

MUSICS **OF** LATIN AMERICA

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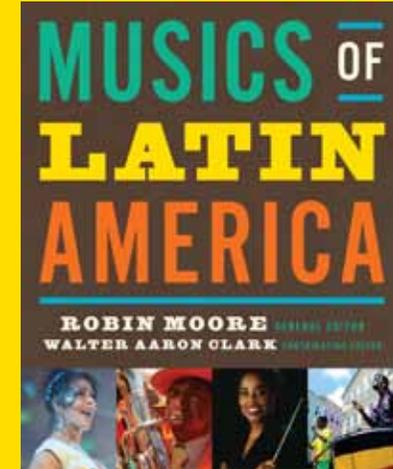
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**The most up-to-date and comprehensive
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Covering one of the most musically diverse regions in the world, this text emphasizes music as a means of understanding culture and society: each author balances an analysis of musical genres with the historical and cultural trends that have shaped the music. Chapters cover traditional, popular, and classical repertoire, and in-text listening guides ensure that students walk away with a solid understanding of the music they have analyzed.

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Music in Context

In *Musics of Latin America*, Students will quickly see how music is an entry point to understanding a political event or cultural trend. Historical overviews at the beginning of each chapter offer background on a country's history, and in-depth boxes provide students with nuanced insight on important events.

↓ User-friendly pedagogy

Each chapter gives students the tools they need to understand and retain a diversity of musical genres: musical examples illustrate a genre's defining characteristics; key terms offer a comprehensive glossary for accessible definitions; the book's appendix gives beginning music students an overview of foundational concepts; and resources for further reading, viewing, and listening allow for further research.

explore

If you like salsa, compare the sound of this example to *timba* from Cuba that mixes *son* and salsa with funk, rap, and Afro-Cuban traditional music. Groups such as Azúcar Negra, La Charanga Habanera, and Klimax are examples of *timba* bands.

In Depth 2.2

Sor Juana Inés de la Cruz

Sor Juana Inés de la Cruz was born Juana Ramirez de Asbaje in either 1648 or 1651 near Mexico City. Due to her grandfather's extensive library and her strong intellectual drive, she received a thorough education, unusual for a woman of her day. Her grandfather died when she was an adolescent, and she moved to Mexico City where her musical and literary talents endeared her to the viceregal court. Courtly intrigues were not to her liking, however, and at the age of eighteen she joined the Convent of San Gerónimo where she remained for the rest of her life. The convent had a rich musical life. The sisters practiced and studied the musical arts daily and gave performances. In the relative absence of male authority, they had near total autonomy over the musical environment. Additionally, the rather liberal order allowed Sor Juana to continue to her studies and writing, and she is considered by many to have been the most prominent author of New Spain, male or female. Sor Juana's exceptional status as an educated and exceptionally talented woman may have enabled her to produce more controversial writings than most men, as authorities did not initially view women as a possible source of dissent. In her insistence that women should be valued equally with men, she directly clashed with the Church. At the same time, she cloaked her feminism within religious expressions of Marian devotion, a practice that



FIGURE 2.8 Sor Juana Inés de la Cruz may have spared her from the Inquisition. Sor Juana wrote prolifically over a short lifespan; she died in 1691, in her early forties. While her theological writings have garnered considerable study and critique, her many *villancicos* texts are less well known. Between 1676 and 1692, she published at least 22 sets of *villancicos* in Mexico City and Puebla. Churches performed the works throughout Mexico, with music provided by a separate composer.

Comprehensive coverage

Students are encouraged to see the fusion of culture and ethnicity that have allowed for the development of diverse musical genres. From bolero, candombe and cubmia, to fandango, harawi, and salsa, the authors explore the ways colonialism, urbanization, and overall migration have contributed to the overlap and exchange of musical styles. This integrated approach gives students a feel for the diversity of each region's music and culture.

↓ Direct engagement with the music

Musics of Latin America offers more direct engagement with the music than any other text. Each chapter provides eight to ten detailed listening guides, which include a summary of what to listen for and lyrics in their original language and in translation. In addition, minute-by-minute descriptions provide students with the information they need to remember a genre and how it works. And to ensure the listening experience is complete, recordings for each work discussed are available for quick and easy downloading on StudySpace, Norton's online resource for students.

LISTENING guide 8.3

“Adiós pueblo de Ayacucho”

Composer/lyricist: traditional

Date of composition: ca. 1900

Date of recording: 1990

Performers/instruments: Manuelcha Prado, guitar and voice; Carlos Falconí, guitar, and voice; Victor Angulo, guitar; Chano Díaz, *kena*

Genre: *wayno*

Form: strophic

Tempo/meter: moderate duple

What to listen for:

- Intricate, improvised plucked guitar lines, especially between verses
- Harmonized vocals sung in Quechua and Spanish (Quechua lyrics are in italics)
- Alternating major and minor chords

Time	Text	Translation	Description
0:00			Guitar introduction; see transcription
0:24	Verse 1 Adiós pueblo de Ayacucho, <i>perlaschallay</i> Ya me voy, ya me estoy yendo, <i>perlaschallay</i> [x2] Ciertas malas voluntades, <i>perlaschallay</i> Hacen que yo me retire, <i>perlaschallay</i> [x2]	Goodbye, Ayacucho town, my little pearl I'm leaving now, I'm going, my little pearl Bad luck and circumstances, my little pearl Force me to leave, my little pearl	Lead guitarist doubling the song melody and adds harmony, while the second guitarist switches to playing a <i>bordón</i> bass line; third guitarist strumming the typical <i>wayno</i> accompaniment pattern to provide a rhythmic foundation
0:59			Brief guitar interlude between verses, referred to as a <i>floreo</i> or “flourish”

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StudySpace

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