

# MUSIC 25

## MUSIC OF LATIN AMERICA & THE CARIBBEAN

PROFESSOR REBECA MAULEÓN

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# INTRODUCTION

- NORTH VS. SOUTH: SLAVERY AND IT'S IMPACT ON NORTH AMERICA, LATIN AMERICA & THE CARIBBEAN
- THE CARIBBEAN CRUCIBLE
- AFRICA: HISTORY, CULTURE & INFLUENCE
- SPAIN: HISTORY, CULTURE & INFLUENCE

# AFRICAN DIASPORA IN THE AMERICAS



# AFRICANS IN THE AMERICAS CIRCA 1800



# NORTH VS. SOUTH

- IN NORTH AMERICA, SLAVES WERE NOT ALLOWED TO SPEAK AFRICAN LANGUAGES, NOR REMAIN TOGETHER AS FAMILY GROUPS
- DRUMMING AND RELIGION FORBIDDEN IN THE NORTH
- IN THE CARIBBEAN AND SOUTH AMERICA, SLAVES RETAINED RELIGIOUS TRADITIONS, DRUMMING AND LANGUAGE

# THE CARIBBEAN CRUCIBLE

- THREE MAIN TRIBES OF CARIBBEAN INDIANS: TAÍNO, SIBONEY & GUANAJATABIBE
- DECIMATION OF INDIGENOUS POPULATION BY 1570 THROUGHOUT CARIBBEAN ISLANDS
- ONLY REMNANTS OF INDIGENOUS CULTURE: INSTRUMENTS, TERMS, MYTHS AND LEGENDS



TAÍNO NATIVES

# AFRICA: HISTORY, CULTURE & INFLUENCE

- DRUMMING / INSTRUMENTS / DANCE; DRUMMING = LANGUAGE
- SPIRITUALITY & RELIGIOUS TRADITIONS
- MUSIC IS FUNCTIONAL, PART OF DAILY LIFE
- COMMUNITY & ORAL TRANSMISSION
- MAIN TRIBES BROUGHT AS SLAVES:
- YORUBANS, CONGOLESE & DAHOMEANS



# DRUMMING = LANGUAGE





# AFRICAN DANCE ~



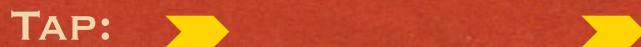
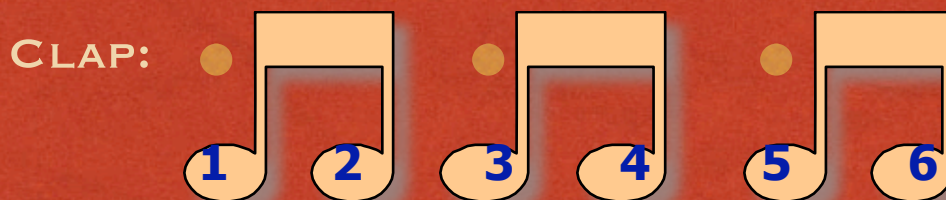


# PRIMARY AFRICAN MUSICAL CHARACTERISTICS “AFRICANISMS”

- **CALL & RESPONSE SINGING = LEAD VOCAL ALTERNATING WITH A FIXED, REPETITIVE CHORUS**
- **POLYRHYTHM = LAYERS OF RHYTHMS; A COMPLEX RHYTHMIC STRUCTURE**
- **IMPROVISATION = FROM VARIATION TO FULL BLOWN “SOLOS”**
- **SYNCOPIATION = EMPHASIS ON THE OFF-BEATS OR UP-BEATS**
- **REPETITION = MOST AFRICAN MUSIC RELIES HEAVILY ON A REPETITIVE STRUCTURE; THE POINT OF THE MUSIC IS TO PUT YOU INTO A STATE OF TRANCE. IN MUSICAL TERMS THIS IDEA OF A REPEATED PATTERN IS CALLED AN OSTINATO.**

# PLAYING A POLYRHYTHM

- BEGIN BY COUNTING SIX COUNTS REPEATEDLY
- ACCENT “1” AND “4”:**1** 2 3 **4** 5 6
- TAP THE ACCENTS WITH YOUR FOOT
- NOW STOP TAPPING YOUR FOOT, AND CLAP ON BEATS 1, 3 AND 5: **1** - **3** - **5** -
- KEEP CLAPPING AND ADD YOUR FOOT ON 1 AND 4
- YOU ARE PLAYING A POLYRHYTHM!



