



Tufiño, *Baile de Bomba*, 1969

The Music of Latin America

Music 1332
University of Pittsburgh
Fall 2023

Dr. John Bagnato

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Mondays and Wednesdays 10:30-11:45am

Room 132 Music Building

Office Hours: Tuesdays and Thursdays 1-3pm by appointment

Course Description:

This course presents a broad range of musical styles of Latin America. We will discuss the communities and the sociocultural contexts central to musical formations to offer insight into the range of experiences of Latin Americans. Working through historical periods that engage with transnational political, economic, social, and cultural movements, this course offers a music history from below. It looks at how indigenous groups have used music to protest the ecological destruction of the rain forest. It analyzes musical innovations by citizens of African descent that subverted systems of oppression and the subsequent appropriation of these forms by dominant culture. It critiques the role of patriarchal Euro-centric musical traditions that have excluded women from participation and offers counter-narratives of involvement. Theorizing the role of cybernetworking and recording technologies, this course offers students a critical perspective on how musical performances are collectively forming and create safe spaces for LGBTQ+ performers and audiences who have been marginalized in Latin America.

Student Objectives:

When completing this course, class members will be able to discuss musical practices, ethnic identities, and major historical points and social movements of Latin America. Class members will learn ways to discuss and respect communities of Latin America that have been underrepresented in dominant cultural narratives and oppressed due to biases of race, gender, class, sexual identity, and disability. Class members will be able to identify a variety of musical styles and instruments of Latin America and describe their social contexts and meanings.

The class is not a lecture, but an interactive forum for which your participation is 35% of your grade. The multimedia resources, video, music, text, and news that are presented are all relevant to our discussion, so class members are required to think about these materials critically, offer thoughts, and participate in discussions to receive the related 35% of your grade. **To receive full credit, you are required to thoughtfully contribute to discussions in every class.**

Please stay in communication if you have any questions about your grade and ways to ensure your success in the class.

Presentations:

All students select two presentation topics at the beginning of the semester. These two presentations will each be fifteen minutes and conclude with a five minute quiz which the presenter will submit to the professor for review 48 hours before the presentation. The quiz will be four multiple choice questions based on the presentation.

Presenters must submit a PDF of their presentation slides to the professor for review 48 hours before the presentation. Presentations are graded on submitting the quiz and PDF two days before the presentation, the quality of the quiz questions and presentation slides, and the presenter's ability to convey their research, preparation, and organization of the material to the class with clarity. Students will not receive credit for reading during the presentation, being unprepared, disorganized, or unfamiliar with their topics. Late submissions of quizzes and slide pdfs will not receive credit.

Undergraduate Student Expectations:

- Attend class, critically read and take notes on assigned text.
- Actively participate in classroom discussions and musical demonstrations.
- 2 class presentations (20 minutes) accompanied by a Powerpoint or other digital presentation.
- Complete in-class tests, online Canvas assignments, and discussion board questions as assigned.

Graduate Student Expectations:

- Attend class, critically read and take notes on assigned texts.
- Actively participate in classroom discussions and musical demonstrations.
- Submit abstracts to 2 conferences and journals as discussed.
- Assist with musical guests.
- 2 class presentations (20 minutes) accompanied by a Powerpoint or other digital presentation.

- Complete in-class tests, online Canvas assignments, and discussion board questions.

Attendance Policy:

For students to succeed in the course, their presence and participation is necessary and mandatory. Students are required to be present for the entirety of the class. If they are unable to do so, they must communicate with the instructor about their situations prior to the class. Students are required to participate in class to receive credit for attendance. Students are permitted three excused absences. A letter grade will be deducted from the total grade for the fourth and each subsequent unexcused absence. Students will lose credit for in-class discussion board work due to unexcused absences, and will be unable to receive those points. Students excused from class will be exempt from in-class discussion board work. Absolute emergencies warrant excusal, other absences will be determined excusable by the instructor. For non-emergencies, students must notify the instructor at least one week prior to the absence to be excused.

