New York University in Buenos Aires  
The Music of Latin America (in English)  
V71.9155.002

Professor: Juan Raffo  
Office Hours: Mon & Thr 7-8 PM, by appointment  
Jr196@nyu.edu

Aug-Dec 2011  
Mon & Thr 3:30-5:00 PM  
Room: Astor Piazzolla

1. Course Description:
A journey through the different styles of Latin American Popular Music (LAPM), particularly those coming from Argentina, Brazil and Uruguay. Their roots, influences and characteristics. Their social and historical context. Their uniqueness and similarities. Emphasis in the rhythmic aspect of folk music as a foundation for dance and as a resource of cultural identity. Even though there is no musical prerequisite, the course is recommended for students with any kind and/or level of musical experience.

The course explores both the traditional and the contemporary forms of LAPM Extensive listening/analysis of recorded music and in-class performing of practical music examples will be primary features of the course. Throughout the semester, several guest musicians will be performing and/or giving clinic presentations to the class. A short reaction paper will be required after each clinic. These clinics might be scheduled in a different time slot or even day than the regular class meeting, provided that is no time conflict with other courses for any of the students. Once a semester, the whole class will attend a public concert along with the professor. This field trip will replace a class session. Attendance is mandatory. In addition to that, students will be guided—and strongly encouraged—to go to public concerts and dance venues on their own. Their impressions will be used as an important source for class discussion. Attendance to these events will be taken in account as extra credit for the “attendance/participation” portion of the final grade.

2. Course Requirements and Grading:
There is no prerequisite for the course. Students will be evaluated and graded according to the following criteria and percentages:

- Attendance, preparation and participation in class, reaction papers ____________________________ 20 %
- Quizzes ________________________________________________________ 20 %
- Oral presentation (midterm) ___________________________________________ 30 %
- Final paper ________________________________________________________ 30 %
- Total _____________________________________________________________ 100

Numerical grading / Letter equivalence:

<table>
<thead>
<tr>
<th>Numerical Grade</th>
<th>Letter</th>
<th>Description</th>
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<tbody>
<tr>
<td>100-93</td>
<td>A</td>
<td>76-73</td>
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<tr>
<td>92-90</td>
<td>A-</td>
<td>72-70</td>
</tr>
<tr>
<td>89-87</td>
<td>B+</td>
<td>69-67</td>
</tr>
<tr>
<td>86-83</td>
<td>B</td>
<td>66-60</td>
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<tr>
<td>82-80</td>
<td>B-</td>
<td>59-0</td>
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<tr>
<td>79-77</td>
<td>C+</td>
<td>56-58</td>
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Attendance and punctuality

- NYU Buenos Aires has a strict policy about course attendance. **No unexcused absences are permitted.**
- Students should contact their class teachers to catch up on missed work but should NOT approach them for excused absences.
- Absences due to illness must be discussed with the Assistant Director for Academics Affairs, Maria Pirovano Peña within one week of your return to class. A doctor note excusing your absence is mandatory. If students get sick on an exam day, they must let the Assistant Director for Academic Affairs know in advance about this, and they must see a doctor the same day in order to have their absence excused.
- Absence requests for non-illness purposes must be discussed with the Assistant Director for Academics Affairs, Maria Pirovano Peña prior to the date(s) in question.
- The first unexcused absence will be penalized by deducting 1.5% from the student’s final course mark. After that each unexcused absence will be penalized by deducting 3% from the student’s final course mark.
- Students who have perfect attendance (100%) during the semester and have fulfilled all course requirements, i.e. class participation, meeting all deadlines, etc. will get extra points equivalent to 2% of the final grade.
- Students are responsible for making up any work missed due to absence.
- NYU BA also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. Three late arrivals or earlier departures (10 minutes after the starting time or before the ending time) will be considered one absence.
Each class has a duration of one hour and half or two hours. Missing one class represents one absence. For those courses that meet once a week (three hours block), missing one class represents two absences.

Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Holidays’ make up classes are mandatory as regular scheduled classes.