# SPAIN: HISTORY, CULTURE & INFLUENCE

- THE CHURCH
- THE GUITAR
- OTHER EUROPEAN FORMS (CLASSICAL MUSIC)
- FLAMENCO MUSIC & DANCE
- LANGUAGE ~ POETIC FORMS
- MÚSICA CAMPESINA



# FLAMENCO MUSIC & DANCE

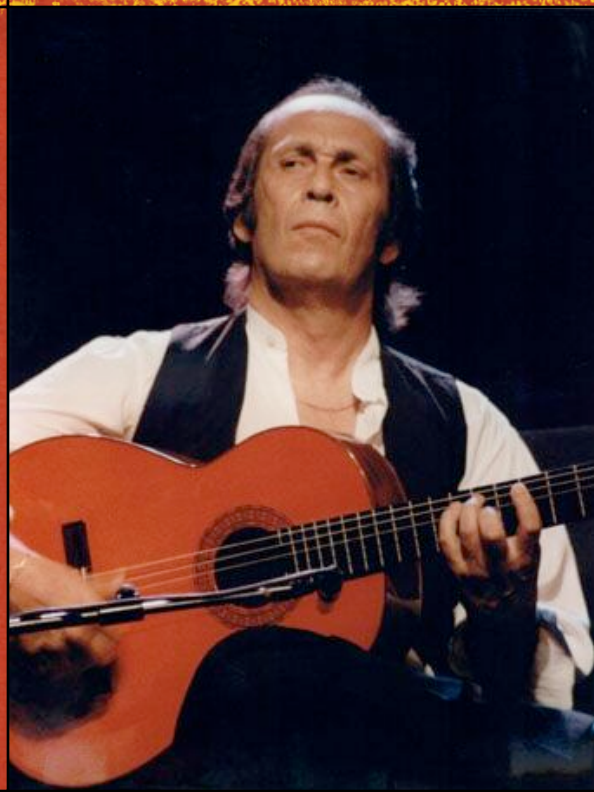
- CANTE JONDO = DEEP SONG (GYPSY BLUES)
- HARMONY, MELODY & MODES (PHRYGIAN...)
- DANCE STYLES & TECHNIQUES
- COLLECTIVE IMPROVISATION
- GUITAR TECHNIQUES



# EL ARTE DEL FLAMENCO



CARMEN LINARES



PACO DE LUCÍA



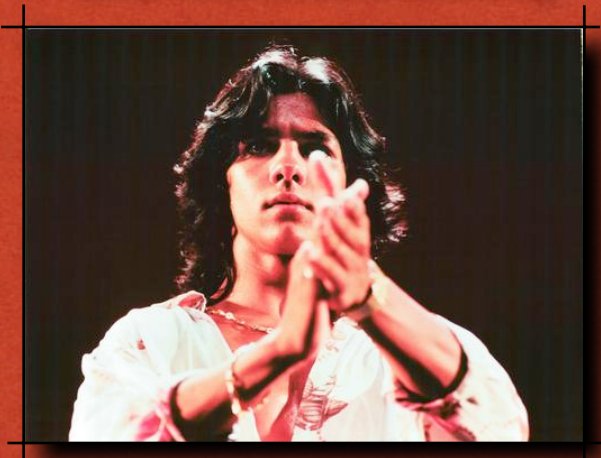
FERNANDA DE UTRERA

"A MI LUCIA" BY  
CARMEN LINARES





Camarón de la Isla. Foto: Pico Mariani





**FLAMENCO**



FARRUQUITO



# MÚSICA CAMPESINA

- Spanish country music
- Improvisational structure around text
- Décima = most common form
- In Latin America, widely performed in competitive fashion in a controversia (aka, “poetic duel”)