Final Grading:

Participation: 30 percent

Presentation (Undergraduate): 35 percent

In-class discussion board and tests (and graduate student class moderation): 35 percent

Submissions to conferences and journals (Graduate): 15 percent

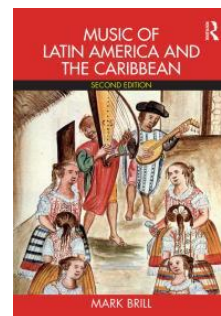
Presentation (Graduate): 20 percent

A+:100-97, A:96-93, A-:92-90, B+:89-87, B:86-83, B-:82-80, C+:79-77, C:76-73, C-72-70, D+:69-67, D:66-63, D-62-60, F:59>

Required Texts: (Both available as ebooks online at Pitt ULS)

Hess, Carol A. *Experiencing Latin American Music*. Berkeley: University of California Press, 2018.

Brill, Mark. *Music of Latin America and the Caribbean*. Second edition. Vol. 1. Milton: Routledge Ltd, 2017.



Music presentations and interviews with scholars and musicians will occur during the semester based on participants' availability; therefore, the syllabus is subject to changes that will be announced.

University Policies:

Academic Integrity

Students in this course will be expected to comply with the [University of Pittsburgh's Policy on Academic Integrity](#). Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process, initiated at the instructor level, as outlined in the University Guidelines on Academic Integrity. This may include, but is not limited to, the confiscation of the examination of any individual suspected of violating University Policy. Furthermore, no student may bring any unauthorized materials to an exam, including dictionaries and programmable calculators.

Disability Services

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both the professor and [Disability Resources and Services](#) (DRS), 140 William Pitt Union, (412) 648-7890, drsrecep@pitt.edu, (412) 228-5347 for P3 ASL users, as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.

Copyright Notice

Course materials may be protected by copyright. United States copyright law, 17 USC section 101, et seq., in addition to University policy and procedures, prohibit unauthorized duplication or retransmission of course materials. See [Library of Congress Copyright Office](#) and the [University Copyright Policy](#).

Diversity and Inclusion Statement

Pittsburgh does not tolerate any form of discrimination, harassment, or retaliation based on disability, race, color, religion, national origin, ancestry, genetic information, marital status, familial status, sex, age, sexual orientation, veteran status or gender identity or other factors as stated in the University's Title IX policy. The university is committed to taking prompt action to end a hostile environment that interferes with the University's mission. For more information about policies, procedures, and practices, see: <https://www.diversity.pitt.edu/civil-rights-title-ix-compliance/policies-procedures-and-practices>. I ask that everyone in the class strive to help ensure that other members of this class can learn in a supportive and respectful environment. If there are instances of the aforementioned issues, please contact the Title IX Coordinator, by calling 412-648-7860, or e-mailing titleixcoordinator@pitt.edu. Reports can also be filed online: <https://www.diversity.pitt.edu/make-report/report-form>. You may also choose to report this to a faculty/staff member; they are required to communicate this to the University's Office of Diversity and Inclusion. If you wish to maintain complete confidentiality, you may also contact the University Counseling Center (412-648-7930).

Sexual Misconduct, Required Reporting, and Title IX.

The University is committed to combatting sexual misconduct. As a result, you should know that University faculty and staff members are required to report any instances of sexual misconduct, including harassment and sexual violence, to the University's Title IX office so that the victim

may be provided appropriate resources and support options. What this means is that as your professor, I am required to report any incidents of sexual misconduct that are directly reported to me, or of which I am somehow made aware.

There are two important exceptions to this requirement about which you should be aware:

A list of the designated University employees who, as counselors and medical professionals, do not have this reporting responsibility and can maintain confidentiality, can be found

here: <http://www.titleix.pitt.edu/report/confidentiality>

An important exception to the reporting requirement exists for academic work. Disclosures about sexual misconduct that are shared as part of an academic project, classroom discussion, or course assignment, are not required to be disclosed to the University's Title IX office.

If you are the victim of sexual misconduct, Pitt encourages you to reach out to these resources:

- Title IX Office: 412-648-7860
- SHARE @ the University Counseling Center: 412-648-7930 (8:30 A.M. TO 5 P.M. M-F) and 412-648-7856 (AFTER BUSINESS HOURS)

If you have a safety concern, please contact the University of Pittsburgh Police, 412-624-2121.

