

# NYU Buenos Aires

## MUSIC – UA 9155.G3.002

### Music of Latin America

#### Instructor Information

- Juan Raffo, M.A.
- NYU Buenos Aires, Faculty Room
- Wed 5-6 PM

#### Course Information

- MUSIC – UA 9155.G3.002
- Music of Latin America
- Mon/Wed 3:30-5:00 PM
  - Room Astor Piazzolla

#### Course Overview and Goals

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 in a different day than the regular class meeting, provided that there is no time conflict with other courses for any of the students

#### Upon Completion of this Course, students will be able to:

- Fluently relate with the vast music culture of Latin America
- Have a hands-on approach to learn and understand music
- Aurally recognize and identify significant Latin American music genres and styles

#### Course Requirements

## **Class Participation**

All students will be strongly encouraged to participate in the classroom through either practical activities or class discussion.

## **Individual presentations and assignments (questionnaires/reaction papers)**

Each student will make at least one short individual in-class presentation on a topic of choice. In addition, there will be questionnaires on specific music documentaries and a short reaction paper after each guest musician's visit and after each field trip.

## **Midterm Oral Presentation**

Around week 12, the class will be organized in groups of around three students for a presentation on a topic of choice. Specific guidelines are posted on NYU Classes.

## **Final Paper**

At the end of the semester, each student must submit a written work of approximately 2000 words on a topic of choice. Specific guidelines are posted on NYU Classes.

## **Tests & Quizzes**

During the semester, students will take five online quizzes organized according to the units of the course. The lowest grade of the five will be dropped out for final grade calculations.

## **Assigned Readings/Listening**

There are specific reading and listening material prior to each class meeting. A detailed list is posted on NYU Classes under the name "Class Preparation"

## **Grading of Assignments**

The grade for this course will be determined according to the following formula:

<b>Assignments/Activities</b>	<b>% of Final Grade</b>
Class participation	10%
Individual presentations and assignments	10%
Quizzes	20%
Midterm presentation	30%
Final paper	30%

## Letter Grades

Letter grades for the entire course will be assigned as follows:

<b>Letter Grade</b>	<b>Points</b>	<b>Percent</b>
<b>A</b>	4.00	100-94
<b>A-</b>	3.67	93-90
<b>B+</b>	3.33	89-87
<b>B</b>	3.00	86-84
<b>B-</b>	2.67	83-80
<b>C+</b>	2.33	79-77
<b>C</b>	2.00	76-74
<b>C-</b>	1.67	73-70
<b>D+</b>	1.33	69-67
<b>D</b>	1.00	66-65
<b>F</b>	.00	Below 65

### **View Grades**

Grades and grade progress will be available to students through NYU Classes' gradebook

## **Course Schedule**

### **Topics and Assignments**

Session/Date	Topic	Previous work	Post work
Session 1, Mon 02/03	Course overview. The elements of music	None	<u>Song Impressions</u>
Session 2, Wed 02/05	Basic music theory and practice	<u>Class Prep Unit 1-1</u>	
Session 3, Mon 02/10	Musical Instruments	<u>Class Prep Unit 1-2</u>	
Session 4, Wed 02/12	Latin American rhythmic patterns	<u>Class Prep Unit 1-3</u>	
Session 5, Fri 02/14	Afro-Peruvian music	<u>Class Prep Unit 2-1</u>	
Session 6, Mon 02/17	Argentinian Folklore: <i>zamba</i>	<u>Class Prep Unit 2-2</u>	
Session 7, Tue 02/18  (eve)  <b>Mandatory</b>	Lecture Series: <u>Nora Sarmoria</u> , workshop on South American rhythms		Reaction paper
Session 8, Wed 02/19	Argentinian Folklore: <i>chacarera</i>	Class Prep Unit 2-3	
Session 9, Wed 02/26	Music from the Andes		
Session 10, Mon 03/02	Music from the Andes. Guest musician: <u>Nuria Martínez</u> (Andean aerophones)		Reaction paper

