



Course	Urban Popular Music from the Hispanic and Lusophone Worlds: Flamenco, Tango, Salsa and Fado
UVa code	40131
ECTS	6
Department	017-Didáctica de la Expresión Musical, Plástica y Corporal
Area	365-Música
Professors	Susana Moreno Fernández susana.moreno@uva.es
Description	This course provides a historical and contemporary perspective on flamenco, tango, salsa and fado. It deals with the musical forms, styles, aesthetics, social contexts and historical processes that contributed to the configuration of these genres. It also provides an overview of relevant repertoires, key performers, composers, lyricists and producers.
Learning outcomes	<ul style="list-style-type: none">- To be able to situate flamenco, fado, tango and salsa within their historical, sociocultural and economic contexts.- To identify the aesthetics and values attributed to each of these genres.- To differentiate the contributions of prominent composers, performers, lyricists, and other social actors.- To understand the processes of transformation experienced by these genres in different contexts.- To distinguish the basic repertoires, techniques, and styles characteristic of flamenco, fado, tango and salsa.
Contents	<p>The course is divided into five themes:</p> <ol style="list-style-type: none">1. Introduction2. Flamenco3. Fado4. Tango5. Salsa <p>The first theme is devoted to introduce the genres under study as hybrid, transcultural domains involving music, poetry, and dance. It also provides a comparative overview of their origins and their use in the construction of identities. The four remaining themes elaborate on each genre, presenting iconic performers, composers, arrangers, producers, relevant repertoires, styles and techniques, and paying attention to their corresponding processes and social meanings, values or aesthetics within specific sociocultural, economic and political contexts.</p>



Teaching and learning methods	<ul style="list-style-type: none">- <u>Class sessions</u> The basic content will be explained, illustrated and discussed in class sessions. The analysis of musical and audiovisual examples and reading assignments will be shared in the classroom. Seminar class presentations will be given by students at the end of the semester. - <u>Autonomous work</u> Reading, listening and analysis of musical and audiovisual examples. Individual and group study for the exams. Preparation of individual assignments for seminar presentations.
Assessment methods	<ul style="list-style-type: none">- Mid-term exam 25%- Final exam 25%- Oral presentation of individual assignment and group discussion in seminar class presentations 30%- Active participation in class sessions 20%
Recommended reading	<p>Castelo-Branco, S. El-Shawan y S. Moreno Fernández. "Fado". En <i>Music in Portugal and Spain: Experiencing Music, Expressing Culture</i>, 61-85. New York and Oxford: Oxford University Press, 2018.</p> <p>Castelo-Branco, S. El-Shawan y S. Moreno Fernández. "Flamenco". En <i>Music in Portugal and Spain: Experiencing Music, Expressing Culture</i>, 86-114. New York and Oxford: Oxford University Press, 2018.</p> <p>Castelo-Branco, S. El-Shawan. "The Dialogue between Voices and Guitars in Fado Performance Practice." En <i>Fado: Voices and Shadows</i>, editado por Joaquim Pais de Brito, 125-140. Lisboa: Electa, 1994.</p> <p>Charley, Gerard & Sheller Marty. <i>Salsa! The Rhythm of Latin Music</i>. New York: White Cliffs Media Company Tempe, AZ, 1989.</p> <p>Klein, A. y A. Vera Alves. "Fado Houses." En <i>Fado: Voices and Shadows</i>, editado por Joaquim Pais de Brito, 37-57. Lisboa: Electa, 1994.</p> <p>Labanyi, J., ed. <i>Constructing identity in Contemporary Spain. Theoretical Debates and Cultural Practice</i>. Oxford: Oxford University Press, 2002.</p> <p>Denniston, C. <i>The Meaning of Tango: The Story of the Argentinian Dance</i>. London: Pavilion Books, 2007.</p> <p>Nery, R. Vieira. <i>A History of Portuguese Fado</i>. Lisboa: Imprensa Nacional Casa da Moeda, 2012.</p> <p>Sadie, S. & Tyrrell, J. (eds.), <i>The New Grove Dictionary of Music and Musicians</i>, 29 vols., USA: Oxford University Press, 2nd ed., 2003.</p> <p>Steingress, Gerhard (ed.) <i>Songs of the minotaur: hybridity and popular music in the era of globalization: a comparative analysis of rebetika, tango, rai, flamenco, sardana, and English urban folk</i>. New Brunswick ad London: Transaction Publishers, 2002.</p> <p>Washabaugh, W. <i>Flamenco Music and National Identity in Spain</i>. Farnham: Ashgate, 2012.</p> <p>Washburne, Christopher, <i>Sounding Salsa: Performing Latin Music in New York City</i>. Temple University Press, 2008.</p>