



Music of Latin America

Influences

Pre-Columbian

ocarinas + panpipes

rattles, rasps, + drums

Pentatonic scale

cultural interdependency



Influences

Iberian

Harmony!

harmonic progression

strophic forms

3/4 vs. 6/8 meters

chordophones

Influences

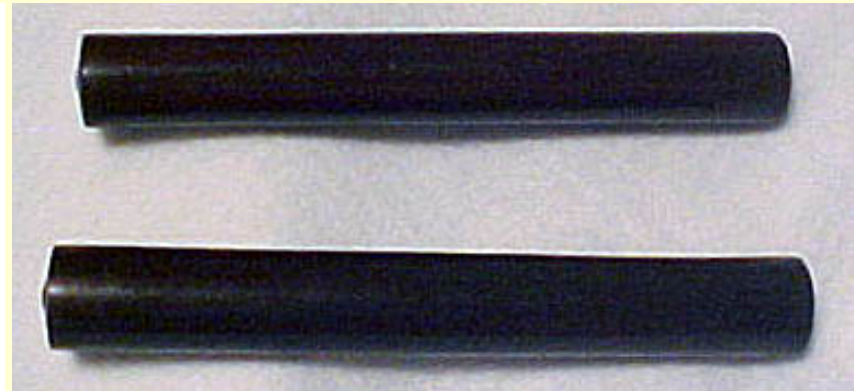
African

call + response

layers of rhythm

claves + congas

agogo bells



Characteristics of Latin American Music

- Short, repetitive phrases (ostinato)
 - Strophic melodies
 - Music associated strongly with dance
 - Instruments that produce harmony
 - Homophony
 - Extensive use of percussion
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Pre-Columbian Influences: K'antu

- Inca processional music from Andes (*altiplano*)
- Zampoña = panpipes made of cane
 - 2 rows of pipes – but only 1 is played
 - 2 types of pipes: ira (leader) and arca (follower)
 - Hocket
- Large Ensemble
 - 20-30 zampoña
 - Large = 1.2 meters
 - Triangle
 - Bomba






Better by the Year?

audio

Pre-Columbian Influences: Sanjúan

- Harp music of the Quichua people of Ecuador
 - Walking is important in their culture
- Weddings + funerals
- Very repetitive phrases
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- Golpe = added percussion

[audio 1](#)

[audio 2](#)



Pan-Andean Ensembles

- Combine harp, guitar (and guitar-like instruments), panpipes, and native drums



Audio (more familiar version?)

Iberian Influences:

Joropo - National Dance of Venezuela

- alternation of 6/8 + 3/4 meters

“America” [pdf](#) [video](#)

- typical ensemble:

- voice
- harp (again without pedals)
- Cuatro (4 string guitar)
- Maracas

[Audio](#)



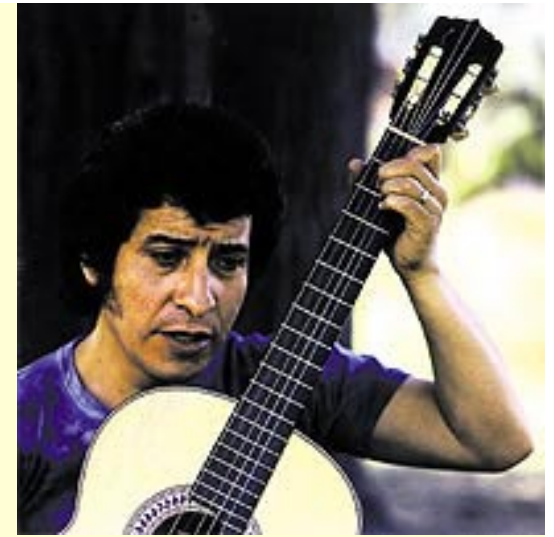
Iberian Influences: Nueva Cancion

- Nueva Cancion = “new song”
- Political music from 1960s Chile + Argentina
 - Anti-commercial; music of the common people
- Victor Jara = famous Nueva Cancion singer from Chile
- Salvador Allende = Marxist President of Chile, elected in 1970

“You can’t have a Revolution without songs.” - Salvador Allende

[audio](#)

[lyrics](#)



El lazo (The Noose)

Cuando el sol se inclinaba,
lo encontré,
en un rancho sombrío,
de Lonquén,
en un rancho de pobres,
lo encontré,
cuando el sol se inclinaba,
en Lonquén.

When the sun was setting
I found him.
In a gloomy hut,
in Lonquen.
In a poverty stricken sickness,
I found him,
When the sun was setting
in Lonquen.

Sus manos siendo tan viejas
eran fuertes pa' trenzar,
eran rudas y eran tiernas
con el cuero'el animal.

His hands, although so old
were strong in their plaiting,
They were rough and they were tender
with the animal skin.

El lazo como serpiente
se enroscaba en el nogal
y en cada lazo la huella
de su vida y de su pan.

