

## LLS 28000/MUS 1080: MUSIC IN LATIN AMERICAN CULTURE

SPRING-2014

Mon & Wed 10:00AM – 11:15PM

Allwine Hall 303

**Instructor:** Huáscar García

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**Office hours:** TBA

**Course Description:** This course will survey a number of musical traditions of Mexico, the Caribbean, Brazil, Peru, Colombia, and the South Cone. Characteristic regional genres, ensembles, instruments, and music rituals will be examined. The course will also trace the historical, cultural and socio-political aspects of Latin American music on a global scale, and delve into the developments of some international musical genres. We will hold discussions based on the musical excerpts and videos shown in class, and on the assigned readings (see below).

**Course Objective:** The main goal of this class is to develop in the students the ability to recognize and differentiate the acoustic characteristics of each of the music genres studied, and gain a general musical appreciation that can be applied to other genres as well. To that end, there will be in-class listening, as well as provided music excerpts that the student must be able to identify by country of origin, style, instrumentation, lyrical content, and socio-historical context. The students will be able to identify stylistic differences and be able to make informed musical observations about them. The students are also expected to gain a better understanding of the social and historical circumstances that shaped the various Latin American music genres studied.

**Course Materials:** All of the required readings and listening excerpts as well as the lectures slides will be available through the blackboard site for the course.

### **Grades and Evaluations:**

- ♪ Class attendance is extremely important since a significant portion of the grade will be based on in-class participation, weekly assignments, and reading responses to be submitted in class. No responses or assignments will be accepted in electronic form.
- ♪ The assigned readings should be completed and their respective responses should be submitted by the dates indicated in the schedule below. The reading responses should not be longer than one page (double space), and are expected to summarize the author's main claim and supporting arguments, and your own opinion about the issues raised in the reading. If you feel you do not understand a portion of the assigned reading you should also state so, as succinctly and concretely as possible, in

your response.

- ♪ The midterm and the final exams consist of multiple choice questions mostly based on the listening examples and the lectures. A few questions from the readings and/or the films required (see below) will be also included, though.
- ♪ There will be no make up for the exams, and a zero will be averaged into your grade unless a valid reason is provided within a week of the absence in question.
- ♪ Late assignments and reading responses will be graded deducting five points for each day of delay.
- ♪ The group presentations scheduled for the final week of classes (see below) need to include slides containing audiovisual materials relevant to the specific topic chosen by each group, and a 7 to 10 pages paper (bibliography included) detailing , organizing, summarizing and critically assessing the information collected to prepare the presentation. The topics will be related to musicians (professionals or not, soloists or groups), musical occasions (recurrent or not), or musical instruments in Chile, Argentina, or Uruguay. Any topic outside of these themes can be pursued only after Huáscar's approval.

- Weekly assignments.....10%
- Reading responses .....10%
- In-class participation.....10%
- Midterm (Monday 3/3).....20%
- Group presentation (4/28 & 4/30).....20%
- Final (finals week).....30%

**Disability Services Office (DSO) Accommodation:** If you are an eligible student, you must give advance notice to your instructor in order to be accommodated for special exam arrangements. Once you request accommodation, all of your exams during the current quarter for this class will be scheduled as proctored exams. If you do not wish to use the accommodation for all exams, please advise your instructor. Please note that only registered DSO students are eligible for this service. For more information, please visit <http://www.unomaha.edu/disability>

### **Proposed Schedule (assigned readings in bold)**

Session 1 (1/13). Intro: What the \*beep\* is "Latin America"?

UNIT 1: At least three centuries of music theory in 3 hrs., 45 min. (or less)

Session 2 (1/15). What's that melody? Ask harmony.

Session 3 (1/20). You've got the rhythm.

Session 4 (1/22). Textures to hear, not to touch.

## UNIT 2: The Mexican son son muchos sones

Session 5 (1/27). Mexico, a lot more than *tortillas*: Indigenous, European, and African influences.

Session 6 (1/29). The Mexican son is *mestizo*. Regional *sones* I: the *huapango*.

Session 7 (2/3). Regional *sones* II: the *son jarocho*. Reading response due: **Solís, "Muñecas de Chiapaneco"** <<http://www.jstor.org/stable/780036>>

Session 8 (2/5). Regional *sones* III: *calenteño* and *calentano* are different *sones* (but not a whole lot, don't get confused!).

Session 9 (2/10). Finally, Regional *sones* IV: the world famous *son jalisciense*. Reading response due: **Madrid, "Navigating Ideologies in 'In-Between' Cultures"** <<http://www.jstor.org/stable/3598742>>

## UNIT 3: Dancing with the stars, the deities, and everybody else in Brazil

Session 10 (2/12). The gods came dancing from Africa. *Candomblé*.

