

SYLLABUS

Latin American Music and Globalization

LACS 261Q – Course Number: 3884 - Humanities, Arts, Performances

T-Th 4:20 – 5:35pm (online)

Dr. Pablo Palomino / pablo.palomino@emory.edu

Office Hours: Wednesday 11am - 4pm and by appointment (email me in advance)

Note: during the pandemic, health comes first. Therefore, if you suddenly have to help or take care of yourself, a relative, or a friend, at any point during the semester, let me know it so we can accommodate the coursework to these circumstances.

Description

This course offers a history of how Latin America and the Caribbean were shaped by musical practices in the midst of several waves of globalization. It covers colonial, modern, and current musical trends that illuminate large cultural, economic, demographic, and ideological aspects of this region. Through lectures, group work, and readings, students will develop individual papers dealing with the circulation of music across national and cultural boundaries, both within and beyond this region. The elaboration of the components of the paper (topic, research question, hypothesis, sources, writing plan, etc.) is designed to practice what we call “inquiry”: critical reading and independent thinking that interrogates how knowledge is constructed. In this case, working on the interdisciplinary convergence of history, area studies, and ethnomusicology, producing an original text that communicates this process and its findings.

Students will learn about both famous and obliterated histories of folk, classical, and urban music, diasporic styles, entertainment corporations, markets, technology, state policies, pedagogy, cinema, musicology, nationalism, and music diplomacy. The readings combine historical scholarship with the sociology of culture and ethnomusicology. Each week we will discuss musical pieces to enable an active dialogue between history and sound. Musical training is welcome but not necessary to take this class.

“Musical practices” are approached here in their material, economic, public policy, aesthetic discourses, identity, and political forms. An emphasis is set on *music as labor*. Based on the Mellon Foundation project at Emory on “Work and the Professions,” specific readings and a guest speaker will deal directly with the ways in which music constitutes a professional field—of local, national, and global dimensions—with multiple forms of work. The course provides a historical framework to music students, opens a window to music and musical sources to students in history and the social sciences, and illuminates labor and professional realities of music. This course satisfies requirements in History, Music, and Latin American and Caribbean Studies.

Grading

- a) Participation 25% (Engaging in class conversations and group work)
- b) Assignments 50% (Completing weekly assignments)
- c) Final Essay 25% (Elaborating a final paper based on *a* and *b*)

Office hours: Students must contact me to talk in office hours within the first three weeks of class (this counts as *participation*)

Honor code: Plagiarism and academic dishonesty (any unacknowledged use of someone else's work or ideas as if they were yours) will automatically result in an F grade.

Accessibility and Accommodations: students can contact the Office of Accessibility Services (OAS) to receive a letter outlining specific accommodations and should discuss them with me as early as possible. OAS: (770) 784-4690 / oas_oxford@emory.edu / <http://equityandinclusion.emory.edu/access/students/index.html>

Schedule of Classes

Week 1

Explore:

“A Common Place” (2010), Short film by Jennie Gubner and Natalia Marcantoni: <https://vimeo.com/14583510>

- *What can you learn about Latin American music from this short video?*
- *What does “belonging” mean for these musicians?*

8/20 Th

Zoom lecture: **Introduction** (synchronous, and recorded)

Kevin Johansen: “Sur o no Sur”

<https://www.youtube.com/watch?v=qsoapupmoRM>

How to use the syllabus, what to expect from this course, how to plan the final paper, how to interact online, who is the instructor, and what do we mean by “music,” “Latin America,” and “globalization”?

Week 2

“Globalization”

Explore:

Caetano Veloso, “Terra”

- *Can you find elements of the history of globalization in this song?*

8/25

Zoom lecture: **Globalization: History of an Idea**

Reading:

- Moya, “Latin America: The Limitations and Meaning of a Historical Category,” (read just from p. 1 to 16).

Reading guide:

1. What are the differences between the “three” Americas?
2. What changed in the 19th century, compared to the early modern history of European colonization?
3. What makes *ethnicities* in the Americas different from the rest of the world?
4. What distinguishes Canada and Cuba from the rest of the hemisphere?
5. What is *jus soli*, and in what parts of the world does it apply?
6. Why is the “Iberian colonial imprint” important in the history of Latin America?
7. What is the link between Latin America and “globalization”?
8. How does the author describe Latin America’s “political modernity”?
9. How does the region compare to the rest of the world in terms of formation of national states, soccer, economic integration, demographic trends, industrialization, working class organization, education, and gender?
10. What are the arguments about Latin America’s belonging to the “West” and to the “South”?

