Music of Latin America (in English)

Class Code
MUSIC – UA 9155

Instructor Details
Juan Raffo
Email: Jr196@nyu.edu
Cell/WhatsApp: +54 911 6292 0728
Office Hours: Faculty Room, Wed 5-6 PM

Class Details
Mon/Wed 3:30-5:00 PM
Location: Room Astor Piazzolla

Prerequisites
None

Class 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 there is no time conflict with other courses for any of the students.

Desired Outcomes
- Get in contact with the vast music culture of Latin America
- Have a hands-on approach to learn and understand music
- Be able to aurally recognize and identify Latin American music genres and styles

Assessment Components
1. Attendance, class preparation and participation, reaction papers (online): 20 %
2. Quizzes (five quizzes, all of them online, lowest grade is dropped out): 20 %
3. 20’-25’ midterm oral presentation (in groups): 30 %. (a brief outline of the presentation must be submitted a week in advance)
4. Final paper, 6 to 7 pages: 30 %

Assessment Expectations
Grade A: The student makes excellent use of empirical and theoretical material and offers well structured arguments in their work. The student writes comprehensive essays / exam questions and the work shows strong evidence of critical thought and extensive reading.
Grade B: The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.
**Grade C:** Work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

**Grade D:** The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, or poor research.

**Grade F:** The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.

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<thead>
<tr>
<th>Grade Conversion</th>
<th>100-93</th>
<th>92-90</th>
<th>89-87</th>
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<td>A-</td>
<td>B+</td>
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<tr>
<td>Score</td>
<td>76-73</td>
<td>72-70</td>
<td>69-67</td>
<td>66-60</td>
<td>59-0</td>
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**Exams and Submission of work**

Final Exam dates cannot be changed under any circumstance.

Mid term exam dates will be scheduled with each lecturer.

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 alternative assessment component, etc.).

Written work due in class must be submitted during the class time to the instructor.

**Final essays must be submitted to the instructor in print and electronic copy.** If students are not in Buenos Aires they must send a printed copy via express postal mail (i.e. FeDEX, DHL, UPS, etc) to the NYU Center in Buenos Aires – Anchorena 1314 - (C1425ELF) Argentina. This copy must arrive before or on the date of established deadline.

**Attendance Policy**

- NYU’s Global Programs (including NYU Buenos Aires) must adhere to a strict policy regarding course attendance. No unexcused absences are permitted.
- Each unexcused absence will be penalized by deducting 1% from the student’s final course grade.
- Absences are only excused if they are due to illness, religious observance or emergencies.
- Absences due to illness or mental health issues must be discussed with the Assistant Director for Academic Programs, Moira Pérez, within one week of your return to class.
- A doctor’s note excusing your absence is mandatory for the absence to be justified. The note must clearly state that student is not able to attend class.
- **The date on the doctor’s note must be the date of the missed class or exam.**
- Being absent to any kind of examination must be informed at or before the time of said examination via email to the Assistant Director for Academic Programs, Moira Pérez (moira.perez@nyu.edu).
Requests to be excused for non-illness purposes must be discussed with your instructor prior to the date(s) in question. (If you want the reasons of your absence to be treated confidentially and not shared with your lecturer, please contact the Assistant Director for Academic Programs, Moira Pérez, at moira.perez@nyu.edu)

- Students with more than four unexcused absences will fail the course.
- Each class lasts one hour and half or two hours. **Missing one class represents one absence. For courses that meet once a week (three-hour block), missing one class represents two absences.**
- 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 early departures (10 minutes after the starting time or before the ending time) will be considered one absence. Missing more than 20 minutes of a class will count as a full absence.
- 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.

Make-up classes for Holidays are mandatory as regular scheduled classes.

### Late Submission of Work

Late work should be submitted in person to the Assistant Director for Academic Programs 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 Academic Programs 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.

**Language Courses:** Work submitted within 2 days after the submission time without an agreed extension receives a penalty of 10 points on the 100-point scale. Written work submitted after 2 days 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.

### Plagiarism Policy

**Academic Integrity**

Academic Integrity is intimately related to the teaching and learning process. When writing research papers, you need to keep in mind that plagiarism includes the use of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally. It also includes presenting and/or paraphrasing discourse or ideas from a published work (in print or on internet) without quotation marks and clear without acknowledgment of the original source.

For formatting in your papers, refer to MLA guidelines.

On matters regarding academic integrity, refer to the section “Academic Standards and Discipline” in the College of Arts and Science Bulletin [http://bulletin.cas.nyu.edu/page/academic.policies#STANDARDS](http://bulletin.cas.nyu.edu/page/academic.policies#STANDARDS) and to
All your written work must be submitted as a hard copy AND in electronic form to the instructor.

It is expected that the student follow the rules on academic honesty and intellectual integrity established by NYU University.

Required Texts

- Tango! The Dance, the Song, the Story – Simon Collier (Thames & Hudson, 1997) - ISBN: 978-0500016718, pages 19-64

Supplemental Texts

### Internet Research Guidelines

Course material and handouts are posted on NYU Classes. Students are required to read, print, listen, and/or bring material for every meeting.

### Additional Required Equipment

None

Note: This Syllabus is subject to change

#### Session 1

**Mon 02/05**

Unit 1

Course overview. Basic music theory and practice. The elements of music: melody, harmony.

#### Session 2

**Wed 02/07**

Unit 1

Basic music theory and practice (cont.). The elements of music: rhythm, form.

#### Session 3

**Fri 02/09**

Unit 1

Basic music theory and practice (cont.). Classification of musical instruments. The music map of Latin America.