**Exams and Submission of Work**

- Final Exam dates cannot be changed under any circumstance.
- Mid term exam dates will be scheduled with each professor.
- Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from examination (with authorization, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, or an increased weighting on an alternate assessment component, etc.).
- Written work due in class must be submitted during the class time to the professor.
- Late work should be submitted in person to the Assistant Director for Academics Affairs during office hours (Mon – Fri, 9.30 am to 5 pm), who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff can accept the work, in person, in the absence of the Assistant Director for Academics Affairs and will write the date and time of submission on the work, as above.
- Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.
- Written work submitted after 5 weekdays after the submission date without an agreed extension fails and is given a zero.
- Please note end of semester essays must be submitted on time.

**Written Works**

- A short reaction paper (one page) will be required after each clinic of a guest musician and after the field trip. The final paper (no less than five pages) will be both an individual research and opinion work on a particular topic related to the course and to be chosen by the student. Students are not allowed to choose the same subject on both the midterm (oral presentation) and the final.
- Written works must be turned over in print. Works submitted by email and/or after the established deadline will not be accepted.

**Written Exams**

There will be two quizzes. Part of the questions will involve listening and recognition of recorded music.

**Oral Presentation (Midterm)**

The midterm will be an oral presentation. For that purpose, the class will be organized into groups, depending on class size. Each group will pick up a course topic and will run around thirty minutes of class time to develop an exposition on it. Students will be allowed to use recording material and/or videos to support their exposition. Each group will be evaluated as such and every member will receive the same grade

**Plagiarism / cheating**

NYU in Buenos Aires has a strict policy about plagiarism and cheating. Any written work or exam must be done individually and completed without external collaborations or improper behavior. Quotes and references must be on academic format (MLA, APA, Chicago are all accepted, just be consistent).
# Course Schedule

<table>
<thead>
<tr>
<th>Weeks/Meetings</th>
<th>Units/Topics</th>
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<tbody>
<tr>
<td><strong>1</strong>&lt;br&gt;Aug 29 &amp; Sep 1</td>
<td><strong>Unit 1:</strong> Course overview / Music Theory  &lt;br&gt;• Introduction to the course. Assorted listening of musical material  &lt;br&gt;• Basic musical theory concepts</td>
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<td><strong>2</strong>&lt;br&gt;Sep 5 &amp; 8</td>
<td>• Basic musical theory concepts (cont.). Classification of musical instruments  &lt;br&gt;• The music map of Latin America. Main rhythmic patterns used in LAPM: Listening, identification and performing</td>
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<tr>
<td><strong>3</strong>&lt;br&gt;Sep 12 &amp; 15</td>
<td><strong>Unit 2:</strong> Folklore of Argentina and Vicinity  &lt;br&gt;• Afro-Peruvian music: the <em>festejo</em>, the <em>landó</em>, the <em>zamaceca</em>  &lt;br&gt;• Argentinean folklore: the <em>zamba</em></td>
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<td><strong>4</strong>&lt;br&gt;Sep 19 &amp; 22</td>
<td>• Argentinean folklore: the <em>chacarera</em> and its related styles  &lt;br&gt;• Music from the Argentinean <em>litoral</em>: the <em>chamamé</em></td>
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<td><strong>5</strong>&lt;br&gt;Sep 26 &amp; 29</td>
<td>• Music from the Andes: Nuria Martínez, guest musician  &lt;br&gt;• Quiz #1</td>
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<td><strong>6</strong>&lt;br&gt;Oct 3 &amp; 6</td>
<td><strong>Oral Presentations / Midterm</strong></td>
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<td><strong>Fall Break</strong>&lt;br&gt;Oct 10 to 16</td>
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<td><strong>7</strong>&lt;br&gt;Oct 17 &amp; 20</td>
<td><strong>Unit 3:</strong> Tango, the music of the City of Buenos Aires  &lt;br&gt;• From tango origins to the golden age  &lt;br&gt;• Main orchestral styles</td>
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<td><strong>8</strong>&lt;br&gt;Oct 24 &amp; 27</td>
<td>• The <em>bandoneón</em>: guest musician (TBA)  &lt;br&gt;• The music of Astor Piazzolla</td>
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<td><strong>9</strong>&lt;br&gt;Oct 31</td>
<td><strong>Unit 4:</strong> Afro-Cuban music and salsa:  &lt;br&gt;• The <em>clave</em> and its importance as a foundation for every style  &lt;br&gt;• The songs of Rubén Blades</td>
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<td><strong>10</strong>&lt;br&gt;Nov 7, 10 &amp; 11</td>
<td><strong>Unit 5:</strong> Brazilian music  &lt;br&gt;• Overview: five centuries of music  &lt;br&gt;• From samba to bossa nova: Beto Caletti, guest musician</td>
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<td><strong>11</strong>&lt;br&gt;Nov 14, 17 &amp; 18</td>
<td>• MPB: roots, development, representative artists. The <em>Tropicalía</em> movement  &lt;br&gt;• Analysis of MPB songs  &lt;br&gt;<strong>Unit 6:</strong> The <em>Rock Nacional</em> in Argentina  &lt;br&gt;• From origin to consolidation (60’s – 80’s)</td>
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<td><strong>12</strong>&lt;br&gt;Nov 21 &amp; 24</td>
<td>• The “rock chabón” and the <em>aguante</em> culture (90’s – 00’s)  &lt;br&gt;<strong>Unit 7:</strong> Songwriting in Uruguay:  &lt;br&gt;• The <em>murga</em> and <em>candombe</em> influences</td>
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<td><strong>13</strong>&lt;br&gt;Dic 1 &amp; 2</td>
<td>• The songs of Jaime Roos, Rubén Rada and Jorge Drexler  &lt;br&gt;• Quiz #2  &lt;br&gt;<strong>Unit 8:</strong> Instrumental popular music:  &lt;br&gt;• The works of Hermeto Pascoal, Egberto Gismonti, Hugo Fattoruso and others</td>
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<td><strong>14</strong>&lt;br&gt;Dec 5</td>
<td>• Instrumental popular music (cont.)  &lt;br&gt;• Revision of subject, bibliography and scheme of the final paper</td>
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<td><strong>Finals Week</strong>&lt;br&gt;Dec 12 to 15</td>
<td>• Final Paper Deadline (Dec 15)</td>
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4. Readings, Listenings y Videos


