Music of Latin America — MUS 241, Fall 2016
Tuesdays & Thursdays, 8:15–9:30 AM
Room B-011, Sloan Music Center

The policies stated herein are subject to change upon mutual agreement

Instructor
Mauro Botelho, 106 Sloan Music Center
704-894-2355 (office), 704-896-8544 (home; no calls after 10:00 PM, please)
Office hours posted by the door

Text & Materials
Required text:

Excerpts from the following texts are on moodle.davidson.edu:


Listening is done on Spotify and Moodle. Go to Moodle to link to the MUS 241 playlists on Spotify. If you do not like the advertisements, consider purchasing Spotify Premium ($9.99 per month).

Blue books for the midterm and final exams.

Objectives & Outcomes
Music of Latin America is a historical survey of the musics of Central and South America from colonial times to the present: musics that arose from the mixing of Indigenous, Iberian, and sub-Saharan African musical cultures that began upon the encounter—and that continues today. The course divides more-or-less evenly between music of the concert hall tradition, the urban popular, and traditional vernacular music.

By the end of this course, you should be able to:
• Locate and identify all Latin-American nations and their capitals on a map
• Define or describe genres, styles, terms, movements, instruments, and bands studied
• Name significant works created by the composers and lyricists studied
• Aurally recognize and identify pieces studied
• Discuss stylistic periods and movements, citing relevant composers and compositions to support your argument
Your preparation time for this course will be more-or-less equally divided between reading and listening. You will also be expected to learn the basic geography of Latin America.

There are no prerequisites for MUS 241. Some knowledge of music may be helpful, but is neither required nor expected. Likewise, some knowledge of Portuguese or Spanish may be helpful, but is neither required nor necessary. Translations for all song lyrics will be provided.

MUS 241 satisfies the Visual and Performing Arts distribution requirement, the Cultural Diversity requirement, and may count as an elective for a Music Major or Minor, Africana Studies Major, International Studies Interdisciplinary Minor, Latin American Studies Major, or Latin American Studies Interdisciplinary Minor.

**Honor Code**

All work in this course must reflect your individual effort. You are not to collaborate with another person in any way whatsoever. If you use outside sources, acknowledge that source in a scholarly way. Please consult me in advance if you have questions regarding the Honor Code and this class.

Pledge all work that you turn in.

No spotting of past assignments, listening tests, reviews, or exams.

**Attendance**

Attendance is solely your responsibility. Attendance will be recorded, but not reported with your grade.

Although there is no penalty for being absent from class, it is unlikely that absences will improve your grade.

**Deadlines**

*Deadlines are final.*

**Reading & Listening Assignments**

Reading and listening are the required preparation for every class, and being prepared in this manner represents the highest degree of participation. Prior to each class, you should read the texts and listen to the music to be discussed. Consult moodle and your syllabus for details on reading and listening assignments.

Reading and listening assignments are due at the beginning of each class, and should be reported on the attendance sheet. Although there is no grade for class preparation, you will be asked to pledge if you have completed the assignment in full. Partially completed reading and listening assignments should not be pledged; doing so constitutes an honor code violation.

Listening is done on Spotify and Moodle. Go to the MUS 241 page on moodle to link directly to my playlists on Spotify. Pieces not on Spotify can be heard in Moodle.

You will be tested on the listening assignments four times during the semester. Aural identification of pieces selected from the listening list will constitute 21% of the final grade.
Concert Attendance
You are required to attend five concerts presented by the Davidson College Music Department. Only Music Department concerts are valid.

You may attend up to five additional concerts for extra credit. Again, only Music Department concerts are valid.

The concert attendance report is due the last day of classes, Wednesday, 7 December 2016, 12:00 midnight. You may, of course, submit it earlier.

Listening Tests, Midterm & Final Exams
Listening tests will be conducted online on the MUS 246 page in moodle.davidson.edu. (Consult your syllabus for the dates of the tests.) As you should whenever you depend upon any sort of digital or internet appliance, anticipate that unexpected mishaps will occur. Do not take the test at the last minute.

The midterm and final are closed-book, closed-note, take-home exams. Please use a blue book for both exams. (Blue books can be purchased at the bookstore for a nominal cost.)

