Latin American Music Notes©

William Little (2008)

Introductory Notes

Unfortunately very little is known about the music of the inhabitants of the region of the world that has come to be known as Latin America. However, some of that music found its way into the music the Latin European explorers, conquistadors, and colonists brought with them to this—to their—New World. Furthermore, due to isolation, accident, and a strong will to preserve their traditions, people from the pre-Columbian cultures that survived war, disease, oppression, and suppression were able keep some of their music alive throughout the first four centuries of contact. Then, in the twentieth century, ethnomusicologists, cultural progressives, folk humanists, and indigenous musicians themselves were able to begin performing and recording their own music again in public. Clearly, since all cultural practices change over time, much of what seems to be authentic pre-Columbian music is more likely latter-day versions of older traditions; nevertheless, it is fair to say that music scholars in the twenty-first century are able to authenticate some aspects of the pre-Latin musical traditions that prospered in the Western Hemisphere from pole to pole.

When the principal Latin European countries—Spain, Portugal, and France—arrived in the Americas, they brought their own fifteenth-century music with them. For four centuries, official music in church, palace, and theater was derived from and remained closely aligned with European musical styles and tastes.

As there are several themes that thread their way through the fabric of Latin American humanities, so too are there several distinctive unifying features of Latin American music. Among these themes are (1) nostalgia; (2) traditional narrative or descriptive ballads; (3) social protest; (4) syncretism, (5) cultural diversity, (6) metaphor, and (7) magical realism or theurgy (communication with spirits, saints, ancestors, etc.).

Argentina: from pre-Columbian to Tango

Unfortunately virtually nothing is known about the music of the nomadic Amerindians of Argentina before the 16th century contact with Spanish explorers, conquistadors, and colonists. This is especially true of the vast Argentinian plains known as *la pampa*. By contrast, traditional Andean music is popular especially in the regions that border Bolivia and Chile.

Opera. While most Latin American countries are well represented in the area of classical music, Argentina's capital of Buenos Aires is especially known for its love of opera and its world famous opera house, the Teatro Colón. The first Colón opera house, which was created by the Argentinian architect Carlos Enrique Pelligrini, was built in 1857. This building lasted until 1880, when, in 1908, it was replaced with a grand theater (built between 1887 and 1908) that seated over 3,000 spectators. This building, designed by Italian and Belgian architects in the French style, was renowned for its nearly perfect acoustics, a fact that the writer of these notes certifies. It is closed from 2006 to 2010 for

major renovation. As a sign of the capital's cosmopolitan prosperity it should be noted that as early as the mid-1850s nearly five dozen different operas were performed in Buenos Aires. Major European opera companies and their stars began their South American tours in Buenos Aires before continuing to Montevideo, Rio de Janeiro, and São Paulo. Among the famous singers, composers, and conductors who have performed in the Teatro Colón are Maria Callas, Enrico Caruso, Plácido Domingo, Kirsten Flagstad, Amelita Galli-Curci, Alfredo Kraus, Birgitt Nilsson, Luciano Pavarotti, Beverly Sills, Richard Strauss, Igor Stravinsky, Renata Tebaldi, Arturo Toscanini, and Jon Vickers.

Tango. The most famous music from Argentina is the tango, which began, during the 1890s, as low-class musical expression in the brothels and bars near the seaport district in Buenos Aires. By the beginning of World War I, its popularity among the city's thousands of European immigrants helped spread it through most of Europe and North America. Like many aspects of Latin American humanities, the tango is syncretic; that is, it results from the combination of various musical forms including milonga, Cuban habanera music, Polish polka, colonial Spanish contradanza, Andalusian flamenco, and Italian folk music. According to Jorge Luis Borges (1899-1986), Argentina's greatest humanist of the 20th century, the tango is the "language of the Argentinians" because it is the son of the "Uruguayan milonga" and the "grandson of the habanera".

In 1872 José Hernández published his masterpiece narrative poem, *El gaucho Martín Fierro*, which gave rise to a generation of significant humanities creativity in literature, art, theater, music, and politics. This modern Argentinian epic poem helped create that country's national archetype, the gaucho, and, at the same time, it popularized all sorts of Argentinian national music, including the milonga. This form of song, and the dance that goes along with it, became a lasting part of Argentinian music when it made the transition from its rural origins to the setting of urban society and art.

The fusion of these forms took a separate identifiable form in the 1930s when singers such as Carlos Gardel became popular. During the dictatorship of Juan Domingo Perón (), the tango became identified with Argentinian national identity and pride. While the tango music and dance were an international craze until the 1950s, nevertheless they have evolved to such a degree that they remain popular into the 21st century.

While there are many varieties of tango that began in Argentina and then spread to Uruguay and throughout the world, the most typical form of Argentinian tango is danced by a couple that maintains an embrace (*abrazo*) that ranges from very close to open (arms

length). The latter position is the one that is the basis for experimentation and fusion with other dance forms. What is unique to tango is that the dancers generally keep their feet close to the floor; their legs, knees and even their ankles touch as they move together and past each other; and the step is akin to walking (*caminada*), always, of course in time to the music. Unlike other dances, the two partners use a "crossed" walking step in which the leader and follower step simultaneously with the same foot (i.e., both with the left or both with the right foot). There are more than a dozen different kinds of "walking steps." Another difference from other dances is that, in the tango, it is usual for the dancers' chests to be in complete contact with each other and their heads touch or nearly touch. This means that the *abrazo* must be relaxed and natural looking. It is often said that tango is the dance in which "one can see the music." In other words, musicality between the dancers marks the essential quality of the dance; therefore, the lead dancer (usually the male) must communicate the next step to his partner by the sensitivity of the contact between the partners. This means there are no pre-established or strict "rules" per se. The dancers ideal is to create a spontaneous performance during the dance itself. The dance proceeds in a counterclockwise direction around the outside of the dance floor. The basic musical form revolves around counterpoint with a clear, repetitive beat and a strong 2x4 rhythm.

Among the many styles of tango are the *milonguero* style, which is associated with Uruguay (see Uruguay below), and *tango nuevo*, which began in the 1990s. In the *milonguero* style, the *abrazo* is very close, the steps are short, and the footwork in syncopated. By contrast, in the *tango nuevo*, the *abrazo* is open, the lead switches from one partner to the other, and the traditional tango music fuses with electronic sounds and instruments.

Carlos Gardel (1887-1935) was born in Colombia, but he was raised and became a citizen of Argentina. (Uruguay, Argentina, and even France, however, claim that he was born in those countries.)

Gardel's voice fits in the baritone range. He was known for superb musicality, lyricism, impeccably dramatic phrasing, and a perfect perfomer. Among his most famous songs are "Mi Buenos Aires querido," "Soledad," "Volver," and "El día que me quieras." In addition, he performed in eleven Spanish-language movies. Before he was vaulted to stardom, he performed in local bars and at private gatherings. In 1917, he told 100,000 copies of the hit song "Mi Noche Triste." From that moment he took a tour with mass-audience concerts in Argentina, Uruguay, Chile, Brazil, Venezuela, Colombia, Puerto Rico, New York, Paris, Barcelona, and Madrid. Everywhere he sang he became lionized and idolized. When he died in a plane crash, he became the single most iconic tragic hero

who continues to be mourned throughout Latin America both because of how infectiously charismatic he was but also because he embodied the soul of the tango so much so that he had a number of familiar nicknames including "Carlitos" (little Charlie), "The King of Tango", El Mago" (the Magician), and even "El Mudo" (the Mute). In 2003, the house in Buenos Aires where he and his mother lived was converted into a museum.