Session 11, Wed 03/04	Tango music: origins and golden age	Class Prep Unit 3-1	
Session 12, Mon 03/09	Tango dance lesson. <u>Wanda Abramor</u> (dancer). Lounge		
Session 13, Wed 03/11	Guest musician: <u>Leandro Ragusa</u> (bandoneon)		
Session 14, Wed 03/11 (eve) <b>Mandatory</b>	Tango evening with <u>Orquesta Típica Fernández Fierro</u> at CAFF, 9:30 to 11:30 PM		Reaction paper
Session 15, Mon 03/16	The music of Astor Piazzolla	Class Prep Unit 3-2	
Session 16, Wed 03/18	Midterm session #1		
Session 17, Wed 03/25	Midterm session #2		
<b>Spring Break</b>			
Session 18, Mon 04/06	Afrocuban music: the <i>clave</i> pattern	Class Prep Unit 4-1	
Session 19, Wed 04/08	The songs of Rubén Blades	Class Prep Unit 4-2	
Session 20, Mon 04/13	Workshop on percussion group improvisation		
Session 21, Mon 04/13 (eve) <b>Mandatory</b>	Musical evening: <u>La Bomba de Tiempo</u> at Ciudad Cultural Konex, 7:30 to 9:30 PM		Reaction paper

Session 22, Wed 04/15	Brazilian music: Samba to Bossa	Class Prep Unit 5-1	
Session 23, Mon 04/20	Guest musician: <u>Beto Caletti</u> (guitar, percussion & voice)		Reaction paper
Session 24, Wed 04/22	Brazilian music: Tropicália & MPB		
Session 25, Mon 04/27	Brazilian music: MPB songs	Class Prep Unit 5-2	
Session 26, Wed 04/29	Argentina's <i>Rock Nacional</i> : origins & development	Class Prep Unit 6-1	
Session 27, Mon 05/04	Argentina's <i>Rock Nacional</i> : rock and neoliberalism	Class Prep Unit 6-2	
Session 28, Wed 05/06	Uruguay: the <i>candombe</i> and the <i>murga</i>	Class Prep Unit 7-1	

### Tests and Quizzes (online)

- Quiz #1, Music theory – open Thu 02/13, 8am-midnight
- Quiz #2, Afro-Peruvian, Argentinian folklore, Andean music – open Thu 03/05 8am-midnight
- Quiz #3, Tango – open Thu 03/19, 8am-midnight
- Quiz #4, Afrocuban music, Brazilian music – open Thu 04/30, 8am-midnight
- Quiz #5, Argentinian rock, Uruguayan music – open Thu 05/14, 8am-midnight

**Final Paper Deadline: Monday, May 18, 3:30 PM**

## Course Materials

### Required Textbooks & Materials

- Black Rhythms of Peru – Heidi Carolyn Feldman (Wesleyan University Press, 2006) - ISBN: 978-0819568151, pages 85-123

