Denominación: Música, raza e historia (Seminario IMPARTIDO EN ESPAÑOL)
Nombre de docente o docentes: Robin Moore
Campo(s) de conocimiento: Etnomusicología, Musicología, Interpretación, Composición

<table>
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<tr>
<th>Carácter: Optativa</th>
<th>Horas</th>
<th>Horas por semana</th>
<th>Horas al semestre</th>
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<tr>
<td>Tipo: <strong>Teórico</strong> / teórico-práctico / práctico (Subrayar el pertinente)</td>
<td>Teoría: 30</td>
<td>Práctica: 18</td>
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<td>Modalidad: <strong>Seminario</strong> / Taller / Curso (Subrayar el pertinente)</td>
<td>Duración del programa: Semestral o impartido en el curso de (2) semanas</td>
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Descripción del seminario: Throughout the Americas and elsewhere, the expressive forms of African descendants and native peoples have proven central to the emergence of distinct regional, national, and subcultural identities. Case studies consider both ethnographically based literature and historical studies.

Objetivo general: This course explores existing literature related to music and race, primarily in the Western hemisphere, with the intent of providing a hemispheric perspective on the phenomenon of black music and issues surrounding it.

Consideraciones metodológicas y de evaluación:
Readings will consider theories of race and racialization; how black music has been analyzed in recent years; issues of historiography; and the extent to which the goals of ethnography and cultural history correspond or differ.

In order for the instructor to assess your understanding of weekly assignments, you are asked to write short assessments of them on a weekly basis and to post them to the discussion board section of Blackboard by the morning of the seminar (i.e., each Thursday morning). The posts need not be long; a paragraph (roughly 3-5 sentences) outlining your general reactions to an article’s overall content and its strengths, weaknesses, or other noteworthy characteristics will suffice. The summaries for each week are due on the morning of the seminar associated with those readings (10am).

The Individual Written Project
The individual written project may consist of (1) a synthesis of additional readings on a particular analytical paradigm and the ways it has been applied to musical study; (2) a comparison/evaluation two or three recent academic books on a topic of interest; or (3) individual research on any topic approved by the instructor. Suggested additional reading on theoretical topics has been listed at the end of the syllabus. Applicable topics may include: race theory and culture; hybridity and its relation to black music study; performance studies and race; the intersections of race and gender; or theories of history. Alternately, students may choose to write (4) a critical appraisal of the writings of an influential scholar of black music or a historiographer (Guthrie Ramsey, Samuel Floyd, Stuart Hall, E.P. Thompson, Marc Bloch, etc.), (5) to assess the state of research on a particular musical genre, composer, or composition, together with an annotated bibliography.

The individual written project should be approximately 15 pp. in length, double-spaced, with
Students will present their work to the class at the end of the semester.

Students must take care to conform to graduate levels of scholarship. They should clearly define the subject of their written work with an initial topic paragraph or paragraphs. If appropriate, they should emphasize the relationship between their own work and existing literature on the subject. They should carefully reference all ideas not their own throughout the paper, and include full bibliographic references at the end.