Other reporting information is available here: <http://www.titleix.pitt.edu/report-0>

E-Mail Communication Statement

Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their e-mail via other service providers (e.g., Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to <http://accounts.pitt.edu>, log into your account, click on **Edit Forwarding Addresses**, and follow the instructions on the page. Be sure to log out of your account when you have finished. (For the full E-mail Communication Policy, go to www.bc.pitt.edu/policies/policy/09/09-10-01.html.)

Turnitin Statement

Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of Turnitin.com page service is subject to the Usage Policy and Privacy Pledge posted on the Turnitin.com site.

Statement on Classroom Recording

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Gender Inclusive Language Statement (from Pitt GSWS)

Language is gender-inclusive and non-sexist when we use words that affirm and respect how people describe, express, and experience their gender. Just as sexist language excludes women's experiences, non-gender-inclusive language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. Identities including trans, intersex, and genderqueer reflect personal descriptions, expressions, and experiences. Gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, chair versus chairman, humankind versus mankind, etc.). It also affirms non-binary gender identifications, and recognizes the difference between biological sex and gender expression. Students, faculty, and staff may share their preferred pronouns and names, and these gender identities and gender expressions should be honored.

Content Warning and Class Climate Statement (from Pitt GSWS)

Our course readings and classroom discussions will often focus on mature, difficult, and potentially challenging topics. As with any course in the Gender, Sexuality, and Women's Studies Program, course topics are often political and personal. Readings and discussions might trigger strong feelings—anger, discomfort, anxiety, confusion, excitement, humor, and even boredom. Some of us will have emotional responses to the readings; some of us will have emotional responses to our peers' understanding of the readings; all of us should feel responsible for creating a space that is both intellectually rigorous and respectful. Above all, be respectful (even when you strongly disagree) and be mindful of the ways that our identities position us in the classroom. I expect everyone to come to class prepared to discuss the readings in a mature and respectful way. If you are struggling with the course materials, here are some tips: read the syllabus so that you are prepared in advance. You can approach your instructor ahead of time if you'd like more information about a topic or reading. If you think a particular reading or topic might be especially challenging or unsettling, you can arrive to class early and take a seat by the door so that you can easily exit the classroom as needed. If you need to leave or miss class, you are still responsible for the work you miss. If you are struggling to keep up with the work because of the course content, you should speak with me and/or seek help from the counseling center.

Accessibility

The Canvas LMS platform was built using the most modern HTML and CSS technologies, and is committed to W3C's Web Accessibility Initiative and [Section 508](#) guidelines. Specific details regarding individual [feature compliance](#) are documented and updated regularly.

Statement on Scholarly Discourse (from a California State University course: Race, Racism and Critical Thinking)

In this course we will be discussing very complex issues of which all of us have strong feelings and, in most cases, unfounded attitudes. It is essential that we approach this endeavor with our minds open to evidence that may conflict with our presuppositions. Moreover, it is vital that we treat each other's opinions and comments with courtesy even when they diverge and conflict with our own. We must avoid personal attacks and the use of ad hominem arguments to invalidate each other's positions. Instead, we must develop a culture of civil argumentation, wherein all positions have the right to be defended and argued against in intellectually reasoned ways. It is this standard that everyone must accept in order to stay in this class; a standard that applies to all inquiry in the university, but whose observance is especially important in a course whose subject matter is so emotionally charged.

Take Care of Yourself

Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep, and taking time to relax. Despite what you might hear, using your time to take care of yourself will actually help you achieve your academic goals more than spending too much time studying. All of us benefit from support and guidance during times of struggle. There are many helpful resources available at Pitt. An important part of the college experience is learning how to ask for help. Take the time to learn about all that's available and take advantage of it. Ask for support sooner rather than later – this always helps. If you or anyone you know experiences any academic stress, difficult life events, or difficult feelings like anxiety or depression, we strongly encourage you to seek support. Consider reaching out to a friend, faculty or family member you trust for assistance connecting to the support that can help.

The University Counseling Center is here for you: call 412-648-7930 and visit their website.

