

# General Education Course Proposal

Proposed Course: Mus 170A 17A No. Music of the Americas: Latin America Units 3  
Prefix Title

Department: Music School: Arts & Humanities

**GE Category (Indicate one category only):**

Foundation: A1\_\_\_; A2\_\_\_; A3\_\_\_; B4\_\_\_  
Breadth: B1\_\_\_; B2\_\_\_; C1\_\_\_; C2\_\_\_; D\_\_\_; E\_\_\_  
Integration: B\_\_\_; CX; D\_\_\_; International/Multicultural\_\_\_

Existing Course\_\_\_; Revised Course\_\_\_; New Course X

Course Included in Current GE Program\_\_\_

New courses require the Undergraduate Course Proposal form in addition to this form.

Revised courses require the Undergraduate Course Change Request in addition to this form.

**Proposed catalog description:** Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

Examination of representative styles and genres of music of Latin America, with special emphasis on social contexts and on the relationship between elite and popular traditions as shaped by social, political and economic institutions.

Enrollment limit per section: 50

Expected number of sections per semester – Year 1 1; Year 3 1 or 2

**Attachments:**

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

**Approval for Inclusion in General Education**

[Signature] 4/17/98  
Department Chair Date

[Signature] 4/29/98  
School Curriculum Committee Date

[Signature] 10/22/99  
School Dean Date

[Signature] 10/22/99  
General Education Subcommittee Date

[Signature] 10/22/99  
Associate Provost Date

**ATTACHMENT #2:**  
**Statement of Elements Common to all Sections**

While Mus 170 consists of two separate courses covering two different continents, there are enough commonalities between musical developments in Latin and North America (the United States) to justify a single title—"Music of the Americas." More than that, the two sections of Mus 170 employ the same theories and methodologies, drawn from musicology and ethnomusicology (the anthropology of music, or the study of music as culture) and thus may justifiably be considered "two courses in the form of a pair." Based on content and theoretical affinities, Mus 170A and B are proposed as interchangeable—students may take one or the other to fulfill upper-division GE requirements. The following elements are common to both courses; they are listed here in reference to Music 170A, Music of the Americas: Latin America.

### **I. Course Goals**

Every section of Mus 170A will promote the following goals:

1. To explore representative types of Latin American music in their social contexts;
2. to explore concepts of elite and vernacular music in Latin America and to elucidate the complex interrelationship between folk-popular and cultivated repertoires;
3. to instill an intellectual and emotional appreciation for both cultivated and popular musical styles and, especially, for styles that synthesize the different aesthetic values associated with each and to explore the ideological values "folk-popular" and "cultivated" encode.
4. To develop a general appreciation for the interrelationship between music and its sociocultural context;
5. To instill an appreciation for a diverse range of music-cultures.

### **II. Course Content—Themes and Topics**

All sections of Mus 170A will include the following themes and topics as part of their content:

1. the relationship between music and the social order;
1. Foundations of musical life in Latin America;
2. Concepts of cultivated and folk-popular music in Latin America;
3. Interrelationship among the arts (music, literature, the visual arts) and influences from major artistic-intellectual currents (Classicism, neo-Classicism, Romanticism, Impressionism, etc.)
4. Exploration and discussion of primary musical works and their composers (when known), as well as artistic, economic and ideological forces shaping such works;
5. The coherent certain musical corpuses (e.g., Romanticism, neo-Classicism; Afro-Caribbean popular) and their relationship to broader artistic, intellectual, economic and ideological forces;
6. Intercultural influences and diversity of resulting musical styles;

### **III. Required Student Activities**

The following are required student activities; they form the basis for individual grading:

1. regular attendance—a percentage of the grade may be based on this;
2. class discussion; timely reading of assigned texts;
3. quizzes given to evaluate students' mastery of readings and lectures and to encourage they remain current on reading assignments;
4. at least two major exams;
5. a written research project based on standard scholarly methods;
6. an oral presentation of research project.