Spanish	English
Yo adivino el parpadeo de las luces que a lo lejos van marcando mi retorno. Son las mismas que me alumbraron con sus pálidos reflejos hondas horas de dolor. Y aunque no quise el regreso Siempre se vuelve al primer amor. La quieta calle donde el eco dijo tuya es su vida, tuyo es su querer bajo el burlón mirar de las estrellas que con indiferencia hoy me ven volver. Volver con la frente marchita Las nieves del tiempo me platearon mi sien Sentir, que es un soplo la vida que veinte años no es nada, que febril la//////// /////mirada errante en las sombras te busca y te nombra Vivir, con el alma aferrada a un dulce recuerdo, que lloro otra vez. Tengo miedo del encuentro Con el pasado que vuelve a encontrarse con mi vida. Tengo miedo de las noches que, pobladas de recueros, encadenan mi soñar. Pero el viajero que huye tarde o temprano detiene su andar, y aunque el olvido que todo destruye haya matado mi vieja ilusión guardo escondida una esperanza humilde que es toda la fortuna de mi corazón.	I guess the blinking of the lights that in the distance continue marking my return. They are the same ones that lighted my way with their pale reflections during my dark hours of pain. And though I refused to return One always returns to one's first love. The quiet street where echoes said her life is yours, her love is yours, beneath the stars' mocking sight that today, with indifference, see me return. To return with a faded brow, the snows of time turned my temples to silver I feel, for life is but a single breath, for twenty years are few, for the weak wandering glance in the shadows seeks you ///// and names you to live, with my soul clinging to a sweet memory, for I cry once again. I am afraid of a meeting with the past that returns to encounter my life. I fear the nights, which, filled with memories, clap chains on my dream life. But the traveller who flees sooner or later stops wandering and though the forgetting that destroys all may have killed my old illusion I still have a hidden, humble hope that is my heart's entire fortune.

Atahualpa Yupanqui (Héctor Roberto Chavero Aramburo; 1908-1992) was one of Argentina's most renowned folk singers, guitarists, and composers. Like many intellectual in the middle of the 20th century he was a member of the Communist Party from 1931 to 1952, a fact that landed him in jail several times.

Ariel Ramírez (b.1921) studied both classical music (especially piano) and popular music, the latter most notably with the folk singer Atahualpa Yupanqui. He composed *Misa criolla* (1964), a Catholic mass composed with native Guaraní instruments, styles, and rhythms in the tradition of worldwide "national" music. This composition is a Spanish mass for Andean instruments, keyboard, mixed chorus, percussion, tenor. (Incidentally, it is also one of the first Catholic compositions to use a modern language rather than Latin.) Among the renowned tenors who have sung the tenor part are José Carreras and Plácido Domingo.

Milonga: refer also to Uruguay below.

Bolivia: from pre-contact to modern

Before the contact with Spanish explorers, conquistadors, and colonists in the 16th century, very little is known about the music of the nomadic pre-contact Amerindians of Bolivia including the sedentary Aymará and Quechua peoples of the Andean region near Lake Titicaca. Nevertheless, of all the Andean countries, Bolivia's musical traditions are probably most closely aligned with indigenous traditions. During the long colonial period and the first century of independence, the dominant sectors of Bolivian society retained musical styles based mostly on those that were imported from Spain. However, in 1952 a pro-nativist and popular political movement led by President Víctor Paz Estenssoro advocated voting rights for Bolivia's disenfranchized Indians, land reform, rural education, and nationalization of Bolivia's most productive tin mines. Along with this political and social revolution came a resurgence of interest and a passion for native music, costumes, folk customs, and the like. For the past fifty years, Bolivian music has featured its native spiritual roots. Groups like Savia Andina and Los K'jarkas fused folk music with native elements to produce uniquely Bolivian music. Traditional Bolivian musical instruments include the charango, hualaycho, zampoña (from Spain), quena, and a percussion shaker make from sheep hooves. Of course, the violin and guitar are also found throughout traditional Bolivian music.

Brazil: the Portuguese Context from Conquest to Independence

The history of Portuguese music dates to the kind of music brought to the western region of the Iberian Peninsula along the Atlantic seaboard by Roman invaders and colonists in the couple of centuries just before and just after the advent of the Common Era. Most of this music is no longer known, but it does evolve into the Roman Catholic church music such as the Gregorian chants, which were sung in Latin and which used late Roman musical modes. In the late Middle Ages, one of the most widely known musical forms developed in Portuguese lands are the famous religious songs known as the Cantigas de Santa Maria (13th century). Also influential in pre-Columbian Portuguese music was the influence of various forms of Arabic music that was popular in the the courts and homes of the Arabs who conquered the lower half of Portugal from the eighth through the twelfth centuries. In the fourteenth and fifteenth centuries, medieval ballads

sung in Provençal, Spanish, and Portuguese were popular. One of the most enduring of all Portuguese musical forms, the highly popular *fado* (= fate), may date to the fifteenth century, and it may also have been influenced by Arabic elements such as the its emphasis on mournful tones and sad laments. When the Portuguese colonized Brazil, they brought with them all of these musical forms. At the same time, Portugal-centered church music and all forms of European classical music dominated upper class music in Brazil from the sixteenth century and into the twenty-first century. In the 18th century a Brazilian priest wrote the first Brazilian opera. Meanwhile, African rhythms and instruments entered the Brazilian musical scene with the importation of hundreds of thousands of African slaves. Furthermore, from early in the colonial period Brazilians were aware of and influenced by the music they encountered among native Brazilian ethnic groups such as the Tupi, and the Tamoios.

In the 20th century Brazil produced one to the world's great classical composers, Heitor Villa-Lobos (1887-1959). His compositions cover an extremely wide range of styles, from popular songs inspired by Brazilian ethnic traditions to movie music, symphonies, operas, and ballets. The number of his works is immense: 15 *choros*, 9 *Bachianas brasileiras,* 15 concertos including the gorgeous "Harp concerto" (1951), 12 symphonies, 6 other orchestral works, 11 pieces of chamber music, 18 string quartets, 4 operas, 5 ballets, and 12 pieces for solo piano. Villa-Lobos' music ranges from Brazilian folk music to works within the contemporary European classical tradition (*Bachianas brasileiras* means Brazilian Bach pieces). From 1905 to 1912, he explored native Brazilian music by traveling into the then virtually unexplore Brazilian hinterlands. In 1912, he married and dedicated himself to "serious" music. From 1945 until his death he enjoyed worldwide renown by composing pieces for famous musicians such as Andrés Segovia (guitar), Nicanor Zabaleta (harp) and for orchestras such as the Boston Symphony Orchestra. In 1958 he composed the music for the movie Green Mansions, which starred Anthony Perkins and Audrey Hepburn.

Two other kinds of music that are typically Brazilian are, first, *capoeira*, which both a musical form and a martial arts dance and performance made popular in the early 19th century by African slaves and free Blacks in the region in and around Salvador da Bahia, and, second, samba, which was developed by Afro-Brazilians in the poor neighborhoods (*favelas*) surrounding Rio de Janeiro.

In the first half of the 20th century, Brazil's most famous popular singer was the Portuguese-born Carmen Miranda (1909-1955). She was a famous samba singer and movie star, who, at one time was the highest paid actress in the United States. By 1928 she was famous in Brazil and film actress. In 1939 she moved to the United States where she her recordings topped ten million. Among her trademark style were towering hats, platform sandals, and sexy outfits. Among her most famous movies are "That Night in Rio" (1941), "Week-End in Havana" (1941), and "Copacabana" (1947). (See: **=> Opening Slide Show #2/53**).

In the 1950s Brazilian composers like Antonio Carlos Jobim fused jazz with a slow samba beat and created bossa nova. This musical form was popularized first at famous beach resorts near Rio de Janeiro such as Ipanema and Copacabana. In the 1960s bossa nova spread to the United States (i.e., "The Girl from Ipanema") and around the world. Later, Brazil adopted all sorts of music enjoyed everywhere: rock, funk, reggae, and the

like. Jobim was the mentor for another famous Brazilian jazz and bossa nova musician, Sérgio Mendes (b. 1941). In 1961, Mendes did recordings with Cannonball Adderley and Herbie Mann. Mendes' greatest success began in 1968 when he performed the song by Burt Bacharach and Hal David, "The Look of Love" for the Academy Award show in Hollywood. From this year onward, Mendes became the biggest of all Brazilian popular musicians. He even gave concerts for two American Presidents, Lyndon Johnson and Richard Nixon. Between "Dance Moderno" in 1961 and "Encanto" in 2008, he released 39 albums.

The Rio de Janeiro opera house, which is known as the Teatro Municipal, is one of the architectural gems of Rio. It hosts performances of theater, symphony orchestras, opera, ballet, and other classical performing arts. Founded in 1909, it is designed in and eclectic, but essentially it was inspired by the Paris Opera house, which was designed by the great French architect Charles Garnier. It has 1,700 seats on four seating levels. The walls on the outside of the building show the names of major figures in both Brazilian and international humanities.

Chile: from pre-Hispanic to the present

Before the 16th century contact with Spanish explorers, conquistadors, and colonists, northern Chile was an integral part of the Tahuantisuyu empire of the Incas, and therefore practiced Inca-style music. Other parts of Chile were dominated by other peoples, notably the Mapuche in central Chile.