If you or someone you know is feeling suicidal, call someone immediately, day or night:
University Counseling Center (UCC): 412 648-7930

University Counseling Center Mental Health Crisis Response: 412-648-7930 x1 Resolve
Crisis Network: 888-796-8226 (888-7-YOU-CAN)

If the situation is life threatening, call the Police: On-campus: Pitt Police: 412-268-2121
Off-campus: 911

Classes will follow weekly modules that include the major topics of discussion. They will be available in Canvas. The numerical subheadings found here are the assigned readings. Social issues related to musical topics in the modules and the text are of primary focus every week.

Week 1 (Mon 8/28, Wed 8/30)

This week's readings and class activities offer an introduction to Latin America. We will discuss the idea of the region as a construction of colonialism and as a conceptual space rather than a clearly defined place. The class will discuss listening to music and how its perception is formed by the listener's unique experiences. We will discuss our ideas about Latin America and various narratives that are circulated about it in the media and popular culture.

Discussion of the course, syllabus, expectations, and texts.

Topics: Introduction to the course, Introduction to Latin America

Readings:

- I. Hess, *Introduction*, pp1-22
- II. Hess, *Terminology and bibliography* 341-364 (*for reference throughout the semester*)

Week 2 (Wed 9/6)

This week the class will continue discussing our ideas about Latin American music, how we understand this category, and how this category has been and continues to be constructed.

Topics: Latin American Musical Elements and Identities

Readings:

- I. Hess, 51-87 *Musical concepts in Latin America*
- II. Hess 128-137 *Identities in Latin America*

Week 3

We will discuss Afro Uruguayan history and the importance of cabildos. We will discuss the way that narratives of music and dance can reimagine their histories and practices, particularly regarding the whitening of Latin American musics and dances, as in tango and candombe. We will discuss the identity of Agustin Barrios Mangore, a concert guitarist and composer with indigenous heritage who performed in Guaraní attire in the early twentieth century.

Topics: Argentina, Uruguay, Paraguay

Readings:

- I. Hess 198-203 *Tango, the Body, and the Voice*
- II. Hess 145-148 *Identity Formation and Candombe*
- III. Hess 149-153 *Harp and the New Nation in Paraguay*

Week 4

We will discuss Brazil and the myth of racial democracy, current political contexts, and the history of co-optation of music by nationalist movements in Brazil. The importance of the recent program *Afronta* will also be discussed, it features interviews and performances of trans, Afro Brazilian musicians offering them visibility and an international platform. We will discuss the reception of women batucada groups that challenge gender biases and preconceptions about samba. We will discuss the practice of capoeira, and Afro Brazilian martial art that includes music and unique instruments like the berimbau. We will discuss the southward migration that resulted in the formation of favelas in Southern metropolises. We will also learn the basic steps of samba dancing.

Topics: Brazil

Readings:

- I. Hess 165-170 *Samba and Nationalism*
- II. Hess 186-192 *Social Dance in Latin America*
- III. Hess 193-197 *Capoeira*
- IV. Hess 249-254 *Song of the Favelas*

Week 5

This week we will discuss Afro Cuban spiritual/musical practices of batá drums and bembé, and the idea of syncretism. The traditions of consecrating and gendering instruments are an important aspect of the Cuban drum. Perceptions of Cuba from United States perspectives, particularly promoted after the revolution, will be discussed. Clave will be performed by the class to feel this central element of traditional Cuban music.

Topics: Cuba

Readings:

- I. Hess 95-98 *Religious Practices in Latin America*
- II. Hess 99-106 *Santería, Slavery, and Syncretism in Cuba*
- III. Hess 237-246 *Protest and Guantánamera*

Week 6

This week we will discuss Puerto Rico and its relationship with the United States, especially concerning musicians that were part of the Puerto Rican community in and around New York

City. We will also address indigenous activism related to the Taino community and the significance of Taino references in popular music. We will learn to dance bomba! Perceptions of social dances like bomba, plena, and danza and their role in classism will relate to the dance lesson. We will discuss the propagandizing of musical forms in the Dominican Republic and its impact on the transmission and circulation of music. Intergenerational collaborations of bachata musicians will provide the topic of traditionalism, ageism, for our discussion.

