, Daniel. “Popular Mexican Musical Traditions: The Mariachi of West Mexico and the Conjunto Jarocho of Veracruz.” [S]

- ***Research Paper proposal due**

Week 8

[Target Modules 2-8-11-12] From the Popular to the National I: Tango

Focus on the relationship among modernization, migration, and music in the context of the turn-of-the-century Southern Cone; music elements of tango and musical hybridity; ethnicity at the root of tango and the role of political and racial ideologies; national appropriation of marginal culture; tango and social change in Río de la Plata societies; gender politics and tango; interplay of nationalism and cosmopolitanism; musical transformations of tango; tango as a global product.

Day 1

Readings:

Borges, Jorge Luis. "El tango" [C]

Brill, Mark. Music of Latin America and the Caribbean (chapter 9 – 1st part) [B]

Collier, Simon. "The Birth of Tango." (196-202) [C]

Day 2

Readings:

Garramuño, Florencia. "Tango, Samba, Modernity and Nation. It takes more than two." (5-7) [C]

Sorensen, Diana. "Why I Do Not Like Tango." (8) [C]

Molloy, Sylvia. "Memories of tango" (9) [C]

- Listening samples [A/V]: # W8
Points of departure for class discussion: Do a textual analysis of the lyrics of one of the sample tango songs; Is electronica for both tango and bossa nova a survival or renewal strategy and why?

- In-class tango performance by the OSU Tango group (TBA).

Further Readings (recommended):

Marta Savigliano. "Introductions." Tango and the Political Economy of Passion. (1-29) [C]

Pelinski, Ramón "El tango nómada" (201-231) [C]

Week 9

[Target Modules 2-8-12]
From the Popular to the National II: Samba

Focus on the governmental cooption of popular cultural manifestations; music and discourses of national identity; musical links between samba and bossa nova and regional musics; cultural imaginario in samba lyrics; local tradition and engagement with global trends in popular music; interplay of nationalism and cosmopolitanism in Brazilian music; musical transformations of samba; combination of formal innovation, commercial appeal, topical relevance, and critical value in Brazilian popular music; gender politics in samba and other local music genres; Brazilian popular music as a global product.

Day 1

Readings:

Brill, Mark. Music of Latin America and the Caribbean (chapter 6) [B]

McGowan, Chris and Ricardo Pessanha. The Brazilian Sound. (Introduction, chapters 1-2). [C]

Day 2

Readings:

McCann, Bryan. Hello, Hello Brazil. Popular Music and the Making of Modern Brazil. Durham: Duke UP, 2004. (chapter 1) [C]

Treece, David. "Guns and Roses: Bossa Nova and Brazil's Music of Popular Protest, 1958-68." (1-29) [C]

- Listening samples [A/V]: # W9
Points of departure for class discussion: Explain the differences among the music samples. Discuss Tom Zé's examples of musical deconstructionism and why he remarks that "Buenos Aires was Brazil's capital city."

Further Readings (recommended):

Magaldi, Cristina. "Before and After Samba: Modernity, Cosmopolitanism, and Popular Music in Rio de Janeiro at the Beginning and End of the Twentieth Century." (173-184) [C]

Dunn, Christopher. Brutality Garden: Tropicalia... (chapter 1) [C]

Week 10

[Target Modules 1-5-11]
**Centripetal Feelings, Centrifugal Movements in Spanish Caribbean Music I:
Between Bolero and Guaracha**

Focus on the diversity of Caribbean rhythms, genres, and styles; impact of migration and displacement; orality and the corporeal in Caribbean music; the politics of cultural nationalism; transnationalism and cultural hybridity; literary influences on bolero lyrics; the social significance of bolero music in the broader Latin American context of urbanization and modernization.

Day 1

Readings:

Brill, Mark. Music of Latin America and the Caribbean (chapter 4 – 2nd part) [B]

Manuel, Peter. “Puerto Rican Music and Cultural Identity: Creative Appropriation of Cuban Sources from Danza to Salsa.” (249-280). [C]

Day 2

Readings:

Pacini Hernández, Deborah. “Amalgamating Musics: Popular Music and Cultural Hybridity in the Americas.” (13-32) [C]

Knights, Vanessa. “Nostalgia and the Negotiation of Dislocated Identities: Puerto Rican Boleros in New York and Nuyorican Poetry.” (81-98) [C]

- Listening samples [A/V]: # W10

Points of departure for class discussion: Analyze the lyrics of one of the boleros in the sample selection.