Two popular musical forms are most prominent in Chile, the tonada song, which came from early Spanish colonists, and the cueca, which is both a song and a dance. The cueca is the certainly most popular form of Chilean music and dance. In fact, it is the official national dance of Chile, and, as such, its current form is the result of a fusion of various influences including the Spanish fandango, African rhythms, and colonial criollo traditions. The dance became especially popular as a form of political protest by Chilean women whose husbands were "disappeared" by the Pinochet military dictatorship from 1973 to 1989. The dance is also used as a flirtatious courting dance in which the male dancer shows his enthusiasm for the female dancer, who, in the dance, remains demure and defensive. Like most national dances around the world, the cueca is featured during national holidays.

In the 1960s Chile saw a resurgence of native musical forms, somewhat like was began in Bolivia in 1952 and what occurred throughout Latin America starting in roughly 1960: the Parra's (Angel, Isabel, and Violeta), Víctor Jara, and others. Aymara and Quechua instruments, melodies, lyrics all entered popular musical idioms in Chile. This popular synchretic folk music is known as "la nueva canción chilena" (new Chilean song). In this regard, the Argentinian folk singer Atahualpa Yupanqui was most influential in Chile. The most influential—and tragic—figure in this movement was

Víctor Jara, who used the nueva canción chilena for political activism on behalf of the masses of disenfranchized people in his country. In the 1973 coup by Gen. Pinochet against the democratically elected government of Salvador Allende, Jara was arrested and murdered within a few days of the military overthrow of the government. This folk movement then went underground, and its popularity continued with groups like Inti-Illimani and Quilapayún.

Colombia: from pre-Columbian to Cumbia

Unfortunately virtually nothing is known about the music of the nomadic Amerindians of Colombia before the 16th century contact with Spanish explorers, conquistadors, and colonists. As soon as contact was made, however, Colombian music is distinctive for its mix of African, Amerindian, and Spanish influences. Colombia is distinctive in that it has three distinctive regions, with a Caribbean coast, a Pacific coast, and Andean highlands. Even so, Colombia identifies its national music as the *vallenato* and the cumbia.

Cumbia is a dance with a complex rhythm that resulted from a mix of Spanish music and music imported to Colombia by the African slaves to the Caribbean coast. This mix, which is a prime example of the Latin American theme of syncretism, can be seen in the fact that the dance is reminiscent of the slaves ankle shackles. It is possible that the word 'cumbia' is derived from the *cumbe* dance in Guinea. Cumbia has a basic beat of 4/4. It began in near Cartagena, which was a major importation port for African slaves during the Spanish colonial period. As all oppressed people have done throughout the ages, the slaves preserved their musical heritage in the social customs they more or less hid from the slave masters. The cumbia seems to have been featured in their courtship ritual, which used drums and the *clave*. Over time, this slave music assimilated indigenous Colombian instruments and sounds from the mountainous regions near the Sierra Nevada de Santa Marta and the Montes de María. In the 19th century, Spanish instruments such as guitars and accordions were added to the mixture. The fusion of these three traditions, then, began to coalesce in the form of the cumbia. Until the middle of the 20th century, the cumbia music and dance were disparaged by the privileged upper classes, but, with the mid-century renewal of interest in the uniqueness of Colombian culture, the cumbia began to be immensely popular. Since then, the cumbia has spread throughout Latin America and the United States.

Shakira (see: **=> Opening Slide Show # 54**) is perhaps the most renowned musical artist from Colombia. Beginning with her 1993 album *Descalzos*, she has sold more than fifty million copies of her albums and cuts worldwide, and she has won ten Grammys. In 2007, she composed and sang the music for the major internationally-acclaimed film, *Love in the Time of Cholera*, which was adapted from **Gabriel García Márquez**'s (1927 - present) masterpiece novel of the same title, *El amor en tiempos del cólera* (1985).

Juanes, one of the most creative of contemporary singer-songwriters, won the 2003 Grammys with his album titled *Un día normal*.

Cuba: from Afro-Caribbean to Salsa

Unfortunately virtually nothing is known about music in Cuba before the 1492 encounter between the Taíno, Arawak, and Ciboney peoples of the island and the

Spaniards who arrived on the island's coasts that year. This gap in our knowledge of pre-contact Cuban music is due mainly to the fact that by the end of the first generation after contact, most of Cuba's indigenous people had died from one cause or the other. Therefore, basically, the history of music in Cuban results from a blending of, on the one hand, the varieties of classical and traditional Iberian music brought there by centuries of Spanish colonists and immigrants (*zapateo*, fandango, *canción*, waltz, minuet, etc.), and, on the other hand, music brought there by the forced importation of mostly West African slaves over a period of about three hundred years (rhythms with percussion instruments such as congas and *batá* drums). Of course, European-style classical music is has always been prominent in Cuba, but what one thinks of as typically Cuban music per se is, rather, a result of the fusion of European Spanish Catholicism and a unique Cuban religion known as Santería. Because of Cuba's immensely varied cultural heritage, Cuba has produced one of the richest musical traditions in the world. In addition to Cuban classical music, which itself borrows from popular and folk forms, a very short list of Cuban music includes the following: conga, *guajira*, *guaracha*, jazz, mambo, salsa, son, *danzón*, *habanera*, rumba, rock, and reggaeton.

Before Cuban independence in 1898 and throughout the 19th century Cuban high society was closely associated with Spanish and European classical music. In the 20th century two Cuban classical composers deserve special recognition: Ernesto Lecuona (1895-1963) and Leo Brouwer (1939-present). Lecuona was known as the Cuban Gershwin, especially due to his more than 600 works for piano, his accomplished musicianship on the piano, and his composition of the world famous pieces, "Canto Siboney" and "Malagueña", the latter of which is one part of his composition titled "Spanish Suite". (Note that "Malagueña" is by the Cuban composer Lecuona, not by a Spaniard as is commonly assumed.) Meanwhile, Leo Brouwer is renowned because of his many contributions to the classical guitar repertoire including solo pieces and concertos, his musical scores for more than 40 films, and because he was the director of the Havana Symphonic Orchestra.

In the 1940's the Buena Vista Social Club band was created as a members-only club located as a Havana nightclub. It was located on Calle 41 in the Marianao neighborhood. Among its founders was Orlando "Cachaíto" López, a bassist who was "the heartbeat" (New York Times, February 11, 2009) of the band. Other prominent members of the band were Compay Segundo, Ibrahim Ferrer, Rubén González, and Omara Portuondo. The Buena Vista Social Club was like a Cabildo or *cofradía*—a kind of religious fraternity, sorority, or guild by has permeated Spanish and Latin American societies ssince the middle ages. (Cabildos are also a town council or a chapter in a Catholic cathedral.) When slavery and anti-black racial discrimination became institutionalized in Cuba, new social clubs known as Sociedades de Color arose as with membership determined by ethnicity and degrees of "racial mixing." Among these were Sociedades de Negros such as the Marianao Social Club, the socially prestigious Club Atenas, and the Buena Vista Social Club itself. Music played in these Afro-Cuban clubs (and in others, of course) included mambo, charanga, pachange, cha-cha-cha, rumba, and son. After the 1959 Cuban Revolution of Fidel Castro, the new Cuban government (even before it became communist) closed and/or nationalized nightclubs and other establishments thought to be perverted by the former government and by "negative" American influences. As the Cuban government moved toward communism by officially and

forecefully trying to impose a "classless and colorblind society", it opposed the forms of cultural expression found in Cuba's black communities because those forms, so it was believed, emphasized rejectionist differences toward the culture of the new ruling class (i.e., white Cubans surrounding Fidel Castro). As a result, by 1962, all of the Sociedades de Color –including the Buena Vista Social Club—were closed, purportedly to be replaced by "integrated" social organizations. Meanwhile the Cuban government fostered traditional Cuban music, but the music that rose in favor was the left-leaning (or communist-leaning) music of the *nueva trova* (see below). The poet and songwriter artist was among those who found especial favor. In addition, when pop music and salsa, which is a musical style developed by Cuban Americans in the United States rose to prominence, as a consequence, the popularity of other forms of Cuban preferred by the Buena Vista Social Club dropped.