- Tracing Tangueros – Kasey Link and Kristin Wendland (Oxford University Press, 2014) - ISBN: 978-0199348237, pages 1-19
- Music and Youth Culture in Latin America – Pablo Vila, editor (Oxford University Press, 2016) - ISBN: 978-0199986279, pages 243-19 & 261-283
- Tango! The Dance, the Song, the Story – Simon Collier (Thames & Hudson, 1997) - ISBN: 978-0500016718, pages 19-64
- Tango: The Art History of Love – Robert Farris Thompson (Vintage Books, 2005) - ISBN: 978-1400095797, pages 204-218
- The Salsa Guidebook – Rebeca Mauleón (Sher Music, 1993) - ISBN: 978-0961470197, pages 1-7
- Salsa! The Rhythm of Latin Music – Charley Gerard with Marty Sheller (White Cliffs Media, 1998) - ISBN: 978-0941677356, pages 31-37
- The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil – Chris McGowan & Ricardo Pessanha (Temple University Press, Philadelphia, 1998) - ISBN: 978-1592139293. pages 9-19 & 54-89
- Masters of Contemporary Brazilian Songwriting: MPB 1965-1985 – Charles Perrone (University of Texas Press, 1993) - ISBN: 978-0292765504, pages 23-28, 57-59, 84-87, 99-102 & 197-199
- “Rock Nacional and Revolutionary Politics: The Making of a Youth Culture of Contestation in Argentina, 1966-1976” – Valeria Manzano in The Americas, Vol. 70 No 3 (Academy of Franciscan History, 2014) – DOI: 10.1353/tam.2014.0030
- “Rock Nacional and Dictatorship in Argentina” – Pablo Vila & Pablo Semán in Popular Music, Vol. 6, No. 2, Latin America (Cambridge University Press, 1987) – ISSN: 02611430, pages 129-148
- Neoliberalism and Rock in the Popular Sector of Contemporary Argentina – Pablo Vila, Pablo Semán & Cecilia Benedetti in Rockin' Las Americas: The Global Politics of Rock in Latin/o America (University of Pittsburgh Press, 2004) - ISBN: 978-0822958413

## Optional Textbooks & Materials

- Exploring the World of Music – Dorothea Hast, James R. Cowdery, Stan Scott (Kendall, 2010) - ISBN: 978-0757563263
- ● The Golden Age of Tango – Horacio Ferrer (Academia Nacional del Tango, 2000) - ISBN: 978-9509517707
- ● Le Grand Tango: The Life and Music of Astor Piazzolla – Maria Susana Azzi, Simon Collier & Yo-Yo Ma (Oxford University Press, 2000) - ISBN: 978-0195127775
- ● Bossa Nova: The Story of the Brazilian Music that Seduced the World – Ruy Castro (A Capella Books, 2000) - ISBN: 978-1556524943
- ● Masters of Contemporary Brazilian Songwriting: MPB 1965-1985 – Charles Perrone (University of Texas Press, 1993) - ISBN: 978-0292765504
- ● Brutality Garden – Cristopher Dunn (University of North Carolina Press, 2001) - ISBN: 978-0807849767
- Magic Land: A Guide to Beat, Psychedelic and Progressive Rock Music 4 between 1966- 1977 in Argentina and Uruguay – Marcelo Camerlò (CP67, 1998) - ISBN: 978-8489439160

- Argentina's "Rock Nacional": The Struggle for Meaning – Pablo Vila (from “Latin American Music Review”, University of Texas Press, 1989) - E-ISSN: 1536019

## Resources

- **Access your course materials:** [NYU Classes](http://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](http://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](http://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)

## Course Policies

### Attendance and Tardiness

- 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, Julia Tomasini ([jt145@nyu.edu](mailto:jt145@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](mailto: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 Assignment**

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.

**Final paper** must be submitted on time.

## **Academic Honesty/Plagiarism**

[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 and to "[Statement on Academic Integrity](#)" in NYU Expository Writing Program: Policies and Procedures:

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.

## **Disability Disclosure Statement**

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

## **Instructor bio**

Juan “Pollo” Raffo is a composer, arranger, conductor, keyboardist and music educator. He is a Berklee graduate and also holds a M.A. in composition from NYU, under the auspices of a Fulbright scholarship. In 2015, he has received the Platinum Konex award as the top Instrumental/fusion artist of the 2005-2014 decade.

Since 2018 he has been appointed by the National Orchestra of Argentinian Music “Juan De Dios Filiberto” to be the regular curator and arranger/orchestrator for their annual Argentinian rock concert series

He has led several influential bands 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. Currently, he’s leading his band “Raffo” for the presentations of their fifth album.

Simultaneously, he has worked as an arranger, keyboardist and/or musical director for some of the most outstanding artists of the last four 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 *Universidad Nacional de las Artes* (UNA), the *Escuela de Música Contemporánea* (EMC), member of the Berklee International Network (BIN) and at the *Tamaba Institute* in Buenos Aires.

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