

## SYLLABUS

**Music and the History of Globalization: a Latin American and Caribbean Perspective**

LACS 261 / History 261 / Music 261, Tu/Th 1:40 - 3:20, Science Building 415

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Office Hours: Pierce 215, TuTh 9-10, W 3-4, and by appointment

**Description**

This course offers a history of how Latin America and the Caribbean were shaped by globalization from the perspective of musical practices. It covers colonial, modern, and current musical trends that illuminate large cultural, economic, demographic, and ideological aspects of Latin America and the Caribbean. Lectures, group work, readings, and a short individual paper will deal with the circulation of music across national and cultural boundaries, both within and beyond this region. Students will learn about both famous and obliterated histories of folk, classical, and urban musical traditions, 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 in class 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, labor, public policy, aesthetic discourses, identity, and political forms. The course provides thus a historical framework to music students, and opens a window to music and musical sources to students in history and the social sciences. To all of them, it offers a musical perspective onto the larger process of cultural globalization that shapes our present time. The course satisfies requirements in History, Music, and Latin American and Caribbean Studies, and will provide useful insights to students of Spanish and Portuguese.

**Grading**

Class attendance and participation	50%
Paper elaboration	25%
Final paper	25%

**Grade Scale**

A = 94-100	A- = 90-93	B+ = 87-89	B = 83-86	B- = 80-82	C+ = 77-79
C = 73-76	C- = 70-72	D+ = 67-69	D = 63-66	F = 0-62	

**Absences:** Only one unexcused absence is permitted. After that, one point per absence will be discounted from the final grade.

**Honor code:** Plagiarism and academic dishonesty will automatically result in an F grade.

**Laptops are not allowed in class, except on specifically indicated occasions.**  
**Smartphones are not allowed in class under any circumstance.**

**Office hours:** Students are expected to attend office hours within the first three weeks of class. Failure to do this will affect their class attendance and participation grade.

**Accessibility and Accommodations:** Students must contact the Office of Accessibility Services (OAS) to receive a letter outlining specific academic accommodations and should discuss them with their professor as early in the semester as possible. OAS contact information: (770) 784-4690 [oas\\_oxford@emory.edu](mailto:oas_oxford@emory.edu) / <http://equityandinclusion.emory.edu/access/students/index.html>

## **Bibliography**

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### ***Books available at the campus bookstore:***

- John Charles Chasteen, *National Rhythms, African Roots: The Deep History of Latin American Popular Dance* (University of New Mexico Press, 2004).
- Matthew Karush, *Musicians in Transit: Argentina and the Globalization of Popular Music* (Durham: Duke UP, 2017).

### ***Readings:***

- Peter Sloterdijk, *Globes. Spheres II: Macrospherology* (Los Angeles: Semiotext(e), 2014), Introduction.
- Jose C. Moya, "Latin America: The Limitations and Meaning of a Historical Category," in *The Oxford Handbook of Latin American History* (New York: Oxford University Press, 2011), 1–24.
- Geoffrey Baker, "The Resounding City," in Geoffrey Baker and Tess Knighton, eds., *Music and Urban Society in Colonial Latin America* (Cambridge; New York: Cambridge University Press, 2011).
- 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).
- Tania León, "Polyrhythmia in the Music of Cuba," *Diagonal: An Ibero-American Music Review* 1, no. 2 (January 1, 2016)
- Kofi Agawu, "The Invention of 'African Rhythm,'" *Journal of the American Musicological Society* 48, no. 3 (Autumn 1995): 380–95.
- Laurent Dubois, *The banjo: America's African instrument* (Cambridge (Mass.): Harvard University Press, 2016), Chapter 2, "The First African Instrument."
- Carlos Monsiváis, "Bolero: A History," in *Mexican Postcards* (London; New York: Verso, 1997), 270–318.
- Stuart Rockefeller, "'Flow,'" *Current Anthropology* 52, no. 4 (August 1, 2011): 557–78.