When Fidel Castro created a dictatorship in 1959, many Cuban musicians and other members of the professional classes and the intelligentsia went into exile to Cuba, Miami, and New York. Among these musicians are Celia Cruz (1925-2003), Willy Chirino (b. 1947), and Gloria Estefan (b. 1957). After the fall of the Soviet Union in 1990 and the sudden decrease in the cultural and political buffer created in Cuba by the Soviet sphere of influence, Cuba entered what is known as the *período especial*. During recent decades Cuban musicians have been able to tour abroad more than before and therefore to earn a living from their independent talent. A major event in this opening was the appearance of the film Buena Vista Social Club in 1997. The American musician Ry Cooder produced this film which, in a sense, rediscovered aging Cuban musicians like Ibrahim Ferrer and Compay Segundo, who had literally kept alive the idioms of pre-revolutionary Cuban music.

Nueva Trova is a musical style that flourished in Cuba during the Castro dictatorship and therefore reflected politically leftist notions. The renowned **Silvio Rodríguez** (b. 1946) led this musical movement with which personal, intellectual, political, and very poetical lyrics. Perhaps his most famous song is "Unicornio" in the album of the same name (1982). Some commentators have noted that his compositions contain a wide variety of elements including romantic love, eroticism, idealism, and hard-core revolutionary politics. When Fidel Castro won the Cuban Revolution in 1959, despite his youth, Silvio Rodríguez joined the revolutionary cause, notably in the 1961 Literacy Campaign, at the same time that he learned how to play the guitar in the worldwide 60s style. Because of his 60s tendencies, his artistic and personal independence became suspect among Cuba's communist leadership, but Rodríguez was fortunate to be protected by Haydée Santamaría, who was one of the heroines of the failed attack by Fidel Castro on the Moncada barracks in 1953 and who became a leader of the Casa de las Américas cultural institution, which was a major cultural center for many of Latin America's most prominent young intellectuals. It is in this cultural institution that the trovadores of the Nueva Trova movement met each other and joined to produce a body of songs that were as popular throughout the Spanish-speaking world as they are controversial. In the 1960s, he studied with Leo Brouwer (mentioned above). Over the period of the rest of his career Silvio Rodríguez has composed one thousand songs. Also, with his own maturity and the parallel fall of Russian control over Cuba and general awareness in Cuba of the weakness of the communist system, Rodríguez' compositions have become more introspective and self-questioning. At the same time his musical

artistry has strengthened and deepened. In the 21st century he and his music have become very popular in the Venezuela of Hugo Chávez and in the Bolivia of its left-leaning president, Evo Morales.

Danzón, which evolved from Haitian *contredanse*, and was taken to Cuba by French Haitians who were fleeing violence during the Haitian War of Independence in the 1790s, is thought to be the "official dance of Cuba". Danzón (> Spanish, "big dance") continued to develop throughout the 19th century when it was played by brass, wind instruments, and tympani in groups called an *orquesta típica*. In the 20th century other instruments were added to the group: violins, violas, cellos, flute, piano, string bass, and conga drums. As its history and name imply, *danzón* music and dance are have both elegance and virtuosity, but it does not, in its traditional form, allow for improvisation. A *danzón* follows the following order: introduction, main musical theme, repetition of the introduction, a string trio, and the cadence or ending. When *danzón* is played in the Afro-Cuban style, a mambo section is added along with brass instruments and saxophones.

Cuban **son** music and dance developed in the last half of the 19th century, but some music historians trace its origins back to the 16th century. Like other forms of Cuban music it too is a fusion of Spanish Renaissance popular guitar music and African rhythms and instruments. In the 19th century, two black slave sisters moved from the Dominican Republic to Cuba bringing with them a new rhythm known by the name of one of the sisters, "El son de la Má Teodora". At first, *son* was played by sextets, and later the bands became septets. In 1930, the Havana Orchestra introduced Cuban *son* to audiences in New York City, from whence its popularity spread to many other places in Latin America and the rest of the world. When the great Cuban musician and tenor Beny Moré (1919-1963) added to *son* various other musical forms such as bolero and mambo it can be said that he evolved into salsa music. Beny Moré is known as the greatest of all *soneros* if not the most accomplished performer in the history of Cuban music because he was an expert is every kind of Cuban music from *cha cha cha* to *mambo* and *bolero*.

Salsa music and dance evolved in the Caribbean region, especially in Cuba and Puerto Rico, as a fusion of mambo, *danzón*, son and other musical forms with recognizable Afro-Caribbean elements. The word "salsa" is Spanish for sauce, as in saucy, spicy; it is sensual, rhythmic, flirtatious, and, like any kind of sauce, salsa is a deliberate mixing of various elements fused into a new whole. According to the great Cuban *salsera* Celia Cruz (1925-2003), salsa is "all Cuban rhythms under one name". In terms of the music itself, salsa is a rhythm of two four-beat measures taken as one fluid unit. In other words, *salseros* play the music and dance to it by counting eight beats in the form: quick-quick-quick-pause; quick-quick-quick-pause. Generally, salsa has 80 to 120 beats per minute.

Mambo is an original Cuban musical form and dance. Although the word mambo comes from a Haitian Creole word for a Voodoo priestess and means "conversation with the gods", the music we know by this name dates to a 1938 *danzón* piece by Orestes López titled "Mambo" with arrangement by his brother Cachao López. What these composers added to a traditional *danzón* piece was Afro-Caribbean elements. The mambo dance began in the 1940s when a Cuban musician, Pérez Prado, moved from Havana to New York City. In the United States mambo became a fad during the 1950s. This dance is extremely fast: 4/4 time at 188 beats per minute. The difference in look and style

between salsa dance and mambo dance is that the typical Cuban hip motion is made more suddenly and markedly in mambo than in salsa. Even so, one can say that the mambo dance evolved out of the salsa dance choreography. Famous mambo musicians include Xavier Cugat (1900-1990), Arsenio Rodríguez (1911-1970), Beny Moré (1919-1963), and Tito Puente (1923-2000),. The 1992 film *The Mambo Kings*, with Armand Assante and Antonio Banderas, helped restore the popularity of mambo music and dance. The movie, directed by Arne Glimcher, was made from the prize-winning novel, *The Mambo Kings Sing Songs of Love* (1990) by the Cuban-American novelist Oscar Hijuelos, who is a native of New York City.

"Guantanamera" is Cuba's unofficial (or second) national anthem. The original lyrics were taken from the first poem in José Martí's first poetry collection, *Versos sencillos* (1878). (José Martí—1853-1895—is Cuba's national hero and father of Cuban independence.) The song's music was composed by Joselito Fernández Diaz, who probably wrote it in 1929. The song's musical structure corresponds to the poem/lyrics' A-B-A-B or A-B-B-A octosyllabic lines. Because of its popularity and simplicity, "Guantanamera" has invited lots of improvisation and the addition of impromptu verses. This facts makes "Guantanamera" similar to what happens with Mexico's famous folk classic, "La Bamba" (see below in the paragraphs on Mexican music).

Below are three of the stanzas of the original lyrics to "Guantanamera", which are also in Martí's poem (there are many variations):

Spanish	English
Yo soy un hombre sincero	I am a sincere man
De donde crece la palma	From where the palm tree grows
Y antes de morirme quiero	And before dying I want
Echar mis versos del alma	To cast out this poetry from my soul.
Guantanamera, guajira, Guantanamera	Guantanamera, pretty girl from Guantánamo.
Mi verso es de un verde claro	My poetry is of a light green shade
Y de un carmín encendido	And it is flaming crimson.
Mi verso es de un ciervo herido	My verse comes from a wounded deer
Que busca en el monte amparo	Who seeks refuge in the mountains.
Guantanamera, guajira, Guantanamera	Guantanamera, pretty girl from Guantánamo.
Con los pobres de la tierra	With the poor of the earth
Quiero yo mi suerte echar	I want to share my fate.
El arroyo de la sierra	The creek in the sierras
Me complace más que el mar	Gives me more pleasure than the sea.
Guantanamera, guajira Guantanamera	Guantanamera, pretty girl from Guantánamo.

Dominican Republic: Afro-Caribbean, Merengue, and Bachata

Like other Caribbean nations, very little or nothing is known about the music culture of the pre-contact Taíno inhabitants of both nations that make up the modern Island of Hispaniola, namely, the Dominican Republic and Haiti. After the Spanish conquered and

settled the island almost all of the native inhabitants died before their humanities products could enter Spanish consciousness. When the French arrived a century and a half later, nothing at all remained of pre-contact culture. Therefore, music among the upper classes was derived directly from Spanish church and salon music while the Hispanic commoners sang Spanish folk ballads and the African slaves maintained some of their African musical heritage. It was not until the 19th and 20th centuries that music that is now identified as typically Dominican rose to the forefront of musical culture in the Dominican Republic. Chief among these styles is merengue.