The following reasons do not constitute valid excuses to postpone a listening test or the midterm and final exams: other tests or midterms, travel plans, pre-paid non-refundable airline tickets, papers, projects, burn-outs, hangovers, reevaluated priorities, or total wipe-outs. Exceptions will be made only upon the request of the Dean of Students or the Dean of the Faculty.

Grading
Your grade depends solely on your performance. I neither curve nor precurve grades.

Your final grade will be based on a geography test, concert attendance, four listening tests, a midterm exam, and a final exam.

All work is graded on a scale from 0 to 100 percentage points.

I do not give incompletes. Failure to complete any number of assigned tasks will be reflected on your final grade.

The final grade will be figured as follows:
- Geography = 2%
- Concert attendance = 5%
- Listening tests = 21%
- Midterm review = 31%
- Final exam = 41%
Letter grades correspond to the following numerical scale:

- A = 96–100
- A- = 90–95
- B+ = 87–89
- B = 83–86
- B- = 80–82
- C+ = 77–79
- C = 73–76
- C- = 70–72
- D+ = 66–69
- D = 60–65
- F = 0–59
This syllabus is subject to change upon mutual agreement

Readings other than your textbook are available on the MUS 241 page on Moodle. Sound recordings are available in Spotify. Link to the MUS 241 playlists from Moodle. Titles with an asterisk are not on Spotify, but can be listened to in Moodle.

Tuesday, August 23 • Latin America: Issues and Themes
Geography test (1st attempt)
Read MOLA 1 2–23

Thursday, August 25 • Mexico: Colonial Sacred Music
Read MOLA 2.4–50
Listen to
   Anonymous, Hanacpachap cussicuinin [The bliss of heaven]
   Hernando Franco, Salve, Regina [Hail, Queen]
   Gutiérrez de Padilla, Missa Ego flos campi, Credo [Mass I Am the Flower of the Earth, Credo]
   Gaspar Fernandes, Xiochi conetzintle [Sleep Revered Baby]

Tuesday, August 30 • Brazil: Colonial and Imperial Sacred Music
Geography test (2d attempt)
Read MOLA 50–57, Appleby 1–24, 28–36
Listen to
   Luiz Álvarez Pinto, Te Deum
     Te Deum laudamus [We praise Thee, O God]
     Tu ad dexterum [Thou that sittest at the right]
     Miserere [Have mercy]
   Lobo de Mesquita, Salve, Regina [Hail, Queen]
   José Maurício Nunes Garcia, Missa de Nossa Senhora da Conceição, Cum sancto spiritu
     [Mass of Our Lady of Immaculate Conception, With the Holy Spirit]
   José Maurício Nunes Garcia, Judas mercator pessimus [Judas, worst of tradesmen]

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Thursday, September 1 • Peru: Colonial Sacred and Secular Music
Read MOLA 57–69
Listen to
Domenico Zipoli, *In hoc mundo, In te spero* [On this earth, In You I hope]
Torrejón y Velasquía, *La púrpura de la rosa, No sé, que a sombra me dormí* [The Blood of the Rose, I do not know, because in the shade I was asleep]
Juan de Araújo, *Por celebrar del Infante* [To celebrate the Child's timely birth]*
Santiago de Murcia, *Jácaras por la E* [Jácara on E]
Santiago de Murcia, *Fandango*

Tuesday, September 6 • Mexico: The *Son Jalisciense* and the *Son Jarocho*
Geography test (3d and final attempt)
Read MOLA 76–90, 93–98
Listen to
Anonymous, *Huistan, Fiesta de San Miguel*
Anonymous, *Las abajeñas* [The Lowland Women]
Anonymous, *El son de la negra* [The Tune of the Dark Woman]
Anonymous, *La bruja* [The Witch]
Anonymous, *La llorona* [The Weeping Woman]

Thursday, September 8 • Mexico: The *Son Huasteco* and the *Corrido*
Read MOLA 90–93, 96–98
Listen to
Anonymous, *La huasanga* [Huastecan Fiesta]
Anonymous, *El llorar* [To Cry]
Graciela Olmos, *El siete leguas* [Seven Leagues]
Paulino Vargas, *Las mujeres de Juarez* [The Women of Juarez]

Tuesday, September 13 • Mexico: *Música Ranchera*, the Bolero, and Rock and Roll
Read MOLA 98–111, 407–13
Listen to
Manuel Esperón, *¡Ay, Jalisco, no te rajes!* [Oh, Jalisco, Don't Back Down!]
Agustín Lara, *Solamente una vez* [Only Once]
Café Tacuba, *Eres* [You Are]
Los Tigres del Norte, *De paisano a paisano* [From Countryman to Countryman]