- 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."
- Lara Putnam, *Radical Moves: Caribbean Migrants and the Politics of Race in the Jazz Age* (University of North Carolina Press, 2013), Chapters 1, "Migrants' Routes, Ties, and Role in Empire, 1850s-1920s" and 5: "Cosmopolitan Music and Race-Conscious Moves in a 'World a Jazz,' 1910-1930s," 153-95.
- 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.
- Carol Hess, "Walt Disney's Saludos Amigos: Hollywood and the Propaganda of Authenticity," in Josh Kun, ed., *The Tide Was Always High: The Music of Latin America in Los Angeles* (Oakland: University of California Press, 2017).
- Bradley Shope, "Latin American Music in Moving Pictures and Jazzy Cabarets in Mumbai, 1930s-1950s," in *More than Bollywood: Studies in Indian Popular Music* (Oxford; New York: Oxford University Press, 2014), 201-15.
- Alejandro L. Madrid, "Renovation, Rupture, and Restoration. The Modernist Musical Experience in Latin America," in *The Modernist World*, ed. Allana Lindgren and Stephen Ross (London; New York: Routledge, 2015).
- Robin Moore, *Music and Revolution: Cultural Change in Socialist Cuba* (California: California University Press, 2006), Chapter 5, "Transformations in Nueva Trova."
- Richard M. Shain, "Trovador of the Black Atlantic: Laba Sosseh and the Africanization of Afro-Cuban Music," in *Music and Globalization: Critical Encounters* (Bloomington: Indiana University Press, 2012).
- Ariana Hernández-Reguant, "World Music Producers and the Cuban Frontier," in *Music and Globalization: Critical Encounters* (Bloomington: Indiana UP, 2011), 111-134.
- Patrick Burkart and Christopher Westgate, "Mexican mobile music: una convergencia con sabor," in *The Oxford Handbook of Mobile Music Studies* (Oxford UP, 2014).
- 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."
- María Majno, "From the Model of El Sistema in Venezuela to Current Applications: Learning and Integration through Collective Music Education," *Annals of the New York Academy of Sciences* 1252:1 (April 2012): 56-64.
- Hermano Vianna, "Technobrega, Forró, Lambada: The Parallel Music of Brazil," in *Brazilian Popular Music and Citizenship* (Duke University Press, 2011), 240-49.
- Esteban Buch, "Gotan Project's Tango Project," in *Tango Lessons: Movement, Sound, Image, and Text in Contemporary Practice* (Durham: Duke University Press, 2014).

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### Schedule of classes

**Key concepts: "History," "Music," "Globalization," "Latin America"**

1 / Jan-18 Th / Presentation

2 / Jan-23 Tu / Sloterdijk, *Globes*; Caetano Veloso, "Terra"

3 / Jan-25 Th / Moya, “Latin America”; Billboard Video “2017 Latin American Music Awards” (<https://www.billboard.com/video/2017-latin-american-music-awards-the-best-moments-billboard-news-8014862>)

### **Colonial and national “origins”**

4 / Jan-30 Tu / Baker, “The resounding City”

5 / Feb-1 Th / Marin, “Music, Power and Inquisition”

6 / Feb-6 Tu / León, “Polyrhythmia in the Music of Cuba”; Agawu, “The invention of ‘African rhythm’”

7 / Feb-8 Th / Dubois, “The first African instrument”

8 / Feb-13 Tu / Chasteen, *National Rhythms, African Roots* Part I

9 / Feb-15 Th / Chasteen, *National Rhythms, African Roots* Part II

10 / Feb-20 Tu / Monsivais, “Bolero: a history”

### **Modern “flows” and repertoires in the 20<sup>th</sup> century**

11 / Feb 22 Th / Rockefeller, “Flow”; Becker and Faulkner, “How Musicians Make Music Together” and “Repertoire as Activity: The Basic Elements”

12 / Feb-27 Tu / Putnam, *Radical moves*, chapters 1 and 5

13 / Mar-1 Th / Corradi, “How many did it take to tango?”

*\* Sunday, March 4: Atlanta Tango Orchestra concert at Oxford College, details TBA.*

14 / Mar-6 Tu / Kun, *The Tide was Always High*

15 / Mar-8 Th / Paper proposal: 1 page with ideas and potential sources for the paper

### **SPRING BREAK**

16 / Mar-20 Tu / Shope, “Latin American music in Mumbai, 1930s-1950s”; Madrid, “The Modernist Musical Experience in Latin America”

17 / Mar-22 Th / Karush, *Musicians in Transit*

18 / Mar-27 Tu / Karush, *Musicians in Transit*

19 / Mar-29 Th / Moore, “Transformations in Nueva Trova”

20 / Apr-3 Tu / Shain, “Trovador of the Black Atlantic”

### **21<sup>st</sup>- century musical globalization**

21 / Apr-5 Th / Hernández Reguant, “World Music producers and the Cuban frontier”

22 / Apr-10 Tu / Burkart & Westgate, “Mexican mobile music”

23 / Apr-12 Th / Byrd, *The Sounds of Latinidad*, chapters 8 and 9.

24 / Apr-17 Tu / Majno, “From the Model of El Sistema”; Vianna, “Technobrega, Forró, Lambadao”; Buch, “Gotan Project’s Tango Project”

### **Conclusion**

25 / Apr-19 Th / Outline presentation: four-page (double spaced) text, the three first pages indicating the sections and arguments in the bibliography that will inform your final paper, and the last one providing an outline or abstract of the paper.

26 / Apr-24 Tu / Writing workshop: writing strategies and the organization of the paper

27 / Apr-26 Th / Conclusion

**Final paper due date: TBA**