Topics: Puerto Rico, Dominican Republic

Readings:

- I. Hess 157-161 *Plena and Puerto Rican Identity*
- II. Hess 315-318 *Bachata and Transnationalism*

Week 7

We will discuss technologies of resistance that impacted music in the Caribbean. The focus on English-speaking “Latin America” addresses questions of language, cultural matrices, and colonial histories relevance to the idea of Latin America. Language is a technology, as are oil tanks, radio waves, and amplification; all of which are relevant to musical formations in Jamaica, and Trinidad and Tobago. The international superstardom of Bob Marley, Rastafarianism, and decoloniality are central themes of the discussion. Sister Carol, the advent of hip-hop, and the international migration of Caribbean communities are also central to the topic.

Topics: Jamaica, Trinidad

Readings:

- I. Brill, *Chapter 7: The English Caribbean* (247-276)

Week 8

This week we will discuss topics of the French Caribbean with a focus on Afro Caribbean musical and religious practices. Topics like the marronage, Haitian Liberation, the 1902 volcano eruption in Martinique and other events that impacted the communities of the French Antilles.

Topics: Haiti, Martinique, Guadeloupe

Readings:

- I. Brill, *Chapter 8: The French Caribbean* (288-306)

Week 9, 10

Themes that pervade transnational musical practices of Latin America; the agrarian versus the urban, primitive versus modern, as in cumbia, joropo, and musica llanera are central to the week’s discussions. The influence of migration on musicians’ identities and musical practices is a discussion that we will address, and its history of narrowing and simplifying the expression of musicians in their marketing, both nationally and internationally.

Topics: Colombia, Venezuela

Readings:

- I. Hess 212-215 *Vals Venezolano and Guitar*
- II. Hess 216-219 *Racial Stereotyping, Eroticism, and Cumbia*
- III. Hess 138-141 *Vallenata and La Costa*

Week 11, 12

We will discuss the process of decolonization of Latin America by analyzing the introduction of American elements into erudite music. We will discuss a network of 19th century non-white musicians and composers that challenged the predominance of Western European traditions. We will discuss indigenous cosmologies and research musical traditions by indigenous communities

designated intangible cultural heritage by UNESCO. We will discuss the relevance of validation by a Western organization and its implications. We will discuss the political position of nueva cancion artists and the result of Afro Latino community's resourcefulness in the sounds and textures of Afro Peruvian music.

Topics: Peru, Chile, Bolivia

Readings:

- I. Hess 208-212 *Cueca and the Body*
- II. Hess 88-91 *Indigenous Cosmologies in Latin America*
- III. Hess 111-113 *Animal Veneration in Peru*
- IV. Hess 254-258 *Protest and Nueva Cancion*

Week 13 Thanksgiving

Week 14

We will discuss the ethnogenesis of the transnational Garifuna community and punta music. We will discuss traditions of drum making and marimba and the treatment of these topics in the week's readings. Festivals which include music and reenactments of the establishment of Garifuna community in Central America will be discussed relating community formation.

Topics: Guatemala Honduras, Belize, Costa Rica, Nicaragua

- I. Hess 153-156 *Marimba and Race*
- II. Brill 157-165 *Garifuna and Punta Rock*

Week 15

We will discuss indigenous cultural practices like the Yaqui deer dance, their relevance to community, and their survival. The influence of cultural memory in music on communities in both lyrical and sonic textures will be discussed. We will look at representations of death in music and its cultural understandings, concerning Dia de Los Muertos. We will discuss border music, particularly corrido, and its relevance to current policies and contention on migration. We will also discuss the production, manufacture, transmission, and circulation of music in its relation to depictions of processing in a video.

Topics: Mexico

Readings:

- I. Hess 203-207 *Yaqui Deer Dance*
- II. Hess 220-224 *Son Jarocho and the Body*
- III. Hess 247-249 *Memory and the Corrido*

wk 3 prsnt 4

4-6

5-4

6-4

7-4

8-4

9-5

10-5

11-5

12-5

14-4