Merengue (meaning, "meringue" in Spanish) is a musical style typical of the Dominican Republic. Like the metaphorical sense of its name, it is music with a fast 2/4 tempo. Traditionally, it is played in a band with an accordion, *tambora* (lap drum), and a güira (maraca-like metal percussion instrument played with a brush). The most distinctive merengue style is called a *quintillo*, a syncopated rhythm broken by five taps on the drum between every second and third beat. In recent years, merengue is now also played by orchestras and big bands with horns, saxophones, piano, backup singers, bass electric guitar, and a conga. Merengue is a 20th century Dominican phenomenon traceable to the 1920s and 1930s. Because it is music with a distinctive Dominican style, the long-lived dictator of the Dominican Republic, Rafael Trujillo (ruled 1930-1961), promoted this music. Since the 1960s, the popularity of merengue has spread to Puerto Rico and the United States and beyond.

Bachata (meaning, "partying, revelry" in Spanish) is music and dance that began in rural areas in the Dominican Republic just after the end of Rafael Trujillo's dictatorship fell in 1961. The content and tone of bachata revolve around sentiments of heartbreak, sadness, and bitterness, which makes bachata somewhat like the blues in the United States. Therefore, until bachata began to enter the mainstream in the 1960s, bachata was belittled as backward, hick music played by the poor and by young delinquents. By the middle of the 20th century the traditional bachata musical group evolved into a five-piece band with a lead guitar, a rhythm guitar, and electric bass guitar, a bongo, and a *güira*. The first true pop bachata stars rose to fame and fortune in the 1990s. One example is the release of Juan Luis Guerra's album, *Bachata Rosa* (1992), which won a Grammy award. As with all so-called Latino music, bachata has become very popular in the United States, especially from Miami to New York City. The Dominican group Aventura, which is based in New York City, is one of the most well known of all bachata groups. The bachata dance is quite rhythmic and it includes sensual upward thrusts of the hips.

Ecuador: from pre-Columbian Andean to Present

Before the 16th century contact with Spanish explorers, conquistadors, and colonists, music in Ecuador corresponded to other kinds of music practiced throughout the Andean region, especially during the 15th century when the Inca in Perú constructed one of the largest empires the world has ever known, Tahuantisuyu. Following the geographic layout of these Andean regions, there are three musical regions in Ecuador: the coast, central Ecuador, and the Andes. Along the Pacific coast, the local popular music is known as Amor Fino (nice love). The dominant instruments in this region are the guitar and a flute known as the *rondin*. Following older traditions, the indigenous people in the central

highlands focus on native flutes. In the high Andes, the dominant music is called the *albazo*, which uses a small panpipe.

Guatemala: from pre-Columbian and Maya to the 21st Century

Like Nicaragua, the current national instrument of Guatemala is the *marimba*. Because the Maya dominated the territory now known as Guatemala for at least two millennia before the 16th century contact with Spanish explorers, conquistadors, and colonists, Mayan music was and remains popular in this Central American country. After the Spanish conquest, Spanish Catholic liturgical music dominated official Guatemalan culture. Over the centuries, folk music resulted from a fusion of Mayan, Spanish, West African, and Garifuna elements. Original instruments, which are still used in all kinds of compositions, are the *Q'eqchi* (violin) and the *K'iche* and *Kaqchikel* flutes. Of course, the guitar is also extremely popular.

As in all other Latin American countries, classical music has also been well represented in Guatemala from its colonial origins to the present. This is because Guatemala—especially its first capital of Antigua—was one of the first places in the continent to introduce Spanish music in it succession of styles: Renaissance, baroque, neoclassical, romantic, nationalist, and modern. In the 20th century, Guatemala's classical composers integrated Mayan mythology, instruments, rhythms, and musical themes into their works. In 1944, the Orquesta Sinfónica Nacional and the Coro Guatemala were founded in Guatemala City to satisfy the musical needs of the city's cultural élite.

Marimba: it is known to have existed in Guatemala between 1550 and 1680 when Afro-Guatemalans created this instrument from parts of instruments known in Africa. Quickly this new instrument was adopted by indigenous people. While it has only twenty-two keys, nevertheless, it can make a strong sound. In the beginning it had a gourd sound box and one row of bars played with a mallet, but in the 20th century wood resonators replaced the gourd ("marimba" means gourd) and a second row of keys was added. Guatemalans are so possessive of their national instrument that many maintain vigorously that it is an indigenous instrument invented by the Maya. Scholars generally do not support this popular nationalist belief. In this regard, in its essay on the marimba the contributors to *Music in Latin American Culture: Regional Traditions* (New York, 1999) say that the "debate on the *marimba*'s origin illustrates the important role that music, even just a musical instrument, can play in symbolizing ethnic and national identity and feelings" (83). So pervasive is the marimba in all levels of Guatemalan society and in all regions that there are a number of kinds of marimbas in that country: *marimba de tecomates*, *marimba sencilla*, and *marimba doble*, and *marimba grande*.

Haiti: from pre-Columbian to the Vodou and Rap

Unfortunately virtually nothing is known about pre-contact music on the western portion of the island known as Hispaniola due to the fact that 99% of the native Taíno inhabitants died during the first generation of the Spanish conquest between 1492 and 1517. In 1664 France claimed western one third of the island, and in 1697, Spain ceded

the remaining two-thirds of the island to France, which it named Saint Domingue. (In 1844, the Spanish-speaking region of the island separated from Haiti, forming the nation of *La República Dominicana*.) From the time Haiti became an official French colony, it was the richest colony Latin America. Its material prosperity depended entirely on plantation slave society and economy composed of 32,000 white Europeans 28,000 *gens de couleur* (mulattoes), a half million African slaves (due to high slave mortality and the continuous importation of slaves, half of the slaves were natives of Africa). Therefore, in terms of cultural influence, over three centuries Haitian music was influenced by European music from Spain and France, and African music. At the same time, Haiti enjoyed the rich cultural contact of neighbors such as Cuba and Jamaica. Given Haiti's relative isolation from Hispanic America, Luso America, and Anglo America, and given Haiti's extreme post-independence poverty, it is not surprising that there is no record of any recording of Haitian music until 1937.

***Vodou* music**. The musical tradition that predominates in Haiti, and for which Haiti is most well known is the music associated with the rituals of Haiti's dominant syncretistic religion, Vodou, which is a unique composite of various African religions and Roman Catholicism. Vodou is based on reverence for ancestral spirits (*lwa* in Haiti's official language of Creole) and African gods and Catholic saints. The music that is performed in Vodou rituals is said to travel to a region called Ginen (> Guinée, an agreed-upon African spiritual homeland) where contact with the spirits occurs when the spirits possess their those who are involved in the ritual. The principal ceremonial instruments are drums, gongs, rattles (*tchatcha*), and a metal timekeeper (*ogan*). Although there are many Vodou rhythms, the two that dominate are Rada and Petwo. Rada drums are covered with cowhide attached with wooden pegs, whereas Petwo drums are covered with goatskin and attached with cords.

Another typical form of Haitian music is Rara, which is the processional music played during the forty days of Catholic Lent, from Ash Wednesday until Easter Sunday. As in Vodou, Rara bands parade through the streets playing the music that honors and invokes the *lwa*. Rara music began in the colonial period and arises from a ritual performed at the end of Lent, which is a kind of second Mardi Gras called Carnaval Carême. Celebrants move slowly through the streets collecting money and candy from onlookers while shuffling their feet and rolling their hips and arms in the air. Rara bands are highly organized, and they practice throughout the year. In addition, these bands are used for political purposes: protest marches, demonstrations, political candidates, etc. The move from religious to social uses began in the 1930's when Haitian society, like much of Latin America, sought to raise national consciousness about its ethnic origins. This humanities movement is known as *indigénisme* (indigenism) and *noirisme* (Blackism). In this way, *Rara* bands became a link to Haitians' African past and a mark of cultural authenticity and identity: "*Rara* continued to be evoked by various social movements in opposition to, as well as in support of, [dictator] Duvalier. Leftist cultural activists in what later became known as the *kilti libete* (freedom culture) movement used the image of a *rara* as a symbol of socialist models of collectivization and organization… In the late 1980s, a countercultural music movement dedicated to Haitian Vodou and *rara* became commercially successful in the country and abroad. this movement was inspired in part

by Jamaican Rastafarianism and looked to *rara* as an indigenous African expression, a music of resistance to Euro-American cultural and political dominance and, importantly, as a spiritual vehicle and vision" (*Music in Latin American Culture: Regional Traditions* (New York, 1999, p. 160). In the 1990s this movement evolved into the musical genre known as *muzik rasin* (music roots), which borrowed from reggae, rock, and funk rhythms. In the 21st century many of these musicians have moved out of Haiti or they travel between Haiti and other countries, where they can earn a better living with their music. As a result, once again, extra-Haitian and commercial elements have entered mainstream and traditional Haitian music.