The plaited noose, like a snake
curled around the walnut tree
In which every mesh was woven
His life and his bread.

Cuanto tiempo hay en sus manos
y en su apagado mirar.
Y nadie ha dicho: esta bueno,
ya no debes trabajar.

How much time is contained in his hands
and in his patient gaze
and nobody has said: "That's enough,
you should not work anymore."

La sombra viene laceando
la ultima luz del día
el viejo trenza unos versos
pa' maniatar la alegría.

The shadows fell interlacing,
the last light of the day.
The old man weaves some verses
to capture some gaiety.

Sus lazos han recorrido
sur y norte, cerro y mar,
pero el viejo la distancia
nunca la supo explicar.

His nooses have traveled
south and north, coast and mountain,
but the old man never learnt
what distance really means.

Su vida deja en los lazos
aferrados al nogal,
después llegara la muerte
y también lo laceara.

He leaves his life in plaited leather
knotted to the walnut tree
Soon death will come
and that too will be plaited in.

Que importa si el lazo es firme
y dura la eternidad,
laceando por algún campo
el viejo descansara.

Cuando el sol se inclinaba,
lo encontré,
en un rancho sombrío
de Lonquén,
en un rancho de pobres
lo encontré,
cuando el sol se inclinaba
en Lonquén.

What does it matter if the noose is firm
and lasts for eternity,
Intertwined with some country place
the old man at last will rest.

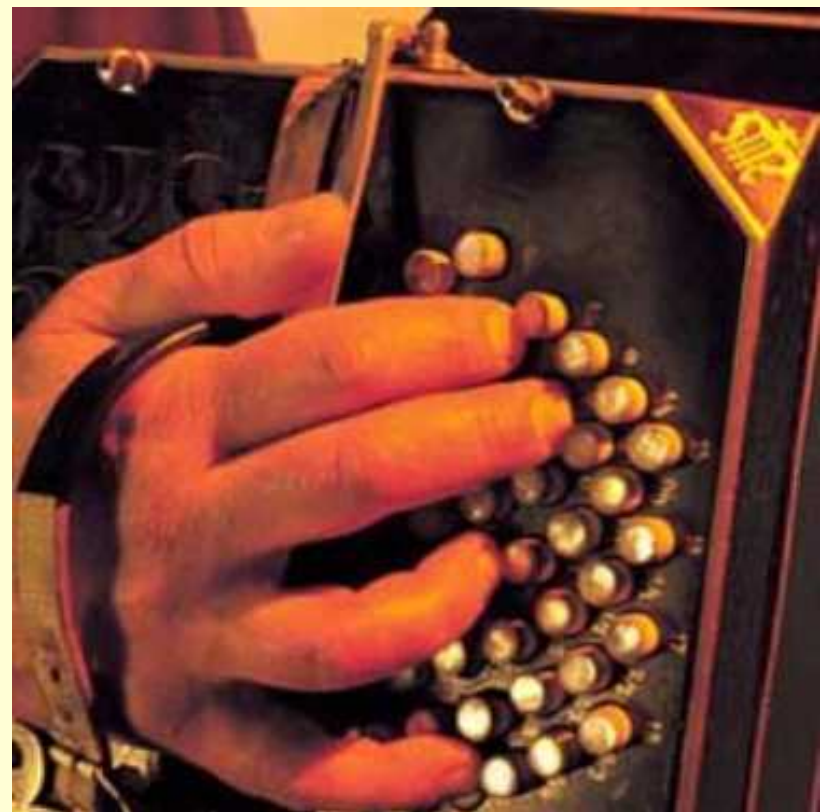
When the sun was setting
I found him
In a gloomy hut
in Lonquen
In a poverty stricken sickness
I found him
When the sun was setting
in Lonquen.

Tango

- “Argentiniens regardent le tango comme l'expression quintessentielle de leur propre culture nationale....” – Peter Manuel, auteur
 - Créé dans les bidonvilles de Buenos Aires, fin 19^e C.
 - Beaucoup d'immigrants européens masculins
 - Danse très rapprochée, sensuelle
 - Non accepté en Argentine jusqu'à être interdit en Italie
 - Populaire au cinéma
 - Rudolph Valentino - “Les quatre cavaliers de l'apocalypse” (1921)
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Tango (2)

- 1940's high point
- Violin, Piano, and Bandoneon (German)
- Astor Piazzolla: 20th C. composer who made it concert music
- 1980's - rejuvenation of genre
 - University of Tango
 - TV station “Just Tango”



Tango – “La Cumparsita”

- La Cumparsita – best known Tango song
 - Lyrics often reflect a condemnation of the rich by the “common man”
 - Rich and powerful men often used their money to seduce poorer woman
 - Original version
 - Piazzola version
 - Lyrics
-

LA CUMPARSITA lyrics by
Enrique Maroni and Pascual Contursi

Si supieras,
que aun dentro de mi alma,
conservo aquel cariño
que tuve para ti...
Quien sabe si supieras
que nunca te he olvidado,
volviendo a tu pasado
te acordaras de mi...

