

Last updated: October 18th, 2007

**SPANISH AND LATIN AMERICAN MUSIC (LA MÚSICA DE ESPAÑA Y AMÉRICA LATINA)
MS200**

DESCRIPTION:

An introduction to the music of Spain and Latin America within a historical and social context. The program covers the best possible examples of folkloric, popular and other types of music with the objective of providing a useful and yet concise overview. Most of the music discussed incorporated dance and poetic text, achieving such standards that have enriched the cultural scene of both Spain and Latin America (3 credits).

PREREQUISITE:

None.

LANGUAGE OF PRESENTATION:

Spanish

PROFESSOR:

T. ÉVORA

STUDENT OUTCOMES:

By the end of the course students should be able to:

- . identify the most significant Spanish and Latin American musical genres;
- . be familiar with Spanish folkloric music such as Andalusian flamenco and others;
- . recognize the main achievements in the Latin American popular music scene since 1945;
- . identify the work of major Nationalistic Spanish composers: Granados, Albéniz, Falla, Turina and Rodrigo.

LEARNING MEANS:

- . **READER:** The Course book –written by the instructor- provides a guide throughout the whole course. Each section indicates the specific Required Readings.
- . **MUSIC:** The students have daily access to a collection of 51 CDs available at the Library, covering the best examples of the music heard on the course.
- . **ESSAYS:** Students deliver four papers based on any aspect covered in the course or as a result of their own findings after attending local concerts. After marking and correcting the first three papers, these are returned to the students for checking their mistakes before collecting them.
- . **STUDENT PRESENTATIONS:** Every week at the start of the class two students present a theme or topic of their own choice which is discussed by their fellow students.

METHODS OF ASSESSMENT:

The final grade will be determined as follows:

First paper: 20%

Mid-term paper: 20%

Second paper: 20%

Final exam: 25%

Class presentation and attendance: 15%

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PAPERS: Typed two-pages long for the first and second papers and three-pages long for the Mid-term Paper and the Final exam, roughly one every four weeks, should be submitted both electronically and in paper format to the instructor in class. Due dates are non-negotiable. Late submissions entail grade penalties.

CLASS PRESENTATIONS: Students must demonstrate their ability to introduce their chosen topic and to argue fellow students' comments.

COURSE CONTENT

SESSION 1	Jan. 21, 2008 3.45-5.15	<p>Class content: Apart from Andalusian flamenco what folk music there is in Spain is at its most developed in the North of the peninsula. Galician music is Celtic with a prolific use of bagpipes while most Asturian groups are fairly traditional, with excellent bagpipe and tabor players. In terms of public support, the Basque country heads the league, and it shows.</p> <p>Required readings: Course book 13-19</p>
SESSION 2	Jan. 22, 2008 10.15-11.45	<p>Class content: In Catalunya the <i>sardana</i> is the most popular type of dance to the sharp sound of a small group known as <i>la cobla</i>. In mid-March Valencia enjoys the <i>fallas</i>, a unique festivity in Spain with much music and explosive petards as well as the burning of huge carton figures while the <i>cavallets</i> dance is accompanied by a strong rhythm.</p> <p>Required readings: Course book 20-24</p>
SESSION 3	Jan. 28, 2008 3.45-5.15	<p>Class content: The internationally famous dance of Aragón is the <i>jota</i>; the accompanying music groups are known as the <i>rondalla</i> and consist of guitars, lutes, bandore, tambourine and castanets. In Extremadura the jotas are played with a three-hole flute and a small drum, as in Ciudad Rodrigo, near Salamanca. The Canary Islands folklore shows its peninsular influences but it has also drank from Latin American sources; the <i>folía</i> and the <i>isa</i> are probably the oldest tunes and rhythms. Spaniards still enjoy dancing to the 2x4 <i>pasodoble</i>, while the <i>habanera</i>, originated in Cuba, is a slow romantic song, ideal for Summer festivals of large choirs along.</p> <p>Required readings: Course book 25-28</p>
SESSION 4	Jan. 29, 2008 10.15-11.45	<p>Class content: Andalusian flamenco is characterised by a type of dramatic song as much as with its palm beating, strong heel stamping, vibrant guitars and the voice of the singer. In the 1950s flamenco dancers found an ideal setting in the <i>tablaos</i> bars. Between 1980 and 1990 two great choreographers (Mario Maya and Antonio Gades) extended the dialogue between the song's story and the dancers.</p> <p>Required readings: Course book 29-32 Salinas, J. L. 1994. <i>Jazz, Flamenco, Tango</i> (42-55)</p>
SESSION 5	Feb. 4, 2008 3.45-5.15	<p>Class content: The art of singer Camarón de la Isla and famous guitarist Paco de Lucía helped to elevate the <i>cante jondo</i> to its present state. Recent fusions of flamenco with international music such as jazz or Cuban bolero are also discussed.</p> <p>Required readings: Course book 29-32</p>