Further Readings (recommended):

Aparicio, Frances R. “Entre la guaracha y el bolero: un ciclo de intertextos musicales en la nueva literatura puertorriqueña.” (73-89) [C]

Week 11

[Target Modules 1-5-11]

**Centripetal Feelings, Centrifugal Movements in Spanish Caribbean Music II:
Between Bolero and Guaracha**

Focus on the diversity of Caribbean rhythms, genres, and styles; transculturation and the impact of migration and displacement; African contributions and use of Cuban sources; orality and the corporeal in Spanish Caribbean music; the politics of cultural nationalism in the Spanish Caribbean; transnationalism and cultural hybridity; gender politics and Spanish Caribbean music.

Day 1

Reading:

Aparicio, Frances R. Listening to Salsa. (chapters 7 and 8) [C]

Day 2

Readings:

Waxer, Lise. “Situating Salsa: Latin Music at the Crossroads.” Situating Salsa... (3-22) [C]

Quintero Rivera, Ángel G. “Migration, Ethnicity, and Interactions between the United States and Hispanic Caribbean Popular Culture.” (83-93) [C]

- Listening samples [A/V]: # W11
Points of departure for class discussion: Distinguish the different genres of Spanish Caribbean Music represented by the samples; analyze the lyrics of Rafael Hernández's "Lamento Borincano" in its broader social context.

Further Readings (recommended):

- Austerlitz, Paul. Merengue: Dominican Music and Dominican Identity. (1-12) [C]
 Pacini Hernández, Deborah. "Defining Bachata"; "The Birth of Bachata." Bachata... (1-34; 71-102) [C]
 Negus, Keith. "Culture, Industry and the Salsa Matrix: the US Music Business and the Production of Latin Music." Music Genres... [C]
 Hosokawa, Shuhei. "'Salsa No Tiene Frontera': Orquesta de la Luz and the Globalization of Popular Music." (509-534) [C]

Week 12

[Target Modules 6-10-11]

Resignifying Musical and Narrative Traditions in the Migrants' Circuitry

Focus on liminality and transnationalism; the son and corrido traditions in Mexico and "greater Mexico"; genres and styles; race and social class; oral culture, cultural resistance, and political action; impact of migration and displacement; memory, tradition, and diasporic culture; conflictive histories of norteña/conjunto, banda, pasito; Mexican, Chicano, and Latino cultural dynamics.

Day 1

Readings:

- Anzaldúa, Gloria. Borderlands / La frontera (selection) [C]
 Schechter, John. "Beyond Region: Transnational and Transcultural Traditions." [S]

Day 2

Readings:

- Lipsitz, George. "'Home Is Where the Hatred Is': Work, Music, and the Transnational Economy." Home, Exile, Homeland... (193-212) [C]
 Simonett, Helena. "Quest for the Local: Building Musical Ties Between Mexico and the United States." (119-136) [C]

- Listening samples [A/V]: # W12
Points of departure for class discussion: Narrative structure of corridos and its variations; is there a musical transformation of the *corridista* tradition? What does it make this music working class?

Further Readings (recommended):

- Wald, Elijah, "Polkas contrabandistas: Mexican Ballads in the Modern Age." American Popular Music... (211-230) [C]
- Ragland, Cathy. Música nortenia: Mexican Migrants Creating a Nation Between Nations. Philadelphia: Temple UP, 2009. (chapter 3) [C]

Week 13

[Target Modules 4-8-12]

Globalization, Cultural Resistance, and Musical Appropriation: Rock Idioms in Spanish

Discuss the impact of economic globalization on the region's cultural industries and musical culture; the transition from *canto nuevo* to *rock en español*; cultural hegemony and imperialism, authenticity, and local appropriations; youth culture and gender politics; role of music in the construction of new identities and subjectivities; the political economy of popular music; national and regional identity in a transnational era.