### Índice temático

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<tr>
<th>Unidad</th>
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<td>Teóricas</td>
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<tr>
<td><strong>Theories of race and blackness</strong></td>
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<tr>
<td><strong>Subjects to be addressed</strong>—Readings from sociology and cultural studies help define notions of race, ethnicity, and blackness, and to frame them historically.</td>
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<tr>
<td><strong>Topics for discussion</strong>—How might notions of racial projects and formations further an analysis of music? How do Omi and Winant suggest that culture and social structure intersect in (re)producing racialized realities? How does this intersection manifest itself in practical terms?</td>
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<td><strong>Black music historiography</strong></td>
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<td><strong>Subjects to be addressed</strong>—Week 3 examines readings by various authors who have either provided an overview of black music historiography, have attempted to define black music as an area of study, or have represented the black musical subject in particular ways.</td>
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<td><strong>Topics for discussion</strong>—How do notions of black music and black music scholarship coincide or diverge in the assigned readings? What do the authors consider their most defining elements? To what extent is black music considered the exclusive purview of the black community?</td>
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<td><strong>Theories of History</strong></td>
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<td><strong>Subjects to be addressed</strong>—Week 4 considers recent trends in the fields of history toward greater engagement with interdisciplinary theory and reflection on historical method. The instructor will discuss a gradual move from social or political history in the mid-century toward an engagement with culture and ideas in the 1980s, inspired in part by the writings of Michel Foucault.</td>
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| **Topics for discussion**—To what extent does a “theory of
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<th>Page</th>
<th>Subjects to be addressed</th>
<th>Topics for discussion</th>
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| 4    | **Herskovitz and early African-American studies**<br>Subjects to be addressed—Week 5 uses the life and scholarship of Melville Herskovitz as a window into the early years of African American studies in the United States and the politics surrounding the field. His foundational writings provide insight into the trajectory of writings on black culture before and since the 1950s and the ways that scholarship in general are shaped by contemporary ideologies.  
Topics for discussion—How do Herskovitz’s writings reflect common-sense views of white America about African Americans of the mid-twentieth century, and/or contest such views? How was *The Myth of the Negro Past* received by various communities, black and white, when it first appeared? How is a “retentionist” mindset said evident in Herskovitz’s work? | 3 | 0 |
| 5    | **Race and musical ideologies: Segregating Sound**<br>Subjects to be addressed—Karl Miller’s study charts the gradual emergence of categories of “black” and “white” music genres in the U.S. music industry and the impact such (often misguided) categories had on musicians and listeners of the early twentieth century. He also examines the discipline of folklore studies, its involvement in the creation of similar facile categories, and their effect on subsequent research.  
Topics for discussion—How have commercial interests shaped our listening practices and the very categories we use to think about music making? How does Miller suggest that categories of black and white music have proven beneficial or harmful since their inception? | 3 | 0 |
<p>| 6    | <strong>Danzones and transnational racial dialogues</strong>&lt;br&gt;Subjects to be addressed—Week 7 considers the popularization and spread of the Afro-Cuban danzón in the late 19th century throughout the Caribbean and Gulf of Mexico region. It examines the shifting racialized meanings surrounding the music in Cuba and Mexico and the ways in which its similarities to New Orleans traditions critique existing notions of “U.S.” vs. “Latin American” music. | 3 | 0 |</p>
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<tr>
<th>Topic</th>
<th>Week</th>
<th>Notes</th>
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<tr>
<td>Topics for discussion—Does the regional/transnational approach taken to studying the danzón add insights to the study of music and race, and if so how? How does an examination of the danzón’s long history and broad popularization add to an understanding of notions of genre and of tradition?</td>
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<tr>
<td>Creolization and blackness</td>
<td>8</td>
<td>Subjects to be addressed—Today as never before, musical forms initially associated with the black community blend with musical influences from beyond it. Week 8 considers this hybridizing of black music and the ways it complicates discussions of such repertoire, focusing on a representative case study. Topics for discussion—How does the Puri reading help us reconceive the at-times essentialist depictions of US black music in existing literature? What insights does she provide into broader ways of conceiving of and experiencing race in the Caribbean?</td>
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<td>Race on Stage: Cuban zarzuelas and blackface comedy</td>
<td>9</td>
<td>Subjects to be addressed—Week 9 considers the ways that racialized theater characters of the early twentieth century in Cuba embodied and represented particular kinds of blackness and whiteness for middle-class audiences, primarily women, using bodies and voices. Zarzuela repertoire of the period is similar in many ways to U.S. stage works such as Showboat. Topics for discussion—How is the close musical analysis undertaken by this musicologist scholar incorporated into a broader discussion of race? Can the repertoire discussed be considered “black music”? What different modes of inquiry are appropriate to forms of self-conscious representations of race on stage?</td>
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<td>Whiteness, globalization, and appropriation</td>
<td>7</td>
<td>Subjects to be addressed—Week 11 considers transformations and appropriations of race beyond the black community, and subsequent transformations in musical and performative meaning. It includes both theoretical reflections and case studies. Topics for discussion—How is whiteness typically theorized, and how does it manifest itself? Does a study of whiteness constitute a separate area of investigation relative to blackness, or are the two fundamentally linked? If so, how?</td>
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Cuban rap and reggaeton.
Subjects to be addressed—Week 12 examines the emergence of Cuban rap in dialogue with North American rap traditions, and in many cases with the direct intervention of North American artists. It considers both the meanings of rap in contexts other than North America and questions representations of such music on the part of U.S. academics.

Topics for discussion—How does Baker argue that the Cuban rap movement demonstrates similarities with the Buena Vista Social Club phenomenon, and do you agree with his analysis? To what extent have academic biases shaped the development and substance of the Cuban rap movement? What constitutes “authentic” Cuban rap, and what does it sound like?

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Total de horas: 30 0
Total trabajo final: 12
Suma total de horas: 48

Bibliografía básica:

Módulo 1
Howard Winant, Racial Conditions, chpts. 1-3 (1-56), 8 (111-29), 11 (157-69).

Módulo 2
Mark Anthony Neal, Soul Babies chpt. 1 (pp. 1-22) and chpt. 4 (pp. 99-130).

Módulo 3
William Sewell, Logics of History (Chicago: University of Chicago Press, 2005), chpts. 1 (pp. 1-21) and 6 (pp. 175-96) on Geertz and his implications for historians.
Michel Foucault, The Archeology of Knowledge to discuss his influence on the emergence of the history of ideas, the history of culture, the search for meaning within constraints of social hierarchy and power.
Módulo 4

Módulo 7

Módulo 8
Jill Lane, *Blackface Cuba* (Philadelphia, PA: University of Pennsylvania Press, 2005), Introduction and chapter 1, “Blackface Costumbrismo, 1840-1860” (pp. 1-60). *Note that the PDF also includes chapter 2, but you are not required to read it.*
Susan Thomas, *Cuban Zarzuela. Performing Race and Gender on Havana’s Lyric Stage* (Urbana, IL: University of Illinois Press, 2009), introduction (pp. 1-10) and chapters 1-2 (11-39), 4 (81-108), and 6 (154-176).

Módulo 9

Módulo 10

**Bibliografía complementaria:**

**Additional selected bibliography on historical musical research**


Additional selected bibliography on music and race


Aschenbrenner, Joyce. 1981 Katherine Dunham: reflections on the social and political contexts of African American dance. New York: CORD.


Sugerencias didácticas:
- Exposición oral (x)
- Exposición audiovisual (x)
- Ejercicios dentro de clase (x)
- Ejercicios fuera del aula (x)
- Seminarios (x)
- Lecturas obligatorias (x)
- Trabajo de investigación (x)
- Prácticas de taller o laboratorio (x)
- Prácticas de campo (x)
- Otras: ____________________

Mecanismos de evaluación del aprendizaje de los alumnos:
- Exámenes parciales ( )
- Examen final escrito (x)
- Trabajos y tareas fuera del aula (x)
- Exposición de seminarios por los alumnos (x)
- Participación en clase (x)
- Asistencia (x)
- Seminario (x)
- Otras: ____________________

Línea de investigación:
- Etno/musicología, historia, estudios raciales, criollismo y negritud, estudios afroamericanos