- Reference texts:
  - The Enjoyment of Music – Kristine Forney & Joseph Machlis (W.W. Norton, 2007)
  - Black Rhythms of Peru – Heidi Carolyn Feldman (Wesleyan University Press, 2006)
  - Tango! The Dance, the Song, the Story – Simon Collier (Thames & Hudson, 1997)
  - The Salsa Guidebook – Rebeca Mauleón (Sher Music, 1993)
  - Brutality Garden – Cristopher Dunn (University of North Carolina Press, 2001)
  - Como Vino la Mano: Orígenes del Rock Argentino – Miguel Grinberg (Gourmet Musical, 2008)
  - Entre Gatos y Violadores: El Rock Nacional en la Cultura Argentina – Pablo Alabarces (Colihue, 1993)
  - Latin Jazz: The First of Fusions– John Storm Roberts (Schrimer Books, 1999)

- Audio files on mp3 format, available at the library

- Course handouts, music articles and song lyrics will be available on-line via Blackboard

- Reference videos:
  - Atahualpa Yupanqui: El Legado
  - Peteco Carabajal, Dúo Coplanacu and Raly Barrionuevo: La Juntada
  - Mercedes Sosa Live in Europe
  - Davuelando
  - Tango, 100 Años de Historia
  - Los Capos del Tango: Aníbal Troilo
  - Los Capos del Tango: Juan D'Arienzo
  - Café de los Maestros
  - Astor Piazzola y su Quinteto: Live at the Montreal Jazz Festival, 1984
  - Tango: Un Giro Extraño
  - Tom Jobim Live
  - Caetano Veloso: Noites da Norte
  - Adios Sui Generis
  - León Gieco: 15 Años de Mi
  - Bersuit Vergarabat: La Argentinidad al Palo
  - Los Piojos: Desde Lejos no se Ve
  - Candombe: Tambores de Libertad
  - Jaime Roos: A las 10
  - Fernando Trueba: Calle 54