Honduras: from pre-Columbian to the Present

Unfortunately virtually nothing is known about the music of the nomadic Amerindians of Honduras before the 16th century contact with Spanish explorers, conquistadors, and colonists. However, given the millennia-long presence of the Maya in northern Honduras especially around the large city-state of Copán, it is reasonable to assume that pre-contact Honduran music was closely related to Mayan music, not a little of which exists today in a more or less authentic state. In the early years of the 19th century, a group of Garifuna people, who were descendants of the indigenous Caribs, were deported from the islands to Honduras and Belize. With their isolation from the dominant Latin American cultural patterns in the larger cities, the Garifuna were able to preserve their unique culture. Notable is their circle dance on a three-beat rhythm: the *chumba* and the *hunguhungu*. This music is now known in international folk music circles. In addition, of course, music from Mexico, the United States, and Europe is also popular in Honduras.

Mexico: from pre-Hernán Cortés to 2008

Fortunately a lot is known about the music in humanities traditions of the indigenous peoples of Mexico before the arrived of Hernán Cortés and his five hundred conquistadors in 1519. Many recordings are available of music from Chiapas in the south to Chihuahua and Sonora in the north. Almost from the moment the Aztecs were defeated in Tenochtitlán in 1521, Spanish chroniclers investigated voluminously about the conquered peoples' society, architecture, customs, rituals, beliefs, and music. Indeed, these chroniclers noted that Aztecs placed great value on the skills of their highly trained musicians. As quoted in *Music in Latin American Culture: Regional Traditions* (New York, 1999), one of the earliest chroniclers, Fray Toribio de Benavente (aka Moloninía) wrote this in 1540:

> One of the commonest occurrences in this country were the festivals of song and dance, which were organized not only for the delight of the inhabitants themselves, but more especially to honor their gods, whom they thought well pleased by such service. Because they took their festivals with extreme seriousness and set great store by them, it was the custom in each town for the nobility to maintain in their own houses singing masters, some of whom [not only sang the traditional songs, but] also composed new songs and dances (p. 37).

Among the instruments used in Aztec song festivals were the *huéhuetl* (cylinder-shaped drum) and the *teponaztle* (hollow log with slits creating tongues struck with rubber-coated sticks). These were considered sacred instruments akin to demi-gods.

The **ranchera** (the word refers to rural ranch culture in the northern half of Mexican national territory) is traditional folkloric music that developed especially following the Mexican Revolution (1910-1920). This music reflects the reawakening of pride national popular society and culture as opposed to the former dominance by official and upper class culture. A number of very popular singers owe their fame to this kind of music: Jorge Negrete (1911-1953), Pedro Infante (1917-1957), Chavela Vargas (b. 1919), Lola Beltrán (1932-1996), Vicente Fernández (b. 1940), and Rocío Durcal (1944-2006). These singers also performed other kinds of popular Mexican music as will be mentioned below. The themes that dominate rancheras are love and patriotism, The rhythm is in 2/4, 3/4, and 4/4 time in a major key and in an a/b/a/b pattern. Some of the most famous rancheras are: "Ay Jalisco, no te rajes," "Corazón, corazón," "Cu-cu-rru-cu," "México lindo y querido," "Por tu maldito amor," and "Volver, volver."

Corridos are popular songs like *rancheras*, but they are derived directly from the most traditional of all Spanish poetry and music, the *romance* (ballad). Many of these Spanish ballads, some of which are a thousand years old, were passed down from generation to generation, the result of which process is that many of them evolved as in new Mexican historical situations. Because of their traditional nature, they belong to oral culture; therefore, they tend to represent *mestizo* and rural regions in Mexico. These songs are arranged in eight-syllable lines with assonant rhyme (vowels only) in alternate even numbered lines. Although some *corridos* refer to love, usually they narrative historical stories with an epic tone about heroes and villains. The most famous corrido that was produced during the Mexican Revolution is "La cucaracha," which pays tribute to Pancho Villa's revolutionary army while mocking his enemy, Venustiano Carranza. During the socio-political farm worker movement in California during the 1960s, the *corrido* was a prominent medium for activists' solidarity and education. It was also the central musical form used by Luis Valdez and his Teatro Campesino, which he took to the fields where Mexican-American farm workers were attempting to organize a union. At the turn of the 21st century a new theme has entered the repertoire of the *corrido*: drug trafficking (called *narcocorridos*), immigration problems on the United States border, and migrant labor.

Spanish	English
Cuando uno quiere a una Y esta una no lo quiere, Es lo mismo que si un calvo En la calle encuentra un peine. ***Refrán:*** La cucaracha, la cucaracha, Ya no quieres caminar, Porque no tiene, Porque le falta, Marihuana que fumar. Las muchachas son de oro;	When a guy loves a girl And this girl doesn't love him, It's the same as when a bald man Finds a comb upon the street. ***Chorus:*** The cucaracha, the cucaracha, Doesn't want to walk Because she doesn't have, Because she is lacking Marihuana to smoke. All the girls are pure gold;

Las casadas son de plata; Las viudas son de cobre, Y las viejas hoja de lata.	All the married girls are silver; All the widows are copper; And the old women are tin.
Mi vecina de enfrente Se llamaba doña Clara, Y si no había muerto Es probable se llamara.	My neighbor across the road Used to be called Doña Clara, And if she has not died She might be called that now.
Las muchachas de Las Vegas Son muy altas y delgaditas, Pero son más pedigüeñas Que las ánimas benditas.	All the girls up at Las Vegas Are most very tall and thin, But they pester even more Than the blessed souls in Purgatory.
Las muchachas de la villa No saben ni dar un beso, Cuando las de Albuquerque Hasta estiran el pescuezo.	All the girls in town Don't know how to give you a kiss, While the ones from Albuquerque Stretch out their necks to you.
Las muchachas mexicanas Son lindas como una flor, Y hablan tan dulcemente Que encantan de amor.	All the Mexican girls Are as pretty as a flower And they talk so sweetly They enchant you with love.
Una cosa me da risa— Pancho Villa sin camisa. Ya se van los carranzistas Porque vienen los villistas.	One thing makes me laugh— Pancho Villa wearing no shirt. Now the men of Carranza retreat Because Villa's men are coming.
Necesita automóvil Para hacer la caminata Al lugar adonde mandó La convención Zapata.	A guy needs an automobile To take a journey To the place where Zapata Ordered the convention [to take place].

Norteño ("northern") is popular rural Mexican music played mostly with accordion and bajo sexto instruments. It is most popular in Mexico and among the Mexican and Mexican-American communities in the United States. This music entered the Mexican musical repertoire at the end of the 19th century when German and other Central European immigrants arrived in Northern Mexico and the American Southwest along the Rio Grande/Río Bravo del Norte river valley. Many of these immigrants were involved in the growing beer industry, and they brought with them music from their home countries, most notably the polka. This European music then blended with local Mexican music to create Norteño. In the middle of the 20th century, in turn, Norteño music mixed with traditional Mexican-American music to create a new blended musical genre known as Tejano. During the next few decades, Tejano evolved under the influence of both American rock music and American country music by using the button accordion, the traditional bajo sexto, electric bass guitars, a drum set, saxophone, and an electronic keyboard. Among the bands playing this new version of Tejano are Los Tigres del Norte, Los Bravos del Norte, and Los Alegres de Terán.

Mariachi musicians are famous not only for their music but also for their charro attire, which includes large sombreros with a chin strap, hat band, red sarape, black wool blanket slung over the shoulder, waist-length jacket, long pants, cotton shirt, red sash, and huaraches—which later were exchanged for short riding boots. Intricate embroidery, expertly cut leather, and silver buttons are essential design features of the mariachi costume. It is important to note that when there is a singer in the band, the singer is not considered a mariachi per se. When playing in the *charro* style, the musicians wear a *traje de charro*, which is intended to give a more elevated class of ranchers and performing cowboys (*charros*).