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		Salinas, J. L. 1994. <i>Jazz, Flamenco, Tango</i> (42-55)
SESSION 6	Feb. 5, 2008 10.15-11.45	<p>Class content: Spanish zarzuela is a typical Madrilian dramatic musical composition, much admired by Spaniards. It is somehow similar to the French comic opera and the German <i>Spingspiel</i>, alternating spoken fragments with bright melodic songs, frequently incorporating choreographies. The use of duets and trios is another characteristic of this genre. Cuban zarzuela is heir to the Madrilian tradition while adopting its own forms of <i>sainetes</i> (musical farce). The Cuban lyrical theatre became unique in Latin America for its quality and the incorporation of Afro-Cuban elements through the work of composers Lecuona and Roig. <i>FIRST SHORT PAPER DUE</i>.</p> <p>Required readings: Course book 33-34 and 35-37 Évora, Tony 1995. <i>La música viva de Ernesto Lecuona</i> (15-21)</p>
SESSION 7	Feb. 11, 2008 3.45-5.15	<p>Class content: Spanish musical Nationalism (part 1). The work of composers Tárrega, Albéniz, Granados, Falla, Turina and Rodrigo brought Spanish cultivated music to the highest standards. Basing their research on the country's folklore these authors represent the outcome of a definite Spanish national idiom as much as it had been achieved by other European nations. Besides the splendour of the guitar (Tárrega) and the great piano pieces (Albéniz and Granados), Falla's extraordinary ballet music created for the Diaghilev ballet in Paris brought him international repute.</p> <p>Required readings: Course book 38-40</p>
SESSION 8	Feb. 12, 2008 10.15-11.45	<p>Class content: Spanish musical Nationalism (part 2). The importance of Falla's achievements cannot be underestimated. Glimpses of his personality are tantalizingly rare. Yet this austere man, a lifelong bachelor, wrote some of the most sensuous and alluring music to have come out of Spain. In 1907, two years after winning a prestigious competition for his opera <i>La Vida Breve</i>, Falla bought a one-week return train ticket to Paris, and ended up staying seven years. Turina's <i>Fantastic dances</i> were created in 1919 while Rodrigo presented his famous <i>Aranjuez Concerto</i> for guitar and orchestra in 1940.</p> <p>Required readings: Course book 41-43</p>
SESSION 9	Feb. 18, 2008 3.45-5.45	<p>Class content: In the long cultural process suffered by Mexico several musical forms came about through many mixtures and fusions, such as the <i>huapango</i>, the Mexican song and the corridor. The later originated during the Agrarian Revolution of 1910, while the <i>ranchera</i> song is much related to mariachi groups and an extensive film production centred on the figure of the <i>charro</i> actor.</p> <p>Required readings: Course book 44-45 Reuter, Jas 1996 <i>La música popular de México</i> (20-55)</p>
SESSION 10	Feb. 19, 2008 10.15-11.45	<p>Class content: The Caribbean (part 1): habanera, danzón, bolero, son, rumba, etc. These complex rhythms are at the heartbeat of Cuban music, originated in the second half of the 19thC and becoming immensely popular throughout the 20thC. This session includes an appraisal of Cuban contradanza (originally known as English country dance, then French <i>contre dance</i> and thereafter the Spanish version).</p> <p>Required readings: Course book 46-51 Évora, Tony 2001 <i>El Libro del Bolero</i> 57-87</p>