8/27

Zoom discussion (synchronous)

Be prepared to discuss your notes in groups. And to answer the following questions:

- 1) *What aspects of globalization could you find in your own musical formation (genres, artists, lyrics, places)?*
- 2) *What strikes you at first sight about Latin American music that is different to your own musical history?*
- 3) *What strikes you as similar or comparable?*

Week 3

“Otherness”

Explore:

Maria Callas, *Habanera* (from the opera *Carmen*), 1962 (the habanera part starts on 2:08, but watch the entire clip)

<https://www.youtube.com/watch?v=EseMHR6VEM0>

Tom and Jerry, 1962 (short animated film, dir. Gene Deitch):
<https://www.youtube.com/watch?v=3Wsx22WxWoc>

Beyonce, *Carmen*, 2003 (Pepsi commercial dir. Spike Lee):
<https://www.youtube.com/watch?v=odbvYQBL2MA>

9/1

Zoom lecture: **Imagining the Other: *Carmen***

Readings/Viewings:

- Brief history of the opera *Carmen*, by Georges Bizet, premiered in 1875: <https://www.classicfm.com/composers/bizet/guides/story-georges-bizets-carmen/> Full summary of the script: <https://www.britannica.com/topic/Carmen-opera-by-Bizet>

- Anna Caterina Antonacci as Carmen, Royal Opera of London, 2006, recreating Bizet's original setting—19th-century Seville: https://www.youtube.com/watch?v=KJ_HHRJf0xg

- Antonacci at the Opera Bastille in Paris, 2012, with **English subtitles**, set in Spain during the transition from the authoritarian regime of Franco (1936-1975) to democracy in the 1970s: <https://www.youtube.com/watch?v=S06aSIYP6rg>

Assignment: Based on the recorded lecture and the music clips, take notes in response to these questions:

- 1) What aspects of these musical clips can be used as “historical sources”?
- 2) What do we gain and what do we lose with the format in which they circulate on the internet (in this case, as Youtube clips)?
- 3) How would you describe the historical and cultural contexts and the ideologies present in each different version?

Discuss them in pairs and upload your notes to Canvas

9/3

Zoom discussion (synchronous)
Be prepared to discuss your notes in groups.

Week 4

African Musical Roots in the Americas

Explore either film (or both!):

Cuba Feliz (Dir. Karin Dridi, France, 2000)

https://www.youtube.com/watch?v=uKD748D7_mw

Buena Vista Club Social (Dir. Wim Wenders, USA-Cuba, 1999)
[Hulu, Amazon Prime]

9/8

Zoom lecture: **From African to Latin American Music**

Reading and assignment:

- León, “Polyrhythmia in the Music of Cuba”
- Dubois, “The First African Instrument.”
 - a) *What is “African” in this musical history?*
 - b) *What remains, what gets transformed, and what gets re-interpreted in this history?*
 - c) *Why do we find music of African roots also in “Euro-” and “Indo-” Americas (to use Moya’s terms)?*

Discuss in pairs and upload to Canvas

9/10 Zoom discussion (synchronous)
Be prepared to discuss your notes.

Week 5 **Native Musical Worlds**

Explore:

Los Cogelones, “Hijos de puta” [Sons of a bitch] and “Mexico,” Mexico, 2020

<https://www.youtube.com/watch?v=4mWWSDpSppY>

<https://www.youtube.com/watch?v=Z4wKQP8IWM>

Rock in indigenous languages:

<https://www.npr.org/sections/latino/2015/03/05/390934624/hear-6-latin-american-artists-who-rock-in-indigenous-languages>

(And if you read Spanish:

<https://musica.nexos.com.mx/2020/08/17/quienes-son-los-cogelones/?fbclid=IwAR0RguYbMqToWpcEPIF6KsZL-CIcdA7SC1Fckpy87NRj-EEsj2LdzbO0vFc>)

9/15 Zoom lecture: **“Indios” and Music in Latin America**

Reading and assignment:

- Film: *I’m No Longer Here* [Ya no estoy aquí], (Dir. Fernando Frías, Mexico-USA, 2019) NETFLIX

Discuss in trio show everything related to music in this movie:

- a) *What kind of music is this?*
- b) *When, how, and for what narrative or poetic purposes it appears during the movie?*
- c) *How does it relate to the plot?*
- d) *What messages does it transmit to the viewer/listener?*

Upload one page-long (single space) reflection.