Mariachi music originated in the Mexican State of Jalisco, whose capital is Guadalajara. The word *mariachi* probably entered the Mexican Spanish lexicon from the French word *mariage* (wedding, marriage) in the 1860s when the French army and Maximilian of Hapsburg was the Emperor of Mexico. An argument against this explanation for the term's etymology is the fact that the first known actual reference to the term dates to 1880. Nevertheless, the connection between the word itself and mariachi music resides in the fact that these bands were and still are used to play at weddings and other special events like the popular Mexican custom of a girl's fifteenth birthday party (*quinceañera*). Another explanation links the term to the word for a kind of wood used by the Cora people of Nayarit in Northern Mexico. Regardless, young men often contract mariachi bands to serenade their girlfriends, fiancées, and wives. The two most famous mariachi venues are the Plaza de los Mariachis in downtown Guadalajara and the Plaza Garibaldi in Mexico City. Another famous mariachi venue is the Misa de los Mariachis (Mariachi Mass) in the Cathedral in Cuernavaca.

The usual mariachi band configuration is one Mexican guitar, one vihuela, one guitarrón, three violins, and two trumpets. There are basically two kinds of mariachi music, one the *son de Jalisco* (Jalisco son) and the *sones del sur* (Southern son). Given the specific regional influences, the *sones del sur* include Afro-Mexican rhythms due to the slaves who worked on the Southern sugar plantations. On the other hand, the *son de Jalisco* features *criollo* (i.e., Colonial Spanish) elements such as the clog-dance-derived syncopated rhythm.

One kind of dance associated with mariachi music is the *zapateado* (strong steps with the heels of dancers boots) is. This dance migrated to Mexico from Spain. Another mariachi-based dance is the *jarabe tapatío* (Mexican Hat Dance), whose home base is also the city of Guadalajara. This dance, of course, is considered Mexico's national dance. In it a man dresses in a charro outfit and the woman, who is being courted by the male dancer, wears a shawl and a highly decorated full skirt. For many years mariachi music was located in the region of the State of Jalisco, but, when President Lázaro Cárdenas featured mariachis in his inauguration ceremony in Mexico City in 1934, this music and its associated dances spread throughout Mexico, thus becoming emblematic of the entire nation. Al of the great popular Mexican singers in the middle of the 20th century then added mariachi to their repertoire. Notable among them were Lola Beltrán, Pedro Infante, and Jorge Negrete. These singers added the trumpet to the traditional ensemble. One of the first American popular singers to feature mariachi music was Linda Ronstadt in her 1987 album *Canciones de mi Padre* and her later album *Más Canciones*. Some of the most famous mariachi pieces are "Jarabe Tapatío," "Cielito Lindo," "Cucurrucu," " Malagueña Salerosa," and "La Bamba." "Cielito Lindo" was written by Quirino Mendoza y Cortés (1859-1957) in 1882:

Spanish	English
De la Sierra Morena, Cielito lindo, vienen bajando, Un par de ojitos negros, Cielito lindo, de contrabando.	Through the Sierra Morena, my pretty little heaven, a pair of little dark eyes come down, like contraband.
Estribillo: Ay, ay, ay, ay, Canta y no llores, Porque cantando se alegran, Cielito lindo, los corazones.	Refrain: Ay, ay, ay, ay, sing and don't cry, for singing hearts are happy my pretty little heaven.
Pájaro que abandona, Cielito lindo, su primer nido, Si lo encuentra ocupado, Cielito lindo, bien merecido.	A bird that abandons, my pretty little heaven, its first nest, if it finds it already occupied, my pretty little heaven, too bad.
Ese lunar que tienes, Cielito lindo, junto a la boca, No se lo des a nadie, Cielito lindo, que a mí me toca.	That beauty mark that I see, my pretty little heaven, near your mouth, don't give it to anyone, my pretty little heaven, for it's mine.
Si tu boquita morena, Fuera de azúcar, fuera de azúcar, Yo me lo pasaría, Cielito lindo, chupa que chupa.	If your little brown mouth were made of sugar, made of sugar, I would spend my time, my pretty little heaven, sucking on it.
De tu casa a la mía,	from your house to mine,

Cielito lindo, no hay más que un paso, Antes que venga tu madre, Cielito lindo, dame un abrazo. Una flecha en el aire, Cielito lindo, lanzó Cupido, y como fue jugando, Cielito lindo, yo fui el herido.	my pretty little heaven, only one step, Before your mother comes, my pretty little heaven, give me a hug. Cupit shot an arrow in the air, my pretty little heaven,. and since sailed away playfully, my pretty little heaven, I was hit by it.

Banda music is typical of the Sinaloa region of Mexico. It features up to twenty instruments, mainly brass, woodwinds, and percussion playing traditional Mexican music. These brass bands play a wide variety of genres including rancheras, corridos, cumbias, boleros, waltzes, polka, foxtrot, son, pop, and rock. Banda began in Sinaloa around 1930, and it became very popular throughout Mexico, Texas, California, and Arizona by the last decade of the 20th century. In the 21st century banda music has modernized into groups known as *techobandas* and *electrobandas*.

Modern electronic music enjoys great popularity in the great cities of Mexico, especially Mexico City, Guadalajara, Cancún, Monterrey, Puebla, and the teeming border cities of Tijuana and Ciudad Juárez. Labels featuring this musical genre include Nopalbeat, Abolipop, Discos Konfort, Nortec Collective, and Belanova.

Classical music has been present in Mexico from the 16th century to the present. Two of the most famous composers of the Colonial Period are, Hernando Franco (1532-1585) and Juan Gutiérrez de Padilla (1590-1664), whose compositions were performed through music of Spain's colonial empire. In the 17th century the colonial city of Puebla (south of the capital) rivaled Mexico City as a center of wealth, and what wealth bought among the powerful classes, classical music. Active in mid-century was Bernardo de Peralta Escudero. It is important to note that the Puebla-based composer, Miguel Matheo de Dallo y Lana composed music to accompany poems written by the greatest of all Colonial writers, Sor Juana Inés de la Cruz (1648-1695). More prominent during the same period was the great baroque composer Manuel de Sumaya (1678-1755). He was the choral conductor for the Mexico City cathedral. Sumaya composed cantatas, Christmas carols, and the first Mexico classical opera. Discovered more recently is the 18th century native Mexican composer of baroque church music, Ignacio Jerusalem (1710-1769), whose most famous composition is *Matins for the Virgin of Guadalupe* (1764). The most prominent Mexican classical composer in the 19th century was Juventino Rosas (1868-1894), who, in his brief life, wrote everything from waltzes to Tejano music. In the 20th century, special mention should be made of the guitar composer Manuel M. Ponce (1882-1948) and the composer Silvestre Revueltas (1899-1940). The latter composed the following famous pieces: "The night of the Mayas," "Homenaje a García Lorca," and "Sensemayá," which is based on a famous poem by the Cuban poet Nicolás Guillén. Ponce was a distinguished Mexican composer. His work as a composer, music educator, and scholar of Mexican music connected the concert scene with a usually forgotten tradition of popular song and Mexican folklore. Many of his compositions are strongly influenced by the harmonies and form of traditional songs.Toward the end of the 20th century and into the 21st century a number of Mexican composers are active in

experimental and avant-garde compositions. Alicia Urreta (1930-1986), Mario Lavista (1943 to the present), and Samuel Zyman are some of the new composers. Another prominent contemporary Mexican classical composer is Ricardo Zohn-Muldoon, who studied guitar and composition at the University of California at San Diego and who is now a professor of music at the Eastman School of Music in Rochester, New York.