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SESSION 11	Feb. 25, 2008 3.45-5.15	<p>Class content: The Caribbean (part 2): while the <i>habanera</i> and <i>bolero</i> became new forms of melodic romantic music, <i>danzón</i>, <i>son</i>, <i>rumba</i>, <i>conga</i>, <i>guaracha</i>, <i>chachacha</i>, <i>mambo</i>, etc, represent dynamic dancing music, the result of a long-term love affair between the Spanish guitar and the African drum.</p> <p>Required readings: Course book 52-53 Évora, Tony 2003 <i>Música cubana: los últimos 50 años</i> 40-53, 162-195, and 102-111</p>
SESSION 12	Feb. 26, 2008 10.15-11.45	<p>Class content: The Caribbean (part 3): bomba, plena, merengue, reggae, etc. The whole Caribbean basin is a gigantic racial and musical laboratory. <i>Plena</i> is the most authentic Puerto Rican dancing music while the fast <i>merengue</i> identifies the Dominican Republic elsewhere. Although originated in Jamaica <i>reggae</i> represents a rather small segment of the music heard and enjoyed throughout Latin America. <i>MID-TERM PAPER DUE</i>.</p> <p>Required readings: Course book 54-56 Arteaga, José 1994 <i>Música del Caribe</i> 33-39 and 101-102</p>
SESSION 13	Mar. 3, 2008 3.45-5.15	<p>Class content: Colombian folk music. Cumbia and vallenato. The word cumbia derives from <i>cumbé</i>, a term of African origin, meaning a party or celebration. While cumbia is a genre that identifies Colombia all over Spanish speaking South America, the vallenato, with its dominating accordion sound, originated in the plains of the Caribbean coast, particularly in the region of Valledupar, hence its name.</p> <p>Required readings: Course book 57-59 Arteaga, José 1994 <i>Música del Caribe</i> 63-66 and 47-52</p>
SESSION 14	Mar. 4, 2008 10.15-11.45	<p>Class content: Venezuelan folk music. Joropo. Venezuela's music is rich in traditional rhythms such as <i>gaita</i> and <i>polo</i>, but it is <i>joropo</i> which characterises the huge plains and cowboys' activities through songs accompanied by a countryside harp, the tiny <i>cuatro</i> guitar and the fast maracas, besides the <i>quitiplás</i>, a couple of soil beating bamboo canes.</p> <p>Required readings: Course book 60-62 Arteaga, José 1994 <i>Música del Caribe</i> 52-54</p>
SESSION 15	Mar. 10, 2008 3.45-5.15	<p>Class content: The Andes sound. A long process of integration started in the 16thC when the Spanish Crown ordered the founding of music schools in Ecuador and Peru with the purpose of stimulating church music. In this enormous and isolated territory musical elements of Indian origin (the flutes) mixed with the Spanish guitar, eventually producing the <i>charango</i> or <i>quirquincho</i>, a tiny guitar with four strings, a relative of the mandoline but originally built from the body of the armadillo. The main characteristic sound comes from the <i>quenás</i> and the pan pipes known as <i>antaras</i> or <i>zampoñas</i>, all used in Aymara and Quechua dances such as the <i>huayno</i>.</p> <p>Required readings: Course book 63-64 Pardo, José R. 1981 <i>El canto popular</i> 56-57</p>
SESSION 16	Mar. 11, 2008 10.15-11.45	<p>Class content: The Argentinian tango. Tango has been defined as "a sad thought that is either sung or danced" while noted writer J. L. Borges stated: "Tango was born in the brothels". Tango roots rambled through the music of thousands of</p>