9/17 Zoom discussion (synchronous)

Week 6

Music and Colonial Structures

Explore:

Choose one composer or style from the following text, and search for related online images and recordings.

<https://bachtrack.com/nov-2013-baroque-south-america>

9/22

Zoom lecture: **Music and Power in Latin America, from the Inquisition to the 21st Century**

Assignment:

- Marin López, “A Conflictive Relationship: Music, Power and the Inquisition in Vice-Regal Mexico City”

What spaces, actors, and social relations are impacted by music in colonial Mexico City? What kinds, instruments, and styles of music appear in the Inquisition records?

Upload your response (1-page, single space, max.) on Canvas

9/24

Zoom discussion (synchronous)

Week 7

Musical Nationalism

Explore:

Katz and Maas, “The Sounds of Caliban” (podcast, 2019):

<https://open.spotify.com/episode/7K6yp6BPjT9JFR7DrotwGY> or

here: <http://www.soundsofcaliban.com/> “Episode 1: Music Goes National”

9/29

Zoom lecture: **“Brazilian” Music: A Case of Music Nationalism**

Reading and assignment:

- Vianna, *The Mystery of Samba*, chapters TBD

Upload a reflection in which you contrast the musical symbols of your own national or regional identity with those of Brazil and other Latin American countries analyzed in the podcast and the lecture.

10/1

Zoom discussion (synchronous)

Week 8

Music as Labor

Explore:

Remember any live concert you attended, and write down ALL the work on, below, next, and behind the scenes that was necessary for the concert to happen, including both musical and non-musical forms of labor. Keep them in mind as you listen to the lecture.

10/6

Zoom lecture: **“Labor” and the Labors of Music**

Reading and assignment:

- Becker and Faulkner, “How Musicians Make Music Together” and “Repertoire as Activity: The Basic Elements.”

Discuss **in pairs** the “explore” exercise, the lecture, and the readings, **upload a page-long** (single space) **response** elaborating *a) a definition of what is musical labor, and b) what aspects of musical labor you would like to include in your paper.*

10/8

Zoom discussion (synchronous)

Week 9

First Workshop: Topics, Big Questions, and Materials

Explore:

Go to Oxford Library Resources, Google Scholars, and other internet resources (including the ones we already saw in this class so far) and create a list of two or three possible topics for your paper.

10/13

Zoom lecture: **Choosing a Paper Topic**

Reading and assignment:

Based on the lecture, upload a one-page draft with a paper topic, detailing “big questions” and possible materials.

10/15

Zoom discussion (synchronous)

Week 10

Beyond Latin America

Explore:

“A ball at the Anjo house” (1947)

<https://www.youtube.com/watch?v=cS93e06FFzA>

Ranko Fujisawa, “Cristal” (1956)

<https://www.youtube.com/watch?v=awNhmLheK1k>

Rai, “Sad Tango”

https://www.youtube.com/watch?v=ThH_0KMNGNk

10/20

Zoom lecture: **Latin American Music Goes Global**

Readings and Assignment:

- Asaba, “The Arrival of Tango in Japan”

Discuss **in pairs** similarities and differences between this and other cases of Latin American music being adapted in other cultures, and upload your response.

10/22 Zoom discussion (synchronous)

Week 11 **Latin American Music in the United States**

Explore:

Billboard News - Latin American Music Awards 2019

<https://www.youtube.com/watch?v=CXO00VXg8BA>

Latin American Music Awards 2019 - Red Carpet:

<https://www.youtube.com/watch?v=tkDVDN6MMW8>

Tigres del Norte, “Somos más americanos” (2001)

<https://www.youtube.com/watch?v=qsOPbN8ViEg>

10/27 Zoom lecture: “**Latin Music**”

Reading and assignment:

Read the following text and analyze what is “Latin” in three video clips of your choice by Rosalia, Cardi B, and another “Latin” artists of your preference.

<https://www.motherjones.com/media/2019/10/rosalia-and-the-blurry-borders-of-what-it-means-to-be-a-latin-artist/>

Discuss in pairs and upload your response.

