

SAN JOAQUIN DE FLORES INSTITUTE - SPRING 2013

COURSE	Latin American Music
CREDITS	3
CLASS HOURS	3 hours
CLASS SCHEDULE	
PERIOD	
COURSE START AND END DATE	
PROFESSOR (include email address)	
OFFICE HOURS	

DESCRIPTION: this course intends to offer a vision of Latin American music from the Pre-Columbian time to the present. Latin American music will be studied as a cultural manifestation placed inside a specific social and spatial context. Some aspects of social history and musical traditions in Latin America will be studied. The link between music and human development experienced in Latin America along the centuries will be visualized. Emphasis will be given to the Latin American 'New Song', which synthetizes the thoughts, feelings, desires and actions of our continent. Additionally, the development of Latin American music in Costa Rica will be studied, going from Pre-Columbian times to the present.

OBJECTIVES:

GENERAL:

1. Show different types of Latin American music from various times and their relation to the social context from which they emerged.

SPECIFIC:

1. Recognize Latin American music from the Pre-Columbian era, Colonial era, 19th century, 20th century, indigenous, folkloric and popular genres.
2. Recognize Latin American musical instruments.
3. Analyze the importance of Latin American music.
4. Analyze the Latin American song as the product of a long evolution and synthesis of various native and external contributions.
5. Determine the constant characteristics of Latin American music that differentiate it from other regions of the world.
6. Analyze the importance of the Latin American song in our current Latin American culture.

7. Study the lyrics and music of singer-songwriters and musical bands of the New Song movement.
8. Study the lyrics and characteristics of different music genres from the Latin American region.
9. Analyze aspects of the socio-cultural context that influenced the development of different musical styles in Latin America.
10. Recognize the influence of African music in the development of Latin American music.
11. Study the development of dance groups in Costa Rica since the 60's and until the present.
12. Raise awareness about the role of music in contemporary society.

EVALUATION:

Attendance, Punctuality, Participation and use of Target Language. Student attendance and punctuality will be taken into account every week. Students must <u>only</u> use Spanish during the class. The use of English will be reason to lose points. Students must have a spontaneous and active participation in all class discussions.	20%
Homework and Reports. Homework will be assigned each week, including readings, research of a specific subject, interviews to different people, etc.	20%
Final Presentation. Students must complete a final group project developing a subject related to Latin American culture and present it in front of the class.	30%
Final Exam. A final group exam will be applied to demonstrate the knowledge acquired during the course.	30%

METHODOLOGY AND CHRONOGRAM OF EVALUATIONS:

Report I	
Report II	
Presentation	
Presentation	
FINAL EXAM	

BIBLIOGRAPHY:

- Acevedo V., Jorge Luis. La música en las reservas indígenas de Costa Rica. San José, C.R.: Editorial de la Universidad de Costa Rica, 1986.
- Acevedo V., Jorge Luis. La música en Guanacaste. San José, C.R.: Editorial de la Universidad de Costa Rica, 1986.
- Acevedo V., Jorge Luis. Breve reseña de la música en Talamanca. San José, C.R.: Vicerrectoría de Acción Social de la Universidad de Costa Rica, 1983.
- Acosta, Leonardo. Del tambor al sintetizador. Cuba: Editorial Letras Cubanas, 1989.
- Acosta, Leonardo. Música y descolonización. Cuba: Editorial Arte y Literatura, 1982.
- Aguilar P., Carlos H. El Jade y el Chamán. Cartago, C.R.: Editorial Tecnológica de Costa Rica, 2003.
- Alén, Olavo. De lo afrocubano a la salsa. Cuba: Editorial Pueblo y Educación, 1989.
- Araya R., José Rafael. Vida musical de Costa Rica. San José, C.R.: Imprenta Nacional, 1957.
- Aretz, Isabel y otros. América latina en su música. México: Siglo XXI, 1977.
- Argeliers, León. Del Canto y el Tiempo. Cuba: Editorial Letras Cubanas, 1984.
- Barzuna, Guillermo. Cantores que reflexionan. Las nuevas trovas en América Latina. San José, C.R.: Editorial Universidad de Costa Rica, 1996.

SESSION NUMBER	DATE	SUBJECT	CONTENT	ACTIVITY
1		1. Culture and identity: Latin American music	<ul style="list-style-type: none"> a. What is music? b. Elements of the musical language. c. Conceptualization of culture, folklore, popular and commercial. d. Music and identity in Latin America. 	Videos and audio of Pre-Colombian music
2		2. A current approximation to native musical cultures	<ul style="list-style-type: none"> a. The first musical instruments in America b. Pre-Columbian cultures in South America. The Incas. c. Pre-Columbian cultures in Mesoamerica. The Aztecs and Mayans. d. Other South American peoples. e. The Caribbean. 	Exhibition of some traditional Latin American instruments
3		3. The indigenous, European and African in the American cultural synthesis since Colonial times.	<ul style="list-style-type: none"> a. Cultural zones. Europeans and their musical influence in America. b. The Catholic Church and its relation to indigenous and African people. c. Criollo people. d. African people. e. Colonial and colonial-ecclesiastical music. 	Practice and game with colonial-ecclesiastical music.
4		4. Toward an integration of the folkloric-popular	<ul style="list-style-type: none"> a. Cuban Son b. Danzón 	Exhibition of videos and dance practice
5		5. Toward an integration of the folkloric-popular	<ul style="list-style-type: none"> a. Mambo b. Cha cha 	Exhibition of movies related to mambo
6		6. Latin American lyric poetry and romanticism	<ul style="list-style-type: none"> a. Bolero 	Listening exercise with bolero and other previously studied rhythms
7		7. Brazilian music	<ul style="list-style-type: none"> a. Samba and bossa nova 	Exhibition of instruments and famous bossa nova and samba songs
8		8. Colonial Colombian music	<ul style="list-style-type: none"> a. Folkloric music and vallenato 	Dance class and listening sessions with typical and modern vallenato songs
9		9. Uniqueness of the Latin American phenomenon during the first part of the 20th century	<ul style="list-style-type: none"> a. Three transitional musicians: Ernesto Lecuona, Manuel M. Ponce and Julián Carrillo b. From nationalism to the national c. The style trend d. The true synthesis: Carlos Chávez, Silvestre Revueltas, Amadeo Roldán, Alejandro García Caturla, Heitor Villa-Lobos and others e. Dance music from the 40's to the 60's 	Listening session with music composed by these great Latin American composers.

10		Latin Jazz Latin American music in the late 20th and early 21st century	<ul style="list-style-type: none"> a. History and development of Latin Jazz in Latin America and the world. b. Greatest musicians and composers of Latin Jazz. c. Influence of traditional jazz and Cuban music on the development of Latin Jazz. d. The new Latin American song. e. Latin rock and pop. 	<p>Screening of the movie "Calle 54"</p> <p>Hearing practice of the material covered</p>
		Easter Week	No lessons	
12		Presentations	Salsa Bachata	
13		Presentations	Cha cha Cumbia	
14		Presentations and final review	Merengue	
15		Holiday	No lessons	
16		Final grades	Synthesis of the material covered during the course	