Day 1

Readings:

- Brill, Mark. Music of Latin America and the Caribbean. (chapter 9 – 2nd part) [B]
- Ochoa, Ana María. "El desplazamiento de los discursos de autenticidad: Una mirada desde la música." [C]

Day 2

Readings:

- Kun, Josh. "Rock's Reconquista." Audiotopia: Music, Race, and America. [C]
- Pacini Hernandez, Deborah, Héctor Fernández Hoeste, and Eric Zolov. "Introduction:

Mapping

Rock Music Cultures Across the Americas." Rockin' las Américas... (1-21) [C]

- Listening samples [A/V]: ##

Note: For this particular session each student will bring an audio sample of rock, hip hop, reggaetón and similar genres from Latin America and explain the rationale behind his/her selection. The student should also explain how such a selection relates (or not) with a particular U.S. popular music.

Further Readings (recommended):

- Regev, Motti. "Within Ethno-National Pop-Rock Music: Aesthetic Cosmopolitanism Made from Within." (317-341) [C]
- Beverly, John. "The Ideology of Postmodern Music and Left Politics." Against Literature. (124-142) [C]
- Erlmann, Veit. "The Aesthetics of the Global Imagination: Reflections on World Music in the 1990s." (467-487) [C]

Week 14

Thanksgiving Break: No class

Week 15:

- Student presentations or research projects
- Research report due on Final Exam date

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- Aparicio, Frances R. Listening to Salsa. Gender, Latin Popular Music, and Puerto Rican Cultures. Hanover: Wesleyan UP, 1998.
- - -. "Entre la guaracha y el bolero: un ciclo de intertextos musicales en la nueva literatura puertorriqueña." Revista Iberoamericana 59.162-163 (1993): 73-89.
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- Aretz, Isabel ed. América Latina en su música. Mexico: Siglo XXI, 1977.
- Austerlitz, Paul. Merengue: Dominican Music and Dominican Identity. Philadelphia: Temple UP, 1997.
- Baker, Ejima. "A Preliminary Step in Exploring Reggaetón." Critical Minded: New Approaches to Hip Hop Studies. Eds. Ellie M. Hisama and Evan Rapport. Brooklyn: Institute for Studies in American Music, 2005. 107-123.
- Baker, Geoffrey. Buena Vista in the Club: Rap, Reggaetón, and Revolution in Havana. Durham, NC: Duke UP, 2011.
- - -. "Mala Bizta Sochal Klu: Underground, Alternative and Commercial in Havana hip hop." Popular Music 31.1 (2012): 1-24.
- - -. Imposing Harmony: Music and Society in Colonial Cuzco. Durham, NC: Duke UP, 2008.
- - -. "Latin American Baroque: Performance as a Post-Colonial Act?" Early Music 36. 3 (2008): 441-448.
- - -. "The 'Ethnic Villancico' and Racial Politics in Seventeenth-Century Mexico." Devotional Music in the Iberian World, 1450-1800. Eds. T. Knighton and A. Torrente. Aldershot: Ashgate, 2007. 399-408.
- - -. "The Resounding City." Baker and Knighton 1-20.
- Baker, Geoffrey and Tess Knighton, eds. Music and Urban Society in Colonial Latin America. Cambridge; New York: Cambridge UP, 2011.
- Basso, Ellen. "Musical Expression and Gender Identity in the Myth and Ritual of the Kalapalo of Central Brazil." Women and Music in Cross-Cultural Perspective. Ed. Ellen Koskoff. Urbana: U Illinois P, 1989. 163-176.
- Béhague, Gerard H. ed. Music and Black Ethnicity: the Caribbean and South America. Coral Gables, FL: U Miami P, 1994.
- Bellenger, Xavier. "An Introduction to the Musical Instruments of Andean Countries." The World of Music 24.2 (1982): 38-52.
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- Bergero, Adriana. Intersecting Tango: Cultural Geographies of Buenos Aires, 1900-1930. Pittsburgh: University of Pittsburgh Press, 2008.
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- Brill, Mark. Music of Latin America and the Caribbean. Boston, MA: Prentice Hall, 2011.
- Britto García, Luis. El imperio contracultural: del rock a la posmodernidad. Caracas: Editorial Nueva Imagen, 1991.

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- - -. "América Latina en la confluencia de coordenadas históricas y su repercusión en la música." Aretz 7-19.
- - -. La música en Cuba. Mexico: FCE, 1946.
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