Thursday, September 15 • Mexico: Ponce, Chávez, and Revueltas
Read MOLA 111–23
Listen to
Blas Galindo, *Sones de mariachi* [Tunes of the Mariachi]
Manuel M. Ponce, *Concierto del sur* [Concerto of the South]
Carlos Chávez, *Sinfonía india* [Indian Symphony]
Silvestre Revueltas, Sensemayá

Friday, September 16 • Listening Test 1
Due 12:00 midnight. Listening test 1 covers material from August 25 to September 15
Tuesday, September 20 • Central America
Read MOLA 124–38
Listen to
Anonymous, Untitled piece for marimba de tecomates*
Anonymous, Tchéřelen (Año nuevo) [New Year]*
Anonymous, El sapo [The Toad]*
Carlos Mejía Godoy, La misa campesina nicaragüense, Credo [The Nicaraguan Peasant Mass, Credo]*
Rómulo Castro, La rosa de los ventos [The Compass Rose]

Thursday, September 22 • Colombia
Read MOLA 141–53, 397–407
Listen to
Los Gaiteros de Cumbia, Fuego de cumbia [Cumbia Fire]
Lucho Bermúdez, Gaita de las flores [Gaita of the Flowers]
Rosendo Romero Ospino, Cadenas [Chains]
Shakira, La tortura [Torture]
Juanes, Me enamora [You Seduce Me]

Tuesday, September 27 • Venezuela
Read MOLA 154–74
Listen to
Reynaldo Armas, El indio [The Indian]
Daisy Guitiérrez, Los dos titanes [The Two Titans]*
Grupo Mina, Sueños de Guillermo [Dreams of Guillermo]
Aldenaro Romero, Suite para cordas, Fuga con pajarillo [Suite for Strings, Fugue with Pajari-

Thursday, September 29 • Cuba: Traditional and Popular Music
Read MOLA 176–96
Listen to
Adolfo Alfonso and Justo Vega, Controversia [Controversy]
Abbilona, Eleggúa, Oggu, Ochosi II
Sindo Garay, En opuestas regiones [In Opposing Regions]
Miguel Matamoros, Beso discreto [Discreet Kiss]

Tuesday, October 4 • Cuba: Salsa and Merengue
Read MOLA 196–214
Listen to
Ray Barretto and Celia Cruz, Ritmo en el corazón [Rhythm in the Heart]
Elvis Crespo, Pintame [Paint for Me]
Silvio Rodríguez, En estos días [In These Times]
Tego Calderón, Loiza

Thursday, October 6 • Cuba: Classical Music and Jazz
Read MOLA 69–73, 214–22
Listen to
Ignacio Cervantes, Los delirios de Rosita [Rosita's Deliriums]
Leo Brouwer, La espiral eterna [The Eternal Spiral]
Michel Camilo, Caribe [Caribbean]
Dizzy Gillespie, Gil Fuller, and Chano Pozo, Manteca [Lard]
Friday, October 7 • Listening Test 2
Due 12:00 midnight. Listening test 2 covers material from September 20 to October 6

Tuesday, October 11 • FALL BREAK

Thursday, October 13 • Brazil: The Northeast
Listen to
Luiz Gonzaga, Asa branca [White Dove]
Jackson do Pandeiro, Chiclete com banana [Gum and Bananas]
Chico César, Mama África [Mama Africa]
Chico Science, Manguetown [Swamptown]

Thursday, October 20 • Brazil: Samba
Read MOLA 246–58, McGowan and Pessanha 116–29
Listen to
Mestre Moraes, Rei Zumbi dos Palmares [King Zumbi of the Palmares]
Anonymous, Ijexá for Oxalá*
Ilê Aiyê, Que bloco é esse [What Block is This?]
Olodum, Farão, divindade do Egioto [Pharaoh Deity of Egypt]

Tuesday, October 25 • Brazil: Bossa Nova
Listen to
Tom Jobim and Vinícius de Moraes, Chega de saudade [Enough of Longing]
Tom Jobim and Newton Mendonça, Samba de uma nota só [One-note Samba]
Tom Jobim and Vinícius de Moraes, Garota de Ipanema [Girl from Ipanema]
Tom Jobim, Águas de março [Waters of March]

