

**Northern Arizona University/College of Arts & Letters**  
**Department of History**  
**History 480 Section 001**  
**Spring 2015**

**MUSIC AND RACE IN LATIN AMERICA**

TuTh 12:45PM – 2:00PM

Liberal Arts 216

Office hours: LA 320 Mon. and Wed. 2-4

Professor Norah Andrews

Email: [Norah.Andrews@nau.edu](mailto:Norah.Andrews@nau.edu)

Twitter: @NorahLAndrews

This course traces the ways in which people have deployed, defined, or deemphasized race through music in Latin America. Paying attention to processes of migration and exchange, we will compare the influences of musics with roots in Africa, the Americas, Asia, and Europe on present and past understandings of race in the region. The course concentrates on the formation of ideas about race and blackness, following these concepts as they developed alongside and in contrast to musical cultures of and popular ideas about other racial groups. We will interrogate the connections between race, color, class, and music, and how they, in concert, have produced social meaning.

#### STRUCTURE

Classes will consist of discussion of assigned materials, examining visual sources, listening to sound recordings, and viewing selections from films. Students should complete the assigned reading for the week as a whole. The final week includes group presentations of final projects.

#### DIGITAL HUMANITIES

This course uses tools from the field of digital humanities to encourage collaboration in and outside the classroom. In small groups, students will use free, digital tools to share their ideas with the class.

#### ASSIGNMENTS

- **Archive review** of 5-7 pages. Choose an archive to explore that houses sound recordings, musical scores, instruments, equipment, etc. Describe the history of the archive, its strengths and weaknesses of the archive, and how a person could use the resources available. Due 2/10.
- **Podcast of 10 minutes**. This project should weigh the effects of race on musical expression in a region of your choice. Incorporate recorded materials into your discussion. (Treat this assignment as you would a written one, because ten minutes is a lot of information!). Due 3/24.
- **Lead discussion**. Each student or pair of students will choose one class meeting to lead the discussion. This includes taking questions from the discussion board as well as providing other ideas to guide the conversation.
- **Online exhibit**. The project will be carried out using an open-source publishing tool to present exhibits that contextualize digital sources (sound, images, video, etc.) using course readings and other scholarly publications. You may incorporate your podcast into this assignment as well, without using identical text. DUE 2:30 PM. MAY 5.

#### GRADING

Participation: 20%

Leading seminar: 10%

Archive review: 20%

Podcast: 20%

Online Exhibit: 30%

## REQUIRED TEXTS

- Peter Manuel, *East Indian Music in the West Indies: Tâñ-Singing, Chutney, and the Making of Indo-Caribbean Culture* (Temple, 2000)
- Bryan McCann, *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil* (Duke, 2004)
- Zoila Mendoza, *Creating Our Own: Folklore, Performance, and Identity in Cuzco, Peru* (Duke, 2008)
- Catherine Ragland, *Música Norteña: Mexican Migrants Creating a Nation between Nations* (Temple, 2009)
- Peter Wade, *Music, Race, and Nation: Música Tropical in Colombia* (Chicago, 2000)

## COURSE SCHEDULE

### I. Defining Power, Music, and Race

#### Week 1 *Musical Power and Colonial Resistance*

Jan 13

- Primary document, "Dance of the people: The chuchumbé (Mexico, 1766)" in Richard E. Boyer and Geoffrey Spurling, *Colonial Lives: Documents on Latin American History, 1550-1850* (Oxford, 2000)

Jan 15

- Micaela Díaz-Sánchez and Alexandro D. Hernández, "The Son Jarocho as Afro-Mexican Resistance Music," *Journal of Pan African Studies* Vol. 6, No. 1 (2013): 187-209

#### Week 2 *Music and Sociability*

Jan 20

- Thomas Turino, *Music as Social Life: The Politics of Participation* (University of Chicago Press, 2008) "Introduction: Why Music Matters"

Jan 22

- James S. Griffith, "Waila: The Social Dance of the Tohono," in *Musics of Multicultural America: A Study of Twelve Communities* Lornell, Kip, Anne K. Rasmussen eds. (New York: Schirmer Books, 1997) pp 187-297.
- In class, San Xavier Fiddle Band, "Never Alone," in *Wood that Sings: Indian fiddle music of the Americas*, National Museum of the American Indian, 1997, compact disc

#### Week 3 *Blackness and Race in Latin America*

Jan 27

- James H. Sweet, "The Iberian Roots of American Racist Thought," *The William and Mary Quarterly*, Vol. 54, No. 1 (Jan., 1997), pp. 143-166

Jan 29

- Howard Winant, "Race and Race Theory," *Annual Review of Sociology*, Vol. 26, (2000), pp. 169-185

### II. Music and Nation-building

#### Week 4 *Caribbean Environments*

Feb 3

- Close reading of lyrics from Sparrow and Emory Cook, *First Flight: Early Calypsos from the Emory Cook Collection*, Smithsonian Folkways, 2005, compact disc.
- Jocelyne Guilbault, *Governing Sound: The Cultural Politics of Trinidad's Carnival Musics* (Chicago, 2007) Chapters 1 and 2.

Feb 5

-Finish discussion of Guilbault

**Week 5            *Broadcasting Race*            ARCHIVE REVIEW DUE**

Feb 10

- Bryan McCann, *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil* (Duke, 2004)  
- Discoteca Publica Municipal de São Paulo (1937-38), *The Discoteca Collection*, Salem, MA: Rykodisc, 1997, compact disc.