#### Session 4

**Wed 02/14**

Unit 1

Basic music theory and practice (end). Main rhythmic patterns used in LAPM: listening, identification and performing.

#### Session 5

**Mon 02/19**

Unit 2

Folklore music from the Hispanic South America/Afro-Peruvian music: festejo, landó and marinera.

#### Session 6

**Wed 02/21**

Unit 2

Folklore music from the Hispanic South America (cont.)/Argentinian folklore: zamba.

#### Session 7

**Mon 02/26**

Unit 2

Folklore music from the Hispanic South America (cont.)/Argentinian folklore: chacarera.

#### Session 8

**Wed 02/28**

Unit 2

Folklore music from the Hispanic South America (cont.)/Music from the Andes.
| Session 9 | Mon 03/05 | Unit 2  
Folklore music from the Hispanic South America (end)/Music from the Andes: Nuria Martínez (aerophones), guest musician. |
|----------|-----------|-----------------------------------------------|
| Session 10 | Wed 03/07 | Unit 3  
Tango: origins. The guardia vieja and guardia nueva periods. The "golden age". |
| Session 11 | Fri 03/09 | Unit 3  
Tango (cont.): Leandro Ragusa (bandoneon), guest musician. |
| Session 12 | Mon 03/12 | Unit 3  
Tango (cont.): dance lesson. Wanda Abramor, guest dancer. Downstairs, |
| Session 13 | Mon 03/12 (eve) | Unit 3  
Tango (cont.): field trip to La Milonga de Vinilo. Café Vinilo, 9:30 to 11 PM |
| Session 14 | Wed 03/14 | Unit 3  
Tango (end): the music of Astor Piazzolla |
| Session 15 | Mon 03/19 | Midterm session #1 |
| Session 16 | Tue 03/20 (eve) | Special activity: murga workshop with guest musician Coco Romero. Downstairs, 7 to 8:30 PM. |
| Session 17 | Wed 03/21 | Midterm session #2 |
| Session 18 | Wed 04/04 | Unit 4  
Afrocuban music: the importance of the clave |
| Session 19 | Mon 04/09 | Insert  
Workshop on percussion group improvisation |
| Session 20 | Mon 04/09 (eve) | Insert  
Field trip to La Bomba de Tiempo. Ciudad Cultural Konex, 8: to 9:30 PM |
| Session 21 | Wed 04/11 | Unit 4  
Afrocuban music (end): the songs of Rubén Blades |
| Session 22 | Mon 04/16 | Unit 5  
Brazilian music: samba and bossa nova |
| Session 23 | Wed 04/18 | Unit 5  
Brazilian music (cont.): Beto Caletti (guitar, percussion & voice), guest musician |
| Session 24 | Mon 04/23 | Unit 5  
Brazilian music (cont.): Tropicália and MPB |
| Session 25 | Wed 04/25 | Unit 5  
Brazilian music (end): the songs of Chico Buarque, Caetano Veloso, and Gilberto Gil |
Session 26
Wed 05/02
Unit 6
The *Rock Nacional* in Argentina: origins. Rock under dictatorship and democratic periods

Session 27
Mon 05/07
Unit 6
The *Rock Nacional* in Argentina (end): rock and neoliberalism

Session 28
Wed 05/09
Unit 7
Uruguay: the *candombe* and the *murga*. The songs of Eduardo Mateo, Jaime Roos, Rubén Rada, and Jorge Drexler

Exam Week
05/14
No class meetings
Final paper deadline: May 14 at 5 PM

Classroom Etiquette
The use of devices such as phones, tablets, and laptops is allowed for class purposes only. Having meals during class meetings is not allowed. It is recommended not to abuse leaving the room during class.

Required co-curricular activities
Assistance to live tango show and dance venue at Café Vinilo
Assistance to live performance of La Bomba de Tiempo at Ciudad Cultural Konex
Assistance to visiting artist Coco Romero talk and workshop as part of the NYU/BA lecture series

Suggested co-curricular activities
Assistance to live music performances

Your Instructor
Juan Raffo:
Composer, arranger, conductor, keyboardist and music educator. He is a Berklee graduated and also holds a M.A. in composition from NYU, having pursued this graduate study under the auspices of a Fulbright scholarship. Recently, he has received the Platinum Konex award as the top Instrumental/fusion artist of the 2005-2014 decade.

He has led several influential groups in the Argentinian contemporary popular music scene, such as El Güevo (“The Egg”) in the 80’s and Monos con Navajas (“Monkeys with Knives,”) in the 90’s, which was commended by the Konex foundation as one of the top five jazz ensembles in the decade spanning 1985-1995. This year, he received the same award as one of the top five fusion artists of the 2005-2015 decade.

He has produced the 2005 Grammy-nominee album “Soundances” by Diego Urcola and contributed with his compositions to the 2007 Grammy-nominee “Viva”, by the same artist and featuring Paquito D’Rivera and Dave Samuels.

Simultaneously, he has worked as an arranger, keyboardist and/or musical director for some of the most outstanding artists of the last three decades of Argentinian popular music, and carrying out extensive teaching activities in the areas of arranging, composition, keyboards and ensemble workshops.

He is currently professor at the Escuela de Música Contemporánea (EMC), member of the Berklee International Network (BIN) and at the Tamaba Institute in Buenos Aires. He has been music teacher at the Travelling School of the Argentinian Ministerio de Educación an at the “Músicos por la Identidad” project, coordinated by Abuelas de Plaza de Mayo.

He is devoted to writing his own music and organizing ensembles for its recording and public performance. Currently, he’s leading his band “Raffo” for the
presentations of their fourth album.
www.polloraffo.com