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MUSICS OF LATIN AMERICA

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The most up-to-date and comprehensive Latin American music survey available

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.

978-0-393-92965-2 / FORTHCOMING MARCH 2012 / PAPERBACK / 460 PAGES
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.

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 cumbia, 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.

**“Adiós pueblo de Ayacucho”**

**Composer/lyricist:** traditional

**Date of composition:** ca. 1900

**Date of recording:** 1990

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

**Genre:** wayno

**Form:** strophic

**Tempo/meter:** moderate triple

**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

<table>
<thead>
<tr>
<th>Time</th>
<th>Text</th>
<th>Translation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Verse 1</td>
<td>Adiós pueblo de Ayacucho, perlaschallay</td>
<td>Goodbye, Ayacucho town, my little pearl</td>
</tr>
<tr>
<td>0:24</td>
<td>Ya me voy, ya me estoy yendo, perlaschallay [x2]</td>
<td>I'm leaving now, I'm going, my little pearl</td>
<td></td>
</tr>
<tr>
<td>0:59</td>
<td>Ciertas malas voluntades, perlaschallay</td>
<td>Bad luck and circumstances, my little pearl</td>
<td></td>
</tr>
<tr>
<td>0:59</td>
<td>Hacen que yo me retire, perlaschallay [x2]</td>
<td>Force me to leave, my little pearl</td>
<td></td>
</tr>
</tbody>
</table>

**Listening guide**

If you like salsa, compare the sound of this example to *timba de 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.
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StudySpace

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