Thursday, October 27 • Brazil: Rock and Rap in the 1980s and 90s
Read MOLA 263–66, McGowan and Pessanha 192–201
Listen to
Paralamas do Sucesso, Alagados*
Titãs, Bichos escrotos [Disgusting Vermin]*
Sepultura, Ambush
Racionais MC’s, Capítulo 4, versículo 3 [Chapter 4, Verse 3]
Tuesday, November 1 • Brazil: Choro
Read MOLA 254–57, McGowan and Pessanha 158–64
Listen to
   - Ernesto Nazareth, Brejeiro [Charming]
   - Pixinguinha, Carinhoso [Tender]
   - Paulo Moura, Tarde de chuva [Rainy Afternoon]
   - Paulo Sérgio Santos, Choro sambado [Samba-like choro]

Thursday, November 3 • Brazil: Classical Music
Read MOLA 266–73, Appleby 83–90, 116–38
Listen to
   - Antônio Carlos Gomes, Il Guarany [The Guarany], Sinfonia
   - Alexandre Levy, Tango brasileiro [Brazilian Tango]
   - Alberto Nepomuceno, Galhofeira [Jesteress]
   - Heitor Villa-Lobos, Bachianas brasileiras no. 1, Introdução (Embolada) [Introduction (Fast Dance)]

Friday, November 4 • Listening Test 3
Due 12:00 midnight. Listening test 2 covers material from October 13 to November 3

Tuesday, November 8 • Argentina: Traditional Music
Read MOLA 274–95
Listen to
   - Atahualpa Yupanqui, Malambo
   - Mercedes Sosa, Gracias a la vida [Thanks to life]
   - Alfredo Zitarrosa, Milonga para una niña [Milonga for a Girl]
   - Sixto Palavecino, Chacarera del paisano [The Villager’s Chacarera]

Thursday, November 10 • Argentina: Popular Music
Read MOLA 295–310
Listen to
   - Carlos Gardel, Por una cabeza [By a Head]
   - Astor Piazzolla, La camorra I [The Rumble I]
   - Sonia Possetti, Bullanguera [Lively]
   - Serú Girán, Los sobreviventes [The Survivors]*

Tuesday, November 15 • Argentina: Classical Music
Read MOLA 312–23, 388–90
Listen to
   - Alberto Ginastera, Estancia, La doma [Ranch, Horsebreaking]
   - Alberto Ginastera, Piano Sonata No. 1, first movement
   - Agustín Barrios Mangoré, La catedral [The Cathedral]
   - Mario Davidovsky, Synchronisms No. 10
Thursday, November 17 • Peru: Traditional and Afro-Peruvian Music
Read MOLA 324–51
Listen to
  Anonymous, Harawi
  Sikuri taquileño [Panpipe music from Taquile]*
  Carlos Falconi and Manuelcha Prado, Adiós pueblo de Ayacucho [Goodbye, Town of Ayacucho]*
  Chabuca Granda, Flor de canela [Cinnamon Flower]
  Miguel Ballumbrosio, Yana runa [Afro-Andean]

Tuesday, November 22 • Peru: Popular Music
Read MOLA 351–65
Listen to
  La Huaracinita, Neblina blanca [White Fog]
  Rossy War, Nunca pensé llorar [I Never Thought I Would Cry]
  Victor Jara, Plegaria a un labrador [Prayer to a Worker]
  Daniel Alomia Robles, El cóndor pasa [The Condor Passes]*

Thursday, November 24 • THANKSGIVING BREAK

Tuesday, November 29 • U.S.: Latino Popular Music
Read MOLA 416–33
Listen to
  Calle 13, La perla [The Pearl]
  Kumbia Kings, Mi gente [My People]
  La India, Sedúceme [Seduce Me]
  Aventura, Su veneno [Her Venom]

Thursday, December 1 • Conclusion

Friday, December 2 • Listening Test 4
  Due 12:00 midnight. Listening Test 4 covers material from November 8 to November 29

Tuesday, December 6 • Optional Class Day

Thursday, December 8 • Optional Class Day

Final Exam
The final is a closed book, closed notes, take home exam. Please use a bluebook to the final.
(Final exams not on a bluebook will not be accepted and will earn an automatic zero.)

The final exam is due Thursday, 15 December 2016, 5:15 P.M.