10/29 Zoom discussion (synchronous)

Week 12 **Second Workshop: Research Questions**

Explore:

In pairs, share your topics, big questions, and possible materials, and write down two or three **research questions**: v.g., not “why do Cuban music is gendered” but rather more **specific** questions, like “*how does gender appear in this concrete Cuban artist or that specific Cuban song*”?

11/3 Zoom lecture: **Elaborating Research Questions**

Reading and assignment:

Based on the “Explore” exercise and on the lecture, write a one-page draft with a paper proposal, including *topic, big question, materials, and research question*. **Upload it to Canvas by 11/5 at night.**

11/5 Zoom discussion (synchronous)

Week 13 **Case Study: Tango**

Explore:

Carlos Gardel, “Cuesta Abajo” (1934)

<https://www.youtube.com/watch?v=IQFcpuYi8L4>

Astor Piazzolla, “Libertango” (1977)

<https://www.youtube.com/watch?v=MepPfi7ebMY>

Gotán Project, “La Gloria” (2010):

https://www.youtube.com/watch?v=FFzk_MX1DCo

Bajofondo Club Social “Pide Piso” (2013):

<https://www.youtube.com/watch?v=GnekEPW4Okg>

11/10 Zoom lecture: **A History of Argentine Tango**

Reading and assignment:

- Corradi, “How many did it take to tango?”

Based on all these materials, take notes and be prepared to discuss the following question: *What aspects of globalization, as discussed in this class so far, can be found in the history of tango?*

11/12 Zoom discussion (synchronous)

Week 14 **Third Workshop: Writing Strategies Toward a Full Draft**

Explore:

What obstacles and challenges have you found so far in planning your paper?

11/17 Zoom lecture: **Writing Strategies**

Reading and assignment:

Write one or two paragraphs in which you introduce or analyze some of your materials. **Upload it to Canvas by 11/18 at night and be prepared to read someone else’s draft!**

11/19 Zoom discussion (synchronous)

Week 15 **Review session** (synchronous)

11/ 24 Conclusion, questions, preparation for the final paper.

Final Exam
12/4 Upload here by **December 4, Friday**, a 5-page, single-spaced essay on the topic previously discussed with the instructor.

Bibliography

- Yuiko Asaba, “The Arrival of Tango in Japan: Allure, Fear, and Morality in Early 20th Century Japan,” *The Japan Society Proceedings* 155 (2019): 106–123.
- Howard Becker and Robert Faulkner, “*Do You Know...?*”: *The Jazz Repertoire in Action* (University of Chicago Press, 2009), Chapters 1 and 2: “How Musicians Make Music Together” and “Repertoire as Activity: The Basic Elements.”
- Samuel K Byrd, *The Sounds of Latinidad: Immigrants Making Music and Creating Culture in a Southern City* (New York: New York University Press, 2016), Chapters 8 “The Festival: Marketing Latinidad” and 9 “Musicians Ethics and Aesthetics.”
- Juan Corradi, “How many did it take to tango? Voyages of urban culture in the early 1900s”, pp. 194-214, in V.L. Zolberg and J.M. Cherbo (eds) *Outsider Art: Contesting Boundaries in Contemporary Culture*, London, Cambridge University Press, 1997.
- Laurent Dubois, *The banjo: America’s African instrument* (Cambridge (Mass.): Harvard University Press, 2016), Chapter 2, “The First African Instrument.”
- Jasmine Garsd, “Hear 6 Latin American Artists Who Rock in Indigenous Languages,” NPR Alt-Latino, October 15, 2015, <https://www.npr.org/sections/latino/2015/03/05/390934624/hear-6-latin-american-artists-who-rock-in-indigenous-languages>
- Mariana Katz and Cecilia Maas, “The Sounds of Caliban” (podcast, 2019): <http://www.soundsofcaliban.com/> and https://open.spotify.com/show/6pfNbqPOixJqOqCPeXVxAy?si=xBf-B_qWTMOTm2f-pH4mIg
- Tania León, “Polyrhythmia in the Music of Cuba,” *Diagonal: An Ibero-American Music Review* 1, no. 2 (January 1, 2016)
- Javier Marin López, “A Conflictive Relationship: Music, Power and the Inquisition in Vice-Regal Mexico City,” in Baker and Knighton, eds., *Music and Urban Society in Colonial Latin America* (Cambridge; New York: Cambridge University Press, 2011).
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- Hermano Vianna, *The Mystery of Samba*, Chapel Hill, University of North Carolina Press, 1999.