Los amigos ya no vienen
ni siquiera a visitarme,
nadie quiere consolarme
en mi afliccion...
Desde el dia que te fuiste
siento angustias en mi pecho,
deci, percanta, que has hecho
de mi pobre corazon?

Sin embargo,
yo siempre te recuerdo
con el cariño santo
que tuve para ti.
Y estas en todas partes
pedazo de mi vida,
y aquellos ojos que fueron mi
alegria
los busco por todas partes
y no los puedo hallar.

Al cotorro abandonado
ya ni el sol de la mañana
asoma por la ventana
como cuando estabas vos,
y aquel perrito compañero
que por tu ausencia no comia,
al verme solo el otro dia
tambien me dejo.

If you knew,
that still within my soul,
I keep the love
I had for you...
Who knows, if you knew
that I never forgot you,
returning to your past,
you would remember me...

The friends do not come
not even to visit me,
nobody wants to console me.
in my affliction...
Since the day you left
I feel anguish in my chest,
tell me, woman, what have you done
with my poor heart?

Nevertheless,
I always remember you
with the holy love
that I had for you.
And you are everywhere,
piece of my life,
and those eyes that were my
happiness
I search for them everywhere
and I can't find them.

To the abandoned bedroom
now not even the morning sun
shows thru the window
the way as when you were there,
and that little dog [our] partner
that because of your absence would
not eat
on seeing me alone the other day
also left me.

Music of Brazil

- Largest country in South America
 - From Andes to the Atlantic
 - Colonized by the Portuguese (Jesuits)
 - 2 million natives in 1500; today only about 200,000
 - “The Portuguese arrived without wives, and a racially mixed population was soon formed.”
 - Jesuits protected natives, but erased their culture
 - Slavery ended in 1888 (after the United States)
 - approx. 3.5 million Africans brought to Brazil
 - Quilombos – cities of runaway slaves,
 - some as large as 20,000 African slaves
 - Helped maintain African culture (Balé Folclórico da Bahia)
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Choro

- King of Portugal arrived in 1808
 - Brought European music + culture to high society
 - Servants began to play the music on their cheap instruments
- Developed about 1870 in Rio de Janeiro by lower class
- Instrumentation:
 - guitar (bass)
 - cavaquinho (harmony)
 - flute (melody)
 - pandeiro (percussion)
 - more instruments added as time went by
- Lyrics added in 1930s (voice replaced flute)
- Lots of improvisation – “native jazz”

Audio

Samba

- Many different kinds
 - No standard instrumentation
 - All come from Carnival Samba
 - All forms emphasize beat 2 (not beat 1)
 - Repetitive layers of rhythm
 - Lots of percussion
 - Lyrics are report-like, not poetic at all
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Samba de Enredo - Carnival Samba

- Carnival - ancient Catholic festival held before Lent
 - Lent = month before Easter (death of Jesus)
 - Catholics cannot eat meat; must give up one thing
 - Called “Mardi Gras” in the US
 - Rio - about 1840, New Orleans – 1857
 - Time when sexual and social restrictions are temporarily suspended before the strictness of Lent
- Music of the urban poor

[Video](#)

Samba de Enredo - Carnival Samba (2)

- Escola de samba = samba “schools”
 - Organize Carnival parades, began in 1920s
 - Began with about 100 musicians in a school, now there are thousands of singers and hundreds of percussionists
 - Schools perform music that fits the year’s theme
 - Each school has 90 minutes to move down the sambadrome
 - Judged on music, costumes, etc.
 - Winning is a big deal for these poor people
 - Work for 7 or 8 months to perfect the music + costumes
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Samba de Enredo - Carnival Samba (3)

- Instruments
 - Surdo = bass drum
 - Agogo bells
 - Cuica = friction drum
 - Ganza = rattles

[Video](#)

[Audio](#)

Bossa Nova - the “new way”

- Began in the late 1950s
 - Cultural expression of national optimism
 - associated with rise of middle class, educated
 - Simplified the rhythm of samba, while making the harmony more complex
 - Not dance music!
 - Introverted lyrics - No. 1 topic is love
 - Antonio Carlos “Tom “ Jobim (1927-1994)
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The Girl From Ipanema

English lyrics by Stan Getz and Astrud Gilberto

Tall and tan and young and lovely
The girl from Ipanema goes walking
And when she passes, each one she passes goes – ah

When she walks, she's like a samba
That swings so cool and sways so gentle
That when she passes, each one she passes goes – ooh

(Ooh) But I watch her so sadly
How can I tell her I love her
Yes I would give my heart gladly
But each day, when she walks to the sea
She looks straight ahead, not at me

Tall, (and) tan, (and) young, (and) lovely
The girl from Ipanema goes walking
And when she passes, I smile – but she doesn't see (doesn't see)
(She just doesn't see, she never sees me,...)

Audio