### **IV. Grading Policy**

Grading policy is considered to be the prerogative of the instructor. However, this policy will be coordinated with required student activities. A large share of the grade will be earned on the basis of performance on the major exams and the research project. Each syllabus will explicitly reflect the instructor's grading policy, with specific details as to the weight of each assignment vis-a-vis the total grade for the class. (See the model syllabus for details.)

### **V. Representative Texts**

The policy on texts is left to the discretion of the instructor. However, the texts should be reflective of the general principles underlying the approach advocated here, that is, these texts should approach the study of music in the Americas from a perspective that integrates musicological and sociocultural theories and methods. Examples of acceptable texts are included in the model syllabus.

### **VI. Approximate Schedule**

The schedule[s] for Mus 170A will depend on the individual instructor. However, the schedule should reflect the themes and topics as outlined under **Course Content**, with adequate time allowed for sufficient coverage of the materials earmarked for investigation. The model syllabi provide an accurate representation of what is a typical schedule.

### **VII. Special Costs**

There are no special costs attached to Mus 170A.

**ATTACHMENT #3:  
Model Syllabus, Mus 170A  
Music of the Americas: Latin America**

Mus 170A  
Music of the Americas: Latin America

Instructor  
Semester

### **Syllabus**

#### **Course Summary**

This course examines the music of the Latin America, with special emphasis on "cultivated" music and its relationship to folk-popular musics, as this relationship is influenced by social, ideological, political and economic crosscurrents that contribute to the development of the major musical styles. It is a historical survey whose intent is to explore major trends, currents and their development, as they interact with national, popular and regional influences. Beginning with a review of early musics, the most important styles will be studied--again, with an eye toward national or regional development. These trends include Romanticism, Impressionism, Nationalism, Neo-Classicism, etc. Particular emphasis will be placed on the ideology of musical nationalism as an alternative to European influence, and its complex synthesis of cultivated, folk and popular styles to create powerful individual and national identities. Finally, this course will introduce ethnomusicological principles into the study of cultivated music--that is, it explores the intricate connection between aesthetic norms and the materialist background (social, political, economic) that interacts in complex ways with those norms. In sum, this course is an interdisciplinary study of music as artistic culture.

#### **Course Goals**

1. To explore representative styles of Latin American music, particularly as they may be considered responses to the special problems of an era;
2. To evaluate concepts of elite and vernacular music in Latin America, particularly in the context of nationalism, and to elucidate the complex interrelationship between folk-popular and cultivated repertoires;
3. To instill an intellectual and emotional appreciation for both cultivated and popular musical styles and, especially, for styles that synthesize the different aesthetic values associated with cultivated and popular music;
4. To develop an understanding of the interrelationship between music and its sociocultural context;
5. To instill an appreciation for the broad diversity of musical styles and cultures.

#### **Schedule of Topics and Readings**

The course is organized around major themes (designated by roman numerals) and their specific topics, which are organized in weekly units. Following is the topical organization, including specific readings for

each week. Texts from which the readings are drawn are listed in a separate section below.

## **I. Introduction**

**Week 1:** Music of Latin America: An Overview

## **II. Transplanting of European Music**

[origins of modern Latin American music; understanding the complex interplay between music and intercultural contact]

**Week 2:** Religious Music of Latin America

Behague: Chap. 1: "Sacred Music in Spanish America"

**Week 3:** Early Secular Music

Behague: Chap. 2: "Secular Music in Spanish America"

## **III. The Nineteenth Century**

[rise of secular styles in L.Am; aesthetics of musical nationalism and emergence of national IDs]

**Week 4:** "The Operatic Nineteenth Century"

Stevenson: "The Operatic Nineteenth Century"

**Week 5:** Precursors of Nationalism

Behague: Chap. 4: "Nineteenth-Cent. Antecedents of Nationalism"

## **IV. The Roots of Nationalism**

[Interrelationship between popular and cultivated music; emphasis on the rise of a popular-music aesthetics]

**Week 6:** The Roots of Nationalism: Folk/Popular Music of Mexico

Geijerstam: "The Development of Mexican Genres" (pp. 9-35)

**Week 7:** The Roots of Nationalism (cont.)

Geijerstam: "The Development of Mexican Genres" (pp. 35-48);  
"Mariachi, Norteño..." (pp. 41-45)

**Week 8:** The Roots of Nationalism: Popular Music of the Caribbean

Manuel: "Introduction: The Caribbean Crucible"; "Cuba"

## **V. Nationalism in the Twentieth Century**

[Chávez, Villa-Lobos, Gnastera and the politics and aesthetics of musical nationalism; the synthesis of cultivated and

popular music; music and national identity]

**Week 9: Nationalism and Cultivated Music: Mexico**

Behague: Chap. 5: "The Twentieth Century: Mexico..."

