Music and Globalization in 20th-Century Latin America

TR 10:30 to 11:50 / Kelly Hall, Room 114
LACS 26412 & 36412 / HIST 26116 / MUSI 33416

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This course introduces students to the history of the globalization of Latin America from the perspective of the history of the region’s musical practices in the 20th century. Lectures, group work, readings, and an individual paper will deal with the circulation of music across national and cultural boundaries. The course focuses on both famous and obliterated histories of folk, classical, and urban musical traditions, diasporic music styles, entertainment corporations, music markets and technology, state policies, music pedagogy, cinema, Latin American musicology, musical nationalism, and musical diplomacy. Each week we will listen and discuss musical pieces in class to enable an active dialogue between history and sound. Musical training is welcome but not necessary to take this class. The emphasis is on the late 19th and the 20th centuries, but issues of colonial, early post-colonial, and 21st-century music will also be considered.

“Musical practices” are approached here from the intersection of history, sociology and ethnomusicology, and are intended as material, economic, labor, public policy, aesthetic discourses, identity, and political forms. The course provides thus a historical framework to music students, and a consideration of music and musical sources to students in history and the social sciences.

The grade will consider class participation and a paper (10-15 pages) applying the readings and concepts discussed in class on a Latin American music-related object—a recording, music score, book, film, or any other commercial or artwork.

Up to five graduate students can take this course and work under specific guidelines.

Week 1 / Introduction: “Musical Practices,” “Latin America,” “Globalization”
Jan 5 – 7
Readings:
- Peter Sloterdijk, Globes. Spheres II: Macrospherology (Los Angeles: Semiotext(e), 2014), Introduction.
Week 2 / **Music Categories and Hemispheric Musical Crossings in the 19th-Century**
Jan 12 – 14

**Paper guidelines**

**Readings:**

**Optional readings:**

Week 3 / **Global and Local Dimensions of Music Business in the Early 20th Century**
Jan 19 – 21

**Readings:**

**Optional readings:**

Week 4 / **Modern Soundscapes and Racial Ideologies**
Jan 26 – 28

**Early draft paper presentations**

**Readings:**

**Optional readings:**

**Week 5 / National Sounds and Global Circulation: Tango**  
Feb 2: regular class  
*Feb 4: joint workshop with Prof. Dain Borges on 1930s music as historical source*  
Readings:  

Optional readings:  

**Week 6 / Musical Diasporas**  
Feb 9 – 11  
Readings:  

Optional readings:  

**Week 7 / The Mexican Musical Globalization**
Feb 16 – 18

Optional readings:

**Week 8 / Music and Revolution in the 1960s and 1970s**
Feb 23 – 25
**Advanced paper presentations**
Readings:

Optional reading:

**Week 9 / Musical Circulation at the turn of the 21st Century**
Mar 1 – 3
Readings:
- Néstor García Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity* (Minneapolis, Minn.: University of Minnesota Press, 1989), Chapters 1 and 2:
“From Utopias to the Market” and “Latin American Contradictions: Modernism Without Modernization.”

Optional readings:

**Week 10 / Conclusion: On Listening**

Mar 8

Optional reading:

Week 11: No class. Final paper due by Friday 18.