



## IBEROAMERICAN MUSIC

Código 804651 Inglés=Grupo i

<b>CARÁCTER</b>	OPTATIVA	<b>CURSO</b>	2º
<b>ECTS</b>	6	<b>CUATRIMESTRE</b>	1º CUATRIMESTRE
<b>MATERIA</b>	MÚSICA IBEROAMERICANA (INGLÉS)		
<b>DEPARTAMENTO/S</b>	MUSICOLOGÍA		

### 1. Breve descriptor

The module will focus in the study of different Iberoamerican popular music(s) having into account the cultural contexts, the discourses and practises. We will analyse from Argentinian and Chilean singers songwriters to popular musicians including Iberoamerican Cuban jazz music. Listening to music examples and to the special guests from Iberoamerica we will contrast different discourses and will be able to analyse the diversity and richness of multiple musical cultures.

### 2. Resultados del aprendizaje

1. To give value to a rich music continent with multiple aborigine and popular music(s).
2. To research about different music cultures to understand the connections with the Iberian Peninsula (*cantes y bailes de Ida y vuelta*).
3. To analyse the repertoire from different styles in the Caribbean.
4. To research about the process and development of cultures and understanding of music genres and genders.
5. To understand particularities and the relation of music and politics in specific countries.
6. To analyse the transmission of knowledge in different contexts and institutions.
7. To understand the impact of Iberoamerican popular music in the global music market. How the music is exported and the local music industries.

### 3. Contenidos temáticos

1. Introduction to the module. The concept of iberoamerican music and its relation to some postcolonial perspectives. The connection(s) with the Iberian Península and islands.
2. Méxican popular music: From the rancheras to narco corridos
3. Cantes de Ida y vuelta: From the guagira to Iberoamerican rumba ensembles.
4. Cuban popular music: From the son to the Latin jazz scene in NYC to Madrid.
5. The charango music in centroamérica
6. Colombian popular music: From Gaita music to electro cumbia.
7. Peruvian music: From the cajón music to popular music bands in the UK.
8. Brazilian popular Music: From Bossanova to Tribalistas.
9. Singersong writers: From Chilean dictatorship to Uruguayans Singer-song writers in Lavapiés.
10. Argentinian popular music: From Tango to a rich Rock music scene.



#### 4. Actividades docentes

Lectures theory-practice (teacher will bring different instruments to the class (50 h).

Seminars-performances (9 h).

Fieldwork visit to Museum and Hospital (6 h).

Concerts related to the subject.

#### 5. Sistema de evaluación

**Regular attendance and participation** in the sessions is compulsory: 10 %

- Seminars, group presentations: 40%

- **Final Essay**: 50 % (This essay will be individual and compulsory)

The regular attendance and participation have to be not only in the practices/group presentations. It is essential for the perfect development of the module and to reach the main objectives proposed.

**Second assessment:** The students who prefer to do the “exam” in the second assessment will have to present their group presentation individually plus the final essay (july) if the students do not attend to the regular lessons the (10%) would not be evaluated.

Evaluation method	Results obtained	Activities related	
<b>Final Essay (50%)</b>	Elaboration of a final essay to deep in one of the Iberoamerican music(s) using the concepts... (100%)	<ul style="list-style-type: none"> <li>o To understand particular cultural contexts, music artist(s) and deep in a music example with Iberoamerican elements, instruments and cultural analysis.</li> <li>o Analysis of Iberoamerican instruments plus Organological classification</li> <li>o To apply theoretical and methodological issues of fieldwork.</li> <li>o Different analysis and approaches.</li> </ul>	o <b>Theory-practice lectures</b>
	Conclusions	<ul style="list-style-type: none"> <li>o Identify and divide oral sources, references, literature and on-line sources.</li> <li>o To do a counterpoint between the references and our on voice.</li> </ul>	o <b>Theory-practice lectures</b>
<b>Seminars (40%)</b>	Presentations (100%)	<ul style="list-style-type: none"> <li>o The students will learn about the pre-hispanic and the relation between América and the Iberian Peninsula.</li> <li>o The students will research about the jazz in Iberoamerica and prepare a presentation about Jazz music composed or performed by musicians from Iberoamerica.</li> <li>o The students will learn about performance practice and Iberoamerica popular music.</li> <li>o The students will research and prepare a group presentation about the impact of mainstream Iberoamerican pop music (Electro-Cumbia, Reggaeton, trap...)</li> </ul>	<ul style="list-style-type: none"> <li>o <b>Seminars</b></li> <li>o <b>Theory-practice lectures</b></li> <li>o <b>Tutorials</b></li> <li>o <b>Fieldwork</b></li> </ul>
<b>Participation (10%)</b>	Participation in the sessions is compulsory (100%)	<ul style="list-style-type: none"> <li>o To enrich with the visits of Iberoamerican musicians who are going to be part of the lectures and seminars.</li> </ul>	<ul style="list-style-type: none"> <li>o <b>Theory-practice lectures</b></li> <li>o <b>Seminars</b></li> <li>o <b>Fieldwork practices</b></li> </ul>



## 6. Bibliografía básica

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Gómez, Zoila y Victoria Eli: *Música latinoamericana y caribeña*, La Habana, Pueblo y Educación, 1995.

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