Franco: "Back to the Roots: Cultural Nationalism"

**Week 10: Nationalism and Cultivated Music: Mexico (cont.)**

Behague: Chap. 7 "The Twentieth Century: Brazil..."

Franco: "Back to the Roots: The Indian, the Negro..."

**Week 11: Nationalism and Cultivated Music: South America**

Behague: "The Twentieth Century: Brazil and the River Plate"

**VI. Other Musical Developments**

[Cosmopolitanism vs. nationalism; Paz, Carrillo and the politics and aesthetics of "pure" music—serial, microtonal and atonal music; modernity, post-modernity and the demise of nationalism]

**Week 12: The 1910s and '20s**

Behague: "The 1910s and 1920s"

**Week 13: The 1930s and '40s**

Behague: "The 1930s and 1940s"

**Week 14: The Contemporary Period**

Behague: Chap. 10: "Counter-Currents since 1950"

**VII. Research Projects**

[Oral presentations of class research projects]

**Week 15: Research Projects**

**Grading**

You can earn 100 points in this class, your grade based on the percentage of the total points earned from the cumulative scores from all assignments. The scores and corresponding grades are as follows:

<u>Points</u>	<u>Grade</u>
90-100	A
79-89	B
68-78	C
57-67	D
Below 57	F

You earn the points for this class on the basis of the following required activities:

4 quizzes (5 points each; 20 points total)

Attendance & Discussion (10 points)

Regular attendance and participation are imperative for learning in this class. Regular attendance earns you an automatic 10 points. However, excessive absences will be penalized. More than 3 in a MWF class, 2 in a TTh class and 1 in a once-a-week class will result in the loss of points, at the rate of 2 points per absence, until the full 10 points are deducted. At the instructor's discretion, your active participation in class discussion may offset points lost due to excessive absences.

Mid-Term Exam (25 points)

Final Exam (25 points)

Research Project (20 points)

The research project consists of two parts—a written paper, at least 10 pages long, double-spaced type (approximately 4,000 words), and a class presentation at which you will give a summary of your research findings. You will select your own topic, as long as it is related to any aspect of Latin American music. Please consult with the instructor. You will approach your research project from the same critical perspective we use in class, that is, you should formulate and argument, or interpretive thesis, present your data, cite appropriate sources (at least four, drawn from scholarly journals or texts), and draw your conclusions based on the data. The final draft of the paper is due [date]. More information on the research project will be forthcoming.

### Required Reading Texts

Gerard, Behague. Music in Latin America: An Introduction

A course packet that includes the following:

Stevenson, Robert. "The Operatic Nineteenth Century" (from Music in Mexico)

Geijerstam, Claes. "The Development of Mexican Genres;" "Mariachi, Nortefio and Marimba Ensembles" (from Popular Music in Mexico)

Manuel, Peter. "Introduction: The Carribean Crucible;" "Cuba" (from Carribean Currents: Carribean Music from Rumba to Reggae)

Franco, Jean. "Back to the Roots: 1. Cultural Nationalism;" "Back to the Roots: 2. The Indian, the Negro and the Land" (from The Modern Culture of Latin America: Society and the Artist)

### Other Information

Your participation in this class is governed by the rules and regulations as stipulated in the California State University, Fresno Catalogue, as these rules and regulations apply to student conduct, to cheating and plagiarism, and other matters. Please consult your Catalogue.

Students with disabilities: Please consult with the instructor, so that arrangements can be made to accommodate your special needs.