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		<p>emigrants, many from Italy, struggling for a living in Buenos Aires, Montevideo and the Rio de la Plata ports. The sound of the <i>bandoneón</i> (a type of accordion) underlined their nostalgic feelings while the voices of great singers such as Carlos Gardel gave tango its extraordinary popular appeal.</p> <p>Required readings: Course book 65-66 Salinas, José Luis 1994 <i>Jazz, Flamenco, Tango</i> 121-134</p>
	SPRING BREAK	
	SPRING BREAK	
SESSION 17	Mar. 24, 2008	BANK HOLIDAY: NO CLASS
SESSION 18	Mar. 25, 2008 10.15-11.45	<p>Class content: Brazilian samba. The heart of carnival, samba is the result of the paganisation of ancient <i>batidas</i> taking place during <i>candomblé</i> Afro-Brazilian ritual celebrations. The recording of the <i>Pelo telephone</i> samba in 1917 became a success in that year's Rio de Janeiro carnival. The establishment of radio in 1922 contributed to the diffusion of the new beat in the huge country. As a dance, samba took rhythms and melodies from <i>lundu</i> and <i>batuque</i>, two older genres traditionally played with string instruments such as the sharp <i>cavaquinho</i>, a small guitar of Portuguese origin.</p> <p>Required readings: Course book 67-70 Galilea, Carlos 1990 <i>Canta Brasil</i> 30-40</p>
SESSION 19	Mar. 31, 2008 3.45-5.15	<p>Class content: Brazilian bossa nova. The 1958 film <i>Black Orpheus</i> already showed a calmed type of samba which later became known as bossa nova. Shortly after guitarist Joao Gilberto introduced a new type of syncopation that became the main characteristic of the promising style, which created a fever in the States as from 1962 due to the record <i>Jazz samba</i> by guitarist Charlie Byrd and sax player Stan Getz. Many American jazz instrumentalists helped to popularize bossa nova internationally. <i>SECOND SHORT PAPER DUE.</i></p> <p>Required readings: Course book 71-72 Galilea, carlos 1990 <i>Canta Brasil</i> 45-49</p>
SESSION 20	Apr. 1, 2008 10.15-11.45	<p>Class content: The new song: Chile, Argentina and Uruguay. Always accompanied by the guitar and motivated by sharp social conflicts affecting most Latin American economies, a new type of song of radical social content appeared in the early 60s in the above countries, a counterpart of what is known as protest song in the States. In Chile the denunciation found a voice in Violeta Parra, while Atahualpa Yupanqui and Mercedes Sosa sang from Buenos Aires and Daniel Viglietti from Montevideo, among other individual singers and groups like Inti Illimani and Quilapayún.</p> <p>Required readings: Course book 73-74 Pardo, José R. 1981 <i>El canto popular</i> 52-55</p>
SESSION 21	Apr. 7, 2008 3.45-5.15	<p>Class content: Cuban Nueva Trova. Between 1960 and 1974 most of the artists associated with the new song movement abounded in repetitive tunes referring to liberation struggles, mainly against the Vietnam war and in support of communist Cuba. Their meeting in Havana in 1967 marked the birth of a similar Cuban movement, led by Silvio Rodríguez and Pablo Milanés and known as Nueva Trova. These two singers-songwriters are much admired in the Spanish speaking world although they have not denounced a single</p>

