

Note: This is an abridged version of the syllabus used for MUS 507, fall 2002. Specific reading assignments are not listed as they vary depending on the emphasis in any given semester.

THE MUSIC OF BRAZIL: 1822-PRESENT

Course Description:

In the field of music, Brazil is known worldwide for the popular genres samba and bossa nova. These styles, however, represent only a portion of the incredibly varied and inspiring panorama of music-making in the country. This history seminar will cover the period beginning with Brazil's formal independence from Portugal in 1822 through the present with a special focus on two related problems: (a) the role of nation-building, nationalism, and national sentiment in Brazilian music history and (b) the question of modernization as it pertains to music-making. An understanding of the national as it pertains to music, it should be noted, implies consideration of the problems of internationalization, cosmopolitanism and, in recent years, globalization. Furthermore, in most postcolonial nations, these themes relate to questions of imitation versus originality, center versus periphery. We will thus frame our musical and historical analysis with an investigation into the ways in which global differences in economic and political power (and internal differences in class structures), may inform the trajectory of national music development. A corollary to this particular analytic focus is an emphasis on urban musical styles, although rural musics will be very important in this course to the extent that they are often evoked and employed in nationalist and modernist musical discourse in Brazil. We will study a mix of concert, popular and folkloric styles, along the way exploring how they are inter-related in Brazil. About three-quarters of the course will be devoted to the twentieth-century, as this is a period of intense modernization and development of "national" arts, and a period that is reasonably well documented.

Course Requirements:

Regular assignments include reading and listening exercises, and brief written commentaries on these assignments to help stimulate class discussion. The final project is a 20-page written paper examining one or more of our central themes and featuring solid bibliographical research. Interested students from departments other than music should see the professor before registering. Although there are still only a handful of good books on Brazilian music in English, we will have sufficient English-language sources for our objectives, so proficiency in Portuguese is not necessary.

Grading is based on the following percentages:

- Attendance and class participation—30%
- Homework assignments—30%
- Final project—40%

Course Materials:

Our source materials will include recorded and notated music, books, and journal articles. Listening examples and readings will be on reserve in the music library. A selection of books will be available for purchase in the bookstore.

Schedule:

Week 1—Sept. 9th: *Introduction to Brazil and its music; outline of the history; discussion of Colonial-era Brazilian music*

Sept. 16th: Yom Kippur, No Classes

Colonial, Imperial, and First Republic music of Portuguese-Brazilian elite society

Week 2—Sept. 17th: **Tuesday—Monday's class will be held today:** *Imperial Brazil; European influences; Carlos Gomes*

Week 3—Sept. 30th: *Mid- to late-nineteenth century—end of Empire, beginning of Republic; the lundu and the modinha; Camargo Guarnieri; Ernesto Nazareth; Chiquinha Gonzaga*

Week 4—Oct. 7th: *First Republic continued; Alexandre Levy; Alberto Nepomuceno; Early musical nationalism*

Brazilian Modernism

Week 5—Oct. 14th: *The "Modern Art Week" of 1922; Brazilian modernism; musical nationalism in full bloom; Mário de Andrade; Heitor Villa-Lobos*

Week 6—Oct. 21st: *Heitor Villa-Lobos continued; Contemporary Concert Music in Brazil*

Urban popular genres of the twentieth century

Week 7—Oct. 28th: *Choro*

Week 8—Nov. 4th: *Maxixe; early samba and its consecration as the "national" music; visiting discussant Philip Galinsky*

® **Samba percussion workshop with Dr. Philip Galinsky, Orchestra Room, 5-7 PM.**

Week 9—Nov. 11th: *Samba continued; major samba schools*

Week 10—Nov. 18th: *The rise of bossa nova & MPB; Protest Song*

Week 11—Nov. 25th: *Young Guard, Tropicalia, Mutantes,*

Week 12—Dec. 2nd: *The 1980s and 1990s in urban popular music; Brock; Samba-Funk, Mangue-Beat, etc.*

Week 13—Dec. 9th: *Bahian pop; Rap; Brazilian Popular Music and Globalization*

Dec. 16th: Final Projects due

Selected Bibliographical Sources:

Appleby, David P. 1983. *The Music of Brazil*. Austin, TX: University of Texas Press. (Out of Print)

- Behague, Gerard. 1971. *Beginnings of Musical Nationalism in Brazil* (Detroit Monographs in Musicology No. 1) Harmonie Park Press. (Out of Print)
- Behague, Gerard. 1994. *Heitor Villa-Lobos: The Search for Brazil's Musical Soul*. Austin: University of Texas Press. (Out of Print)
- Castro, Ruy. 2000 [1990]. *Bossa Nova: The Story of the Brazilian Music That Seduced the World*. Chicago, IL: A Cappella Books.
- Dunn, Christopher. 2001. *Brutality Garden: Tropicália and the Emergence of a Brazilian Counterculture*. University of North Carolina Press.
- Frank Harrison. 1973. *Time, Place and Music: An Anthology of Ethnomusicological Observation c. 1550 to c. 1880*. Amsterdam: Frits Knuf.
- Fryer, Peter. 2000. *Rhythms of Resistance: The African Musical Heritage of Brazil*. Wesleyan University Press.
- Levine, Robert and John J. Cricitti, eds. 1999. *The Brazil Reader: History, Culture, Politics*. Durham, NC: Duke University Press.
- McGowan, Chris and Ricardo Pessanha. 1998. *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil*. Philadelphia: Temple University Press.
- Perrone, C. and C. Dunn, eds., 2001. *Brazilian Popular Music and Globalization*. University Press of Florida
- Perrone, Charles. 1985. *Masters Of Contemporary Brazilian Song: MPB, 1965 – 1985*. Austin: University of Texas Press.
- Vianna, Hermano. 1999. *The Mystery of Samba: Popular Music and National Identity in Brazil*. Chapel Hill: University of North Carolina Press.