# SPANISH POETRY

- DÉCIMA ~ 10-LINE, OCTOSYLLABIC VERSE WITH COMPLEX RHYMING STRUCTURE. MOST DÉCIMAS ARE IMPROVISED.
- ROMANCE
- COPLA

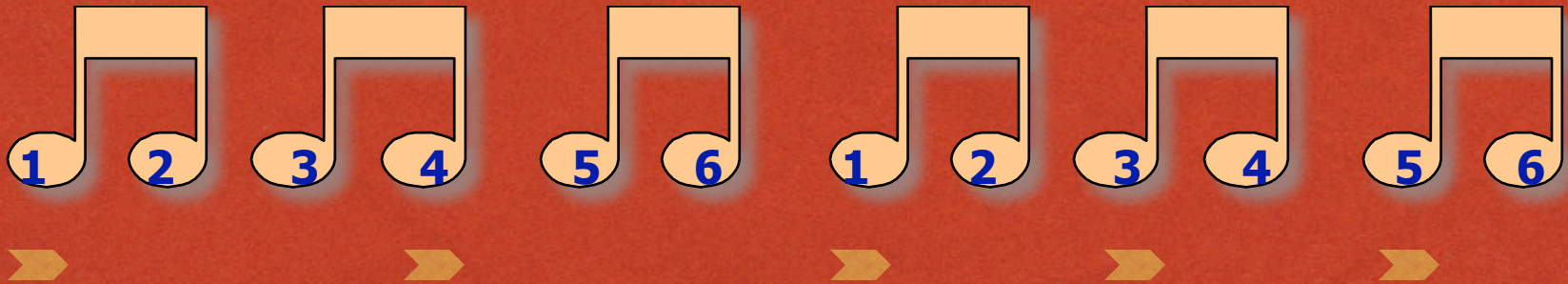


# THE SPANISH DÉCIMA

1	HACE TIEMPO QUE <u>QUISIERA</u>	A	FOR A LONG TIME I'VE BEEN WANTING
2	UNA DÉCIMA CANTAR	B	A FINE DÉCIMA TO SING
3	EN LA RUMBA Y GOZAR	B	IN THE RUMBA AND TO BRING
4	SU CADENCIA <u>PLACENTERA</u>	A	ITS CADENCE SO PURE AND HAUNTING
5	QUE PROVIENE DE LA <u>ERA</u>	A	ITS STRUCTURE, COMPLEX AND DAUNTING
6	DE CALDERÓN DE LA BARCA	C	FROM IBERIA'S GOLDEN AGE
7	Y QUE LUEGO SE EMBARCA	C	ON THE FARM AND ON THE STAGE
8	AL GRAN MUNDO PAN-HISPANO	D	WHEREVER SPANISH IS SPOKEN
9	DONDE SE HABLE EL CASTELLANO	D	DÉCIMA STILL REIGNS UNBROKEN
10	LA ESPINELA ES MONARCA	C	ON THE TONGUE AND ON THE PAGE.

# SESQUIÁLTERA

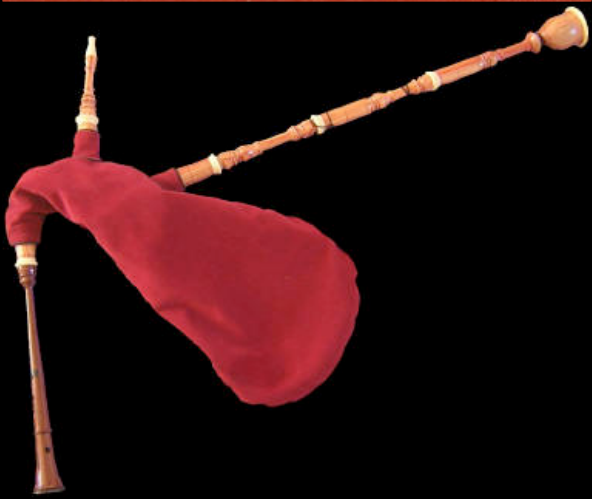
THIS MUSICAL TERM REFERS TO MANY SPANISH-DERIVED RHYTHMS THAT ARE COUNTED IN 6/8 TIME; SESQUIÁLTERA REFERS TO THE ALTERNATE ACCENTS WITHIN EACH PHRASE OF 6 BEATS: 1 & 4 AND 1, 3 & 5, AS SHOWN BELOW:





# OTHER REGIONAL SPANISH FORMS

- Jota (Aragón and Navarra)
- Zarzuela (Spanish 19th century light opera)
- Basque folk music ~ the gaita (bagpipes)



## GALICIAN AND BASQUE INSTRUMENTS



CLOCKWISE  
FROM TOP  
LEFT:  
GALICIAN  
GAITA, BASQUE  
GAITA,  
TAMBORIL,  
BANDURRIA.

“GAITAS”

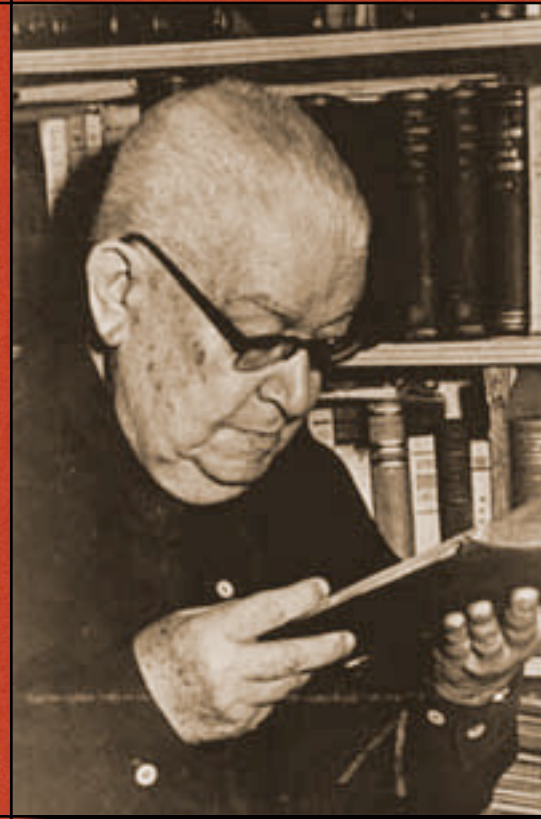


# WHY CUBA?

- First island colonized
- Representative of Caribbean cultural development
- Blending of African and Spanish cultures, music and dance forms
- Most prolific musical development and most significant in the world of popular Latin music

# “CREOLIZATION”

- Cuban ethnographer Fernando Ortiz referred to this gradual process of cultural influence
- Over time, African and European forms became creolized, gradually evolving into new genres



FERNANDO ORTIZ

# LOOKING AHEAD TO CUBA

- Caribbean music = African + European roots
- Cuba: Sacred and Secular Folklore
- The “Big Four” ~ Primary Ancestors of Cuban Popular Music