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		<p>aspect of the Cuban regime.</p> <p>Required readings: Course book 75-77 Sanz, Joseba 1992 <i>Silvio. Memoria trovada de una revolución</i> 201-222</p>
SESSION 22	Apr. 8, 2008 10.15-11.45	<p>Class content: New York salsa (1). At a large Manhattan dancing hall called the Cheetah it started in 1971 a craze for a Latin beat amongst white and black Americans, the local Puerto Rican community and exiled Cuban musicians. The "new" rhythm was eventually marketed as salsa music, although it is based on the structure of the traditional Cuban son. Why was it called salsa then? Salsa also owes a lot to Afro-Cuban Jazz (known in the States as Latin Jazz), as well as to mambo and to some extent to Puerto Rican plena.</p> <p>Required readings: Course book 78-80 Gómez, José Manuel 1995 <i>Guía esencial de la salsa</i> 48-56</p>
SESSION 23	Apr. 14, 2008 10.15-11.15	<p>Class content: New York salsa (2). The original cosmopolitan sound soon took over certain elements of rock as well as aspects of Brazilian music, including the rich harmonic tradition of American jazz. Everything wrapped up in vibrant texts and bright orchestrations which appealed to the Latin communities. After invading the American market as well as south of the border it soon reached Europe and Japan. A significant contribution came from Panamenian born Rubén Blades whose long texts appeared first as soap operas. But he made it.</p> <p>Required readings: Course book 81-82 Gómez, José Manuel 1995 <i>Guía esencial de la salsa</i> 75-85</p>
SESSION 24	Apr. 15, 2008 3.45-5.15	<p>Class content: The most recent Cuban music. At first contemporary Cuban musicians remained oblivious to salsa, insisting that it was nothing else but Cuban son. However, they eventually reacted and have been producing excellent pieces by formidable orchestras, particularly Van Van (1970), Irakere with pianist Chucho Valdés (1973) and NG La Banda (1988) among others. The CD and film Buena Vista Social Club appeared in 1997 and caused much interest elsewhere. Behind its success was American guitarist Ry Cooder who already knew Havana since 1977 when he arrived with Dizzy Gillespie and other American musicians to open a fresh door to jazz. <i>FINAL PAPER DUE.</i></p> <p>Required readings: Course book 83-85 Évora, Tony 2003 <i>Música cubana: los últimos 50 años</i> 295-346</p>
FINAL EXAM	Apr. 23, 2008	FINAL EXAM

LIST OF SELF-GUIDED VISITS, FIELD STUDIES, CLASSES ON-SITE, GUEST SPEAKERS OR FILM VIEWINGS

SESSION	DATE	ACTIVITY	DESCRIPTION
		According to availability students are weekly encouraged to attend live performances of Spanish and Latin American music in Barcelona and elsewhere. IES makes every effort to publicize availability.	

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REQUIRED READINGS

FILL OUT THE REQUIRED READINGS ACCORDING TO THE IES BARCELONA CITATION GUIDELINES

- Arteaga, José 1994. *Música del Caribe*. Bogotá.
- Évora, Tony 1995. *La música viva de Ernesto Lecuona*. Madrid.
- 2001. *El Libro del Bolero*. Madrid.
- 2003. *Música cubana. Los últimos 50 años*. Madrid.
- Galilea, Carlos 1990. *Canta Brasil*. Madrid.
- Gómez, José Manuel 1995. *Guía esencial de la salsa*. Valencia.
- Martorell, Alina 1991. *Carnavalito andino*. Lima.
- Pardo, José R. 1981. *El canto popular. Folk y nueva canción*. Madrid.
- Reuter, Jas 1996. *La música popular de México*. México.
- Salinas, José Luis 1994. *Jazz, Flamenco, Tango*. Madrid.
- Sanz, Joseba, 1992. *Silvio. Memoria trovada de una revolución*. Bilbao.

RECOMMENDED READINGS

FILL OUT THE RECOMMENDED READINGS ACCORDING TO THE IES BARCELONA CITATION GUIDELINES

- Appleby, D. P. 1895. *La música de Brasil*. México.
- Aretz, Isabel 1972. *Manual de folklore*. Caracas.
- Chase, Gilbert 1959. *The Music of Spain*. New York.
- Hidalgo Montoya, J. 1971. *Cancionero de Andalucía*. Madrid.
- Martorell, Alina 1991. *Carnavalito andino*. Lima.
- Preciado, D. 1969. *Folklore español: música, danza y ballet*. Madrid.
- Regidor Arribas, R. 1995. *Aquellas zarzuelas...* Madrid.