

MUH 6549: SEMINAR IN BRAZILIAN MUSIC (Spring 2019) SYLLABUS

Instructor: Larry Crook

Phone/Email: 273-3171/ lcrook@ufl.edu

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 also 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 the material covered in the readings is both valued and required in this class. Class handouts will update the schedule of course topics and 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. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

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.
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Additional Reading (book chapters, journal articles, etc.) and listening materials (mainly CDs) will be available through Course ELearning 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 Project	20%
<u>Class Participation</u>	<u>10%</u>
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%

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

MID-TERM and FINAL EXAM

Exams will feature short answer, essay, and identification components. The mid-term exam is planned for February 21, 2019 and the Final Exam will be a take-home exam given out on the last day of classes (April 23) and due April 29 by 5 pm.

CLASS PROJECT

Class project (5-7 page paper double-spaced plus bibliography) on a Brazilian music topic approved by the instructor. Due date: March 21, 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

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

PRELIMINARY SCHEDULE OF CLASS TOPICS (Subject to Change)

Overview of Brazilian Musical Cultures (Jan 8/10)

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 15/17)

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 22/24/29)

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 5)

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 7/12)

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 14/19/21)

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 Prep (Feb 26) and Mid-Term Exam (Feb 28)

Spring Break (Mar 2-10)

Urban Samba (Mar 12/14)

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 and Brazilian Guitar (Mar 19/21/28)

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.

Bossa Nova and Brazilian Jazz (April 2/4)

Reading

- McGowan Text. Chapters 3 /8 (pp. 57-78/171-201).
- 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.

Class Projects Due April 9

Música Popular Brasileira MPB (Apr 9/11)

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.

Selected Class Project Presentations (Apr 16/18/23)

Reading

- Crook Text. Chapter 4 (pp. 107-148).

April 23: Final Exam (take-home) Due: April 29 at 5 pm.