

LLS 28000/MUS 1080: MUSIC IN LATIN AMERICAN CULTURE
SPRING-2014
Mon & Wed 10:00AM – 11:15PM
Allwine Hall 303

Instructor : Hugscar Garcia
E-mail: hgarcia02@unomaha.edu
Office hours: TBA

Course Description: This course will survey a number of musical traditions of Mexico, the Caribbean, Brazil, Peru, Colombia, and the South Cone. Characteristic regional genres, ensembles, instruments, and music rituals will be examined. The course will also trace the historical, cultural and socio-political aspects of Latin American music on a global scale, and delve into the developments of some international musical genres. We will hold discussions based on the musical excerpts and videos shown in class, and on the assigned readings (see below).

Course Objective: The main goal of this class is to develop in the students the ability to recognize and differentiate the acoustic characteristics of each of the music genres studied, and gain a general musical appreciation that can be applied to other genres

The students are also expected to gain a better understanding of the social and

submitted by the dates indicated in the schedule below. The reading responses should not be longer than one page (double space), and are expected to summarize the author's main claim and supporting arguments, and your own opinion about the issues raised in the reading. If you feel you do not understand a portion of the assigned reading you should also state so, as succinctly and concretely as possible, in

your response.

The midterm and the final exams consist of multiple choice questions mostly based on the listening examples and the lectures. A few questions from the readings and/or the films required (see below) will be also included, though.

There will be no make up for the exams, and a zero will be averaged into your grade unless a valid reason is provided within a week of the absence in question.

Late assignments and reading responses will be graded deducting five points for each day of delay.

The group presentations scheduled for the final week of classes (see below) need to include slides containing audiovisual materials relevant to the specific topic chosen by each group, and a 7 to 10 pages paper (bibliography included) detailing , organizing, summarizing and critically assessing the information collected to prepare the presentation. The topics will be related to musicians (professionals or not, soloists or groups), musical occasions (recurrent or not), or musical instruments in Chile, Argentina, or Uruguay. Any topic outside of these themes can be pursued only after Huñscar's approval.

! Weekly assignments.....	10%
! Reading responses É.....	10%
! In-class participation.....	10%
! Midterm (Monday 3/3).....	20%
! Group presentation (4/28 & 4/30).....	20%
! Final (finals week).....	30%

Disability Services Office (DSO) Accommodation: If you are an eligible student, you must give advance notice to your instructor in order to be accommodated for special exam arrangements. Once you request accommodation, all of your exams during the current quarter for this class will be scheduled as proctored exams. If you do not wish to use the accommodation for all exams, please advise your instructor. Please note that only registered DSO students are eligible for this service. For more information, please visit <http://www.unomaha.edu/disability>

Proposed Schedule (assigned readings in bold)

Session 1(1/13). Intro: What the *beep* is ÒLatin AmericaÓ?

UNIT 1: At least three centuries of music theory in 3 hrs., 45 min. (or less)

Session 2 (1/15). What's that melody? Ask harmony.

Session 3 (1/20). You've got the rhythm.

Session 4 (1/22). Textures to hear, not to touch.

UNIT 2: The Mexican son son muchos sones

Session 5 (1/27). Mexico, a lot more than tortillas: Indigenous, European, and African influences.

Session 6 (1/29). The Mexican son is mestizo. Regional sones I: the huapango.

Session 7 (2/3). Regional sones II: the son jarocho. Reading response due: Sol's, "Mucos de Chiapaneco" <<http://www.jstor.org/stable/780036>>

Session 8 (2/5). Regional sones III: caliente-o and calentano are different sones (but not a whole lot, don't get confused!).

Session 9 (2/10). Finally, Regional sones IV: the world famous son jalisciense. Reading response due: Madrid, "Navigating Ideologies in 'In-Between' Cultures" <<http://www.jstor.org/stable/3598742>>

UNIT 3: Dancing with the stars, the deities, and everybody else in Brazil

Session 10 (2/12). The gods came dancing from Africa. Candomblé.

Session 11 (2/17). We'll talk about capoeira, so the reading response to Downey, "Listening to Capoeira" is due. <<http://www.jstor.org/stable/852720>>

Session 12 (2/19). In Brazil, even dramas are danced: the samba-meu-boi, and the marujada.

Session 13 (2/24). Samba, Samba, Samba pra você!

Session 14 (2/26). Not Rio, not São Paulo; Salvador da Bahia is the capital of Afro-Brazilian music.

Session 15 (3/3) MIDTERM. Yaaaaay!

UNIT 4: Musics for dancing, worshiping, and revolting in three Caribbean nations

Session 16 (3/5). Short after-midterm party. The music from the crossroads of the modern world.

Session 17 (3/10). Cubarrumba x 3: yamboæ colombia , and guaguanc—.

Session 18 (3/12). To dancæumba you need the clave. Reading response due: Moore,
ÒTransformations in Cuban Nueva trova " <<http://www.jstor.org/stable/852510> >

Session 19 (3/17). Better than the walking dead are the dancing deities of Haitian Vodou.

Session 20 (3/19)Rarais not rare in Haiti. Reading response due: Averill, " Anraje to Angaje :
Carnival Politics and Music in Haiti" <<http://www.jstor.org/stable/851739> >

Here it is: SPRING BREAK!! (3/23 to 3/30)

Session 21 (3/31). Bring your car's drum brakes to play someæalypsos. Reading response due:
Aho, ÒSteel Band Music in Trinidad and TobagoÓ
<<http://www.jstor.org/stable/948067> >

UNIT 5: Colombian music, whatever it may be, is the best (says the Colombian course
instructor)

Session 22 (4/2). There's a few different Colombias and that is a problem. Ruratumibia.

Session 23 (4/7). Urbarcumbia, cumbia everywhere. Reading response due: L'Hoeste, ÒAll
Cumbias, the CumbiaÓ

Session 24 (4/9). Beforeæumbia became queen, bambuco was king. Extra credit reading
response due: Waxer, ÒLas Cale—as Son Como Las FloresÓ
<<http://www.jstor.org/stable/852674> >

UNIT 6: Many music genres from the land of many mountains, Peru

Session 25 (4/14). First of all, Peru is not only mountains: Peru's three main musical cultures.
The wayno and other fixed music genres.

Session 26 (4/16).The herranza and other flexible music genres. Reading response due:
Turino, ÒThe Charango and the Sirena" <<http://www.jstor.org/stable/780281> >

Session 27 (4/21). Dance dramas: the dangerously supernaturaAuo:thth 2
ch'unchv\$ a eß' ò dance. The famous panpipis of the Andean musicÓ{A Jòq/in

Session 28 (4/23). The increasingly popular music of the decreasingly populous Afro-Peruvian

