MUH 6549: SEMINAR IN BRAZILIAN MUSIC (Spring 2017) SYLLABUS

Instructor: Larry Crook
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Office/Hours: 301 AUD/Mon 5th period and by appointment

OBJECTIVES AND BASIC ORIENTATION
This course explores historical, aesthetic, and social dimensions of Brazilian music making. We will emphasize major trends in folk and popular music as well as selected examples of art music. I will present specific case studies from my own field research conducted over the last 30 years in Brazil. Class periods will comprise lectures, guest presentations, demonstrations, class discussion of assigned reading and listening, and focused listening and viewing of recorded media. Please show up to class on time and prepared to discuss the assigned topic. Your willingness to express informed opinions about material covered in the readings is both valued and required in this class. Class handouts will list the schedule of course topics together with basic reading and listening assignments. Regular class attendance is required. Missing more than three hours of class time may result in a lowering of your grade. Missed class-work must be made up.

TEXT PURCHASES/READING
You must purchase two texts for this class:

Additional Reading (book chapters, journal articles, etc.) and listening materials (mainly CDs) will be available through Canvas Course Website.

REQUIREMENTS
Students are required to 1) complete reading and listening assignments prior to class; 2) prepare and present reports to class on topics as assigned by the instructor; 3) research and write a 5-7 page paper; 4) take two tests (mid-term and final); and 4) attend class regularly. Students who miss class for reasons other than medical emergencies must notify the instructor at least one week prior to the absence. Classes missed must be made up through work assigned by the instructor. Unexcused absences will be detrimental to your final course grade.

GRADING
Grades are based on the following points:
Midterm/Final Exam 50%
Class Report(s) 20%
Class Paper 20%
Class Participation 10%
Total 100%
Grading Scale:

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Mid-Term and Final Exams

Exams will feature short answer, essay, and identification components. The mid-term exam is planned for February 23, 2017 and the Final Exam will be a take-home exam given out on the last day of classes (April 18 and due April 21 by 5 pm).

CLASS PAPER

Term paper (5-7 pages double-spaced plus bibliography) on a Brazilian music topic approved by the instructor. Due date: March 30, 2017.

ACADEMIC HONESTY/DISHONESTY

As a result of completing the registration form at the University of Florida, every student has signed the following statement: "I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion for the University." The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. See UF guidelines for academic honesty: http://www.dso.ufl.edu/judicial/procedures/honestybrosheet.php.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

For students with disabilities—to request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD)

PRELIMINARY SCHEDULE OF CLASS TOPICS

(Subject to Change)

Overview of Brazilian Musical Cultures (Jan 5/10)

Reading

- Crook Text. *Focus: Music of Northeast Brazil*: Chapters One and Two (pp. 1-59).
- McGowan Text. *The Brazilian Sound*: “Introduction” and Chapter One (pp. 1-17).

Options for Further Reading

Music of Amazonian Tropical-Forest (Jan 12/17)

Reading

Options for Further Reading

African Heritage in Brazilian Music (Jan 19/24/26)

Reading
- Crook Text: Chapter Three (pp. 63-105).

Options for Further Reading

Music and Black Consciousness in Brazil (Jan 31/Feb 2)

Reading
- Crook Text, Chapter Seven: “Reinventing Africa and Remixing Hybridity: Blocos Afros and Mangue Beat,” (pp. 207-241).

Options for Further Reading


### Luso-Iberian Heritage in Brazilian Music (Feb 7/9)

**Reading**

- Crook Text: Chapter Six (pp. 177-205)

**Options for Further Reading**


### Nationalizing Northeastern Popular Music (Feb 14/16)

**Reading**

- Crook: Chapter Five: “Inventing Northeastern Popular Music for the Nation” (pp. 149-174).
- McGowan Text Chapter 7 (pp. 147-170)

**Options for Further Reading**

- Murphy, John. 2000. “Self-Discovery in Brazilian Popular Music.” In Charles Perrone and Christopher Dunn (eds.) *Brazilian Popular Music and Globalization* (pp. 233-244).

### Review for Mid-Term Exam (Feb 21)

### Mid-Term Exam (Feb 23)

### Villa-Lobos and Nationalism in 20th-Century Brazilian Art Music (Feb 28/Mar 2)

**Reading**


**Options for Further Reading**


### Spring Break (Mar 4-11)
Urban Samba (Mar 14/16)

**Reading**

**Options for Further Reading**

Choro (Mar 21/23)

**Reading**

TBA: (Mar 28/30)

Class Paper Due on Friday, March 31

Bossa Nova and Brazilian Jazz (Mar 28/30)

**Reading**
- McGowan Text. Chapters 3 and 8 (pp. 57-78 and 171-201).

**Options for Further Reading**

Música Popular Brasileira MPB (Apr 4/6)

**Reading**
- McGowan Text. Chapters 4-5 (pp. 79-124).

**Options for Further Reading**

**TBA (Apr 11/13)**

**April 18: Final Exam (take-home) Due: April 21 at 5 pm.**