Feb 12

- Discuss Marcel Camus, *Orfeu Negro*, GAGA Communications, 1959

**Week 6            *Modernity through Music***

Feb 17

- Finish discussion of McCann and Camus

Feb 19

- Alejandro Madrid, "The Sounds of the Nation: Visions of Modernity and Tradition in Mexico's First National Congress of Music," *Hispanic American Historical Review* 86, no. 4: 681-706.  
- Score and recording of Manuel M. Ponce, *Balada Mexicana* (1923)

**III.      From the Margins to the Center**

**Week 7            *Making Black Music National Music***

Feb 24

- Peter Wade, *Music, Race, and Nation: Música Tropical in Colombia* (Chicago, 2000)  
- Silvio Brito, Isaac Carrillo, Riquelme Carrillo, Fabián Corrales, Ivo Díaz, Reynaldo Díaz, Omar Geles, and Orangel Maestre. *¡Ayombe!: The Heart of Colombia's Música Vallenata*. Washington, DC: Smithsonian Folkways Recordings, 2008, compact disc.

Feb 26

- Discuss Wade

**Week 8            *Afro-Creole Aesthetics***

Mar 3

- Live performance by the professor of Xavier Montsalvatge's *Cinco canciones negras* (1945). Meet in Ashurst auditorium. Scores to be distributed.

Mar 5

- Robin Moore, "Afro-Cuban Folklore in a Raceless Society" in *Music and Revolution: Cultural Change in Socialist Cuba*, (University of California Press, 2006), 170-196  
- Lydia Cabrera and Josefina Tarafa. *Matanzas, Cuba, Ca. 1957: Afro-Cuban Sacred Music from the Countryside*. Washington, DC: Smithsonian Folkways Recordings, 2001, compact disc.

**Week 9            *East Indian West Indians***

Mar 10

- Peter Manuel, *East Indian Music in the West Indies: Tán-Singing, Chutney, and the Making of Indo-Caribbean Culture* (Temple, 2000)

Mar 12

- In class, Karen Martinez, *Chutney in Yuh Soca: A Multicultural Mix*, Filmmakers Library, 1993

**Week 10**      *Spring Vacation*

**IV. Music, Space, and Ownership**

**Week 11**      *U.S.-Mexico Borderlands*      PODCAST DUE

Mar 24

- Catherine Ragland, *Música Norteña: Mexican Migrants Creating a Nation between Nations* (Temple, 2009)

Mar 26

- Discuss Ragland

- “Corridos sin fronteras” digital repository (<http://www.corridos.org/>)

**Week 12**      *The Politics of the Folkloric*

Mar 31

- Zoila Mendoza, *Creating Our Own: Folklore, Performance, and Identity in Cuzco, Peru* (Duke, 2008)

- Julio Benavente Diaz, “Perou: charango et chants du Cuzco” (Paris: Oscora, 1988)

Apr 2

- Discuss Mendoza

**Week 13**      *Sacred and Profane Voices?*

Apr 7

- John Burdick, “The Singing Voice and Racial Politics on the Brazilian Evangelical Music Scene.” *Latin American Music Review* Vol. 30 no. 1 (2009): 25-55

- Robson Nascimento, *O melhor de Robson Nascimento*, Aliança Produções, 2005, compact disc.

- In class, selections from Apocalipse 16, *Arrependa-se, 7 Taças*, 1998, compact disc.

Apr 9

- Leo Justi’s “Heavy Baile” mixtape from summer 2014 online at

<http://www.soundsandcolours.com/articles/brazil/leo-justis-heavy-baile-mixtape/>

- Begin in class, Diplo, *Favela on Blast*, Mad Decent in co-production with Bananeira Filmes, 2008, online at <<http://vimeo.com/53370353>>

**Week 14**      *Rise of Salsa*      FINAL PROJECTS DUE

Apr 14

- Begin in class, Jeremy Marre, “The Salsa Revolution,” episode 2 in *Latin Music USA*, Films Media Group, 2009. Online media.

Apr 16

- Deborah Pacini Hernandez, *Oye Como Va!: Hybridity and Identity in Latino Popular Music* (Temple, 2010), Ch. 5, pp. 77-105.

**Week 15**      *Reggaetón: Love it or Leave it*      DISCUSS FINAL PROJECTS

Apr 21

- “Poetry of Filth: The (Post) Reggaetonic Lyrics of Calle 13” by Frances Negrón-Muntaner; and “From Música Negra to Reggaeton Latino: The Cultural Politics of Nation, Migration, and Commercialization” by Wayne Marshall in Raquel Z. Rivera, Wayne Marshall, Deborah Pacini Hernandez eds. *Reggaeton* (Duke, 2009)

- Tego Calderón, “Métele Sazón” from *Más Flow*, Flow Music, 2003, compact disc.
- Calle 13, “Tango del pecado” from *Residente o Visitante*, Sony BMG, 2007, compact disc.

Apr 23

- Final presentations

**Week 16**      *Hip Hop and Latinidad*      DISCUSS FINAL PROJECTS

Apr 28

- “Ghettocentricity, Blackness, and Pan-Latinidad” by Raquel Z. Rivera; “Chicano Rap Roots: Afro-Mexico and Black-Brown Cultural Exchange” by Pancho McFarland in Miriam Jiménez Román and Juan Flores, eds. *The Afro-Latin@ Reader: History and Culture in the United States* (Duke, 2010)
- Kid Frost, *Smile Now, Die Later*, Ruthless/Relativity, 1995, compact disc
- Cypress Hill, *Cypress Hill*, Ruffhouse/Columbia, 1991, compact disc

Apr 30

- Final presentations

FINAL PROJECTS DUE 2:30 PM. MAY 5