Session 11(2/17). We'll talk about *capoeira*, so the reading response to **Downey, "Listening to Capoeira"** is due. <<http://www.jstor.org/stable/852720>>

Session 12 (2/19). In Brazil, even dramas are danced: the *bumba-meu-boi*, and the *marujada*.

Session 13 (2/24). Samba, Samba, Samba pra você!

Session 14 (2/26). Not Rio, not São Paulo; Salvador da Bahia is the capital of Afro-Brazilian music.

Session 15 (3/3). MIDTERM. Yaaaaay!

## UNIT 4: Musics for dancing, worshiping , and revolting in three Caribbean nations

Session 16 (3/5). Short after-midterm party. The music from the crossroads of the modern world.

Session 17 (3/10). Cuban *rumba* x 3: *yambú*, *colombia*, and *guaguancó*.

Session 18 (3/12). To dance *rumba* you need the *clave*. Reading response due: **Moore, "Transformations in Cuban Nueva trova"** <<http://www.jstor.org/stable/852510>>

Session 19 (3/17). Better than the walking dead are the dancing deities of Haitian Vodou.

Session 20 (3/19). *Rara* is not rare in Haiti. Reading response due: **Averill, "Anraje to Angaje: Carnival Politics and Music in Haiti"** <<http://www.jstor.org/stable/851739>>

Here it is: SPRING BREAK!!! (3/23 to 3/30)

Session 21 (3/31). Bring your car's drum brakes to play some *calypsos*. Reading response due: **Aho, "Steel Band Music in Trinidad and Tobago"** <<http://www.jstor.org/stable/948067>>

UNIT 5: Colombian music, whatever it may be, is the best (says the Colombian course instructor)

Session 22 (4/2). There's a few different Colombias and that is a problem. Rural *cumbia*.

Session 23 (4/7). Urban *cumbia*, *cumbia* everywhere. Reading response due: **L'Hoeste, "All Cumbias, the Cumbia"**

Session 24 (4/9). Before *cumbia* became queen, *bambuco* was king. Extra credit reading response due: **Waxer, "Las Caleñas Son Como Las Flores"** <<http://www.jstor.org/stable/852674>>

UNIT 6: Many music genres from the land of many mountains, Peru

Session 25 (4/14). First of all, Peru is not only mountains: Peru's three main musical cultures. The *wayno* and other fixed music genres.

Session 26 (4/16). The *herranza* and other flexible music genres. Reading response due: **Turino, "The Charango and the Sirena"** <<http://www.jstor.org/stable/780281>>

Session 27 (4/21). Dance dramas: the dangerously supernatural scissors dance and the hilariously sarcastic *ch'unchu* dance. The famous panpipes of the *sikuri*. Andean music in the cities (if there is time!).

Session 28 (4/23). The increasingly popular music of the decreasingly populous Afro-Peruvian

community. Reading response due: **León, "Mass Culture, Commodification, and the Consolidation of the Afro Peruvian 'Festejo'"**  
<<http://www.jstor.org/stable/25433774>>

## UNIT 7: DIY, that is, you'll get to present!

Session 29 (4/28). **Group presentations I:** South Cone (Chile, Argentina, Uruguay) musicians, musical occasions, and music instruments.

Session 30 (4/30). **Group presentations II:** South Cone (Chile, Argentina, Uruguay) musicians, musical occasions, and music instruments.

**Films to watch:** The films listed below should be seen during the corresponding weeks for each country. Questions about them will be included in the exams. Some of them might be watched in class. Films marked with an asterisk (\*) can be watched online via the Criss Library subscription to Alexander Street Video found at: <<http://vasc.alexanderstreet.com.leo.lib.unomaha.edu.>> Please note that if you are accessing the library page from a remote location (off-campus) you'll need your student ID information and password to be able to access this video collection.

### Unit 2, Mexico:

- A Mexican Sound
- Viva Mi Tierra Caliente\*

### Unit 3, Brazil:

- Samba on Your Feet\*
- Moro no Brasil

### Unit 4, the Caribbean:

- Divine Horsemen: The Living Gods of Haiti (YouTube, Amazon Instant Video, Criss Library)
- Caribbean Carnivals\*

### Unit 5, Colombia:

- Shotguns and Accordions: Music of the Marijuana Regions of Colombia

### Unit 6, Peru:

- Inca Music, Journeys and Rituals\*
- Sax Country, The Music of the Central Andes\*

### Unit 7, the South Cone (Argentina):

- Subtango, the Spirit of Tango\*