

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:

- Crook, Larry. 2009. *Focus: Music of Northeast Brazil* (Second Edition). New York and London: Routledge.
- McGowan, Chris and Ricardo Pessanha. 2009. *The Brazilian Sound* (Revised and Expanded Edition). Philadelphia: Temple University Press.

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:

A	94%	B-	80%	D+	67%
A-	90%	C+	77%	D	63%
B+	87%	C	73%	D-	60%
B	83%	C-	70%	E	0-59%

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/honestybrochure.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

- Béhague, Gerard. 2000. "Brazil." In *New Grove II* (Vol. 4) pp. 268-296 (OXFORD MUSIC ONLINE).
Garland Encyclopedia of World Music (Vol 2) pp. 300-355.
- Murphy, John. 2006. *Music in Brazil*. New York: Oxford University Press.
- Reily, Suzel. 2000. "Introduction: Brazilian Musics, Brazilian Identities." *British Journal of Ethnomusicology* 9(1): 1-10.

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

Reading

- Seeger, Anthony. 1988. "The Tropical Forest Region." In the *Garland Encyclopedia of World Music* (Vol. 2—South America . . .) pp. 123-136.
- Seeger, Anthony. 1979. "What Can We Learn When They Sing? Vocal Genres of the Suyá Indians of Central Brazil." *Ethnomusicology* 23(3): 373-394.

Options for Further Reading

- Fuks, Victor. 1988. "Music, Dance, and Beer in an Amazonian Indian Community." *Latin American Music Review* 9(2): 151-186.
- Travassos, Elizabeth. 2004. "Brazil's Indigenous Universe (to ca. 1990)" in M. Kuss (ed.) *Music in Latin America Vol. 1* (pp. 49-75). Austin: University of Texas Press.
- Seeger, Anthony. 2004 [1987]. *Why Suyá Sing: A Musical Anthropology of an Amazonian People*. Urbana and Chicago: University of Illinois Press.

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

Reading

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

Options for Further Reading

- Béhague, Gerard. 1984. "Patterns of *Candomblé* Music Performance: An Afro-Brazilian Religious Setting" in G. Béhague (ed.) *Performance Practice: Ethnomusicological Perspectives* (pp. 222-254).
- Behague, Gerard. 2006. Regional and National Trends in Afro-Brazilian Religious Musics: A Case of Cultural Pluralism. *Latin American Music Review* 27(1): 91-103.
- Dossar, Kenneth, 1988. "Capoeira Angola: An Ancestral Connection?" *American Visions*, 3(4):38-41.
- Fryer, Peter. 2000. *Rhythms of Resistance: African Musical Heritage in Brazil*. Middletown, CT: Wesleyan University Press.
- Matthias Röhrig Assunção. *Capoeira: The History of an Afro-Brazilian Martial Art*. New York: Routledge.
- Lowell, Lewis. 1992. *Ring of Liberation: Deceptive Discourse in Brazilian Capoeira*. Chicago and London: The University of Chicago Press
- Matory, J. Lorand. 1999. "The English Professors of Brazil: On the Diasporic Roots of the Yoruba Nation." *Comparative Studies in Society and History* 41(1): 72-103.

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

- Crook, Larry. 1993. Black Consciousness, Samba-Reggae, and the Re-Africanization of Bahian Carnival Music in Brazil." *The World of Music* 35(2): 90-108.

- Sansone, Livio. 1995. "The Localization of Global Funk in Bahia and in Rio. In C. Perrone and C. Dunn (eds.) *Brazilian Popular Music and Globalization* (pp. 136-160).
- Armstrong, Piers. 1995. "Songs of Olodum: Ethnicity, Activism, and Art in a Globalized Carnival Community. In C. Perrone and C. Dunn (eds.) *Brazilian Popular Music and Globalization* (pp. 177-191).

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

Reading

- Crook Text: Chapter Six (pp. 177-205)
- Reily, Suzel Ana. 1992. "Música Sertaneja and Migrant Identity." *Popular Music* 11(3): 337-358.

Options for Further Reading

- Murphy, John. 1997. "The 'Rabeca' and Its Music, Old and New, In Pernambuco, Brazil." *Latin American Music Review* 18(2): 147-172.
- Reily, Suzel Ana. 2002. *Voices of the Magi: Enchanted Journeys in Southeast Brazil*. Chicago and London: University of Chicago Press.
- Travassos, Elizabeth. 2000. "Ethics in the Sung Duels of North-Eastern Brazil: Collective Memory and Contemporary Practice." *British Journal of Ethnomusicology* 9(1): 61-94.

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

- Béhague, Gerard. 1979. *Music in Latin America: An Introduction* (pp. 182-212)

Options for Further Reading

- Béhague, Gerard. 1994. "National Style Versus Musical Nationalism: Villa-Lobos's Eclecticism," in G. Behague, *Heitor Villa-Lobos: The Search for Brazil's Musical Soul*, pp. 145-155. Austin: ILAS/University of Texas.

Spring Break (Mar 4-11)

Urban Samba (Mar 14/16)**Reading**

- McGowan Text. Chapter 2 (pages 21-53).

Options for Further Reading

- McCann, Bryan. 2004. *Hello, Hello Brazil. Popular Music in the Making of Modern Brazil*. Durham & London: Duke University Press. Chapter 2 “Samba and National Identity,” pp. 41-95.
- Vianna, Hermano. 1999. *The Mystery of Samba: Popular Music and National Identity in Brazil*.

Choro (Mar 21/23)**Reading**

- Livingston-Isenhour, Tamara Elena and Thomas George Caracas Garcia. 2005. “Introduction” In T Livingston-Isenhour and T. Garcia, *Choro: A Social History of a Brazilian Popular Music*, pp 1-16. Bloomington, IA: Indiana University Press.
- Reily, Suzel. 2001. “Hybridity and Segregation in the Guitar Cultures of Brazil.” In Andy Benett and Kevin Dawe (eds.) *Guitar Cultures*, pp. 157-177. Oxford and New York: Berg.

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).
- Reily, Suzel Ana. 1996. “Tom Jobim and the Bossa Nova Era.” *Popular Music* 15 (1): 1-16.

Options for Further Reading

- Béhague, Gerard. 1973. “Bossa and Bossas: Recent Changes in Brazilian Urban Popular Music.” *Ethnomusicology* 17(2): 209-233.
- McCann, Bryan. 2007. “Blues and Samba: Another Side of Boss Nova History.” *Luso-Brazilian Review* 44(2): 21-49.

Música Popular Brasileira MPB (Apr 4/6)**Reading**

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

Options for Further Reading

- Dunn, Christopher. 2000. “Tropicália, Counterculture, and the Diasporic Imagination in Brazil.” In C. Perrone and C. Dunn (eds.) *Brazilian Popular Music and Globalization* (pp. 72-95).
- Dunn, Christopher. 2001. *Brutality Garden: Tropicália and the Emergence of a Brazilian Counterculture*. Chapel Hill and London: The University of North Carolina Press.

- Moehn, Frederick. 2012. *Contemporary Carioca: Technologies of Mixing in a Brazilian Music Scene*. Durham and London: Duke University Press.
- Perrone, Charles. 1989. *Masters of Contemporary Brazilian Song: MPB, 1965-1985*. Austin: University of Texas Press.

TBA (Apr 11/13)

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