Carlos Chávez was born 13 June 1899 in Mexico City. He was a renowned composer, conductor, and educator whose distinctive, often highly percussive music synthesized elements of Mexican, Indian, and Spanish-Mexican influence. A prolific writer of music and music criticism, Chávez's oeuvre includes five ballets, seven symphonies, four concertos, a cantata and opera, and innumerable pieces for voice, piano, and chamber ensemble; he wrote two books (of which *Toward A New Music: Music and Electricity* became a major contribution and fundamental document of new musical thought) and more than 200 articles on music. Chávez was trained primarily as a pianist and developed much of his compositional skills independent of instructors. Coming of age at the close of the Mexican revolution and during a time of renewed cultural nationalism, Chávez's investigation of indigenous Indian cultures, native folk elements, and dance forms brought an unprecedented vigor and visibility to 20th-century Mexican music. A master of orchestration, Chávez's use of native instruments was inimitable with polyrhythms, cross-rhythms, syncopation, and numerous irregular meters often significant elements of compositonal structure. Works such as the **Sinfonía de Antígona**, **Sinfonia India**, and a ballet for Martha Graham (**La Hija de Cólquide**, "The Dark Meadow") were celebrated for their remarkably distinctive and original sound. Chávez lectured as part of his appointment in 1958 to the Charles Eliot Norton Chair of Poetics at Harvard and served as director of the National Conservatory in Mexico. He organized and served as music director of the National Symphony Orchestra of Mexico and conducted nearly every major orchestra in the United States, Europe, and Latin America. He was awarded honorary memberships in the American Academy of Arts and Sciences and American Institute of Arts and Letters

Chavela Vargas (1919 – present; Isabel Vargas Lizano), who was born in Costa Rica, is the famous Mexican singer most especially of northern Mexican popular songs in the rancheras genre. The most famous phrase about her is that she is "*la voz áspera de la ternura*" (the harsh voice of tenderness).

When she found it too difficult to pursue a musical career in Costa Rica she went to México, where, at first, she sang on street corners and in bars. She is famous for, in her youth, cross dressing, smoking cigars, drinking heavily, and carrying a gun. She is also famous for the red poncho, which she wore through her entire performing career. With collaboration by José Alfredo Jiménez (1926-1973), who was one of Mexico's most

famous performers of ranchera music, her first album, *Noche de Bohemia*, appeared in 1961. Among her many famous albums are *Macorina* (1996, with the lovely erotic title song), *La llorona* (2004), and *Soledad* (2007). In addition, she appeared in or contributed music to several movies, including *La Soldadera* (1967), Julie Taymor's *Frida* (2002), and Alejandro González Iñárritu's *Babel* (2006) starring Adriana Barraza Gael García Bernal, Rinko Kikuchi, Brad Pitt, and Cate Blanchett. Over the five decades of her recording and performing career, she released more than 80 albums. She also toured widely, including concerts in Mexico, France, Spain, and the United States. Her last major performance was in Carnegie Hall in 2003.

Here is a version of "La Llorona", which Chavela Vargas made famous:

Spanish	English
Todos le dicen el negro, Llorona Negro pero cariñoso. Todos le dicen el negro, Llorona Negro pero cariñoso. Él es como el chile verde, Llorona Picante pero sabroso. Ay de mí, Llorona, Llorona, Llorona Llévame al río. Tápame con tu rebozo, Llorona Porque me muero de frío Cada vez que cae la tarde, Llorona Me pongo a pensar y digo De qué me sirve la cama, Llorona Si él no duerme conmigo Ay de mí, Llorona, Llorona, Llorona, Deja de llorar A ver si llorando puede, Llorona Mi corazón descansar.	Everyone calls him the black, Llorona, Black but kind. Everyone calls him the black, Llorona, Black but kind. He is like green chile, Llorona, Spicy but delicious. Oh, my! Llorona, Llorona, Llorona, Lead me to the river. Cover me with your rebozo, Llorona, Because I'm freezing to death. Every time the evening comes, Llorona, I begin thinking, and I say What use is my bed, Llorona, If he cannot sleep with me. Oh, my! Llorona, Llorona, Llorona, Stop crying. Let's see if, Llorona, my heart can rest while its wailing.

Nicaragua: from pre-Columbian to Present

The music of the pre-contact Amerindians of Nicaragua is virtually known; however, what is generally identified as Nicaraguan music is, like most of Latin America's music, a combination of indigenous and Spanish-European influences with not a little African music that predominates along Nicaragua's Caribbean coast, which Nicaraguans usually refer to as their "Atlantic coast." The music in this region, and especially, near the town of Bluefields, is known as Palo de Mayo, which is music that accompanies a sensual and, perhaps, sexually provocative, folk dance that Nicaraguans feature during the Palo de Mayo holiday (i.e., May Day). This provocative music became an emblem and rallying cry for the nation's youth in the Sandinista revolution beginning in 1979. In addition, the coastal Garifuna people have their own unique music, called *punta*. In the 20th century,

popular music from Cuban, Brazil, Mexico, Panamá, and the United States spread throughout all levels of Nicaraguan culture. Instruments that typify Nicaraguan music are the marimba and the guitarrilla (a mandolin-like guitar). In effect, during the last two decades of the 20th century, the blending of musical traditions among various social elements in Nicaragua—Atlantic coast Miskitos and Garifuna, mestizo-criollos, and international Spanish peoples—helped create a new Nicaraguan self-identity.

Panamá: from pre-Columbian to Afro-Caribbean and Salsa

Unfortunately virtually nothing is known about the music of the Conte and Coclé peoples of Panamá cultures before the 1492 contact with Spanish explorers, conquistadors, and settlers. Unlike Spanish colonies in the Caribbean, however, the native peoples did not all die during the first decades after the conquest; therefore, a number of their elements remained to fuse with music imported from Spain and also from elements that arrived during the period of the African slave diaspora that came from Africa and passed in Panamanian culture through Jamaica, Barbados, Martinique, and Trinidad. Later came French and North American (i.e., USA) influence during construction and maintenance of the Panama Canal. Many of Panama's musical forms are similar to those of other Caribbean countries (i.e., cumbia, merengue, reggaeton, jazz, salsa, reggae, and *danza*), but local folk music has remained recognizable. Local musical tradition includes the *mejorana* songs accompanied by a five-stringed guitar, a rabel, and a three-stringed violin. From the 1940s until the present Panamanian folk music is called *música típica* or *pindín*. Panama's favorite folk dance is known as a *tamborito*. Men and women dressed in folk costumes dance to a lead woman singer and a band with a chorus that claps and sings Spanish lyrical *copla* poems. Black Panamanian musicians play upright drums with vigorous rhythms. Other kinds of music that typify music in this country are jazz, calypso, doo-wop, reggaeton (which began in Panamá).

Certainly, the most prominent Panamanian musician is the multi-talented **Rubén Blades** (1948-present). He is a composer, salsa singer, politician, actor, lawyer, and a musician in the Afro-Cuban and jazz genres. Among the kinds of music he brought to prominence with his roots in Panamá are the *nueva canción* of Central America and Cuba's *nueva trova*, and Nuyorican salsa dance. Among his most famous compositions is Panamá's "second national anthem," "Patria". To date (2008), he has released forty-eight albums of music. He has also been involved in thirty-eight movies. Of special note are his acting roles in these films: *The Milagro Beanfield War* (1988), *The Two Jakes* (1990), and *Once Upon a Time in Mexico* (2003), with Johnny Depp, Antonio Banderas, and Willem Dafoe. Finally, in 2004, President Martín Torrijos named him Panamá's national minister of tourism.

Paraguay: from pre-contact the Guaraní to the 20th Century

Unfortunately virtually nothing is known about the music of the nomadic Amerindians of Paraguay before the 16th century contact with Spanish explorers, conquistadors, and colonists. This means that Paraguayan music is dominated by Spanish

and European elements even though Paraguay has two official national languages, Spanish and Guaraní, the people are predominantly mestizo, and the national character is highly nativist. After the Spanish conquest, during most of the 17th and 18th centuries, most of what is now Paraguay national territory was run almost entirely by the Jesuit Order as a religious fiefdom. Due to this fact, the Jesuits imported Spain's religion and culture, the Guaraní people's music was almost entirely replaced by and subsumed under Spanish musical genres, styles, and conent. One indication of this assertion is the fact that the national instrument is the famous Paraguayan harp (*arpa paraguaya*). The Spanish harp was introduced to Paraguay in 1557 or earlier. It usually has 36 strings, it is often used as an accompaniment instrument in church music instead of the organ, and it is tuned to one major diatonic scale since it has a single set of strings without pedals, cross strings, or tuning pegs at the arch at the top. Nowadays all the strings are made of nylon rather than steel or gut; the resulting sound is most lively and resonant. Unlike other harps, the Paraguayan harp is played by the fingernails and finger pads. Predominant sounds are arpeggios and glissandos. As it stands about five feet high, it is shorter than a concert grand harp and taller than either a folk harp or an Irish harp. Below is a picture of a Paraguayan harp with feet; often this harp does not sit on feet.

Alfredo Rolando Ortiz (b. 1946): Although he was born in Cuba and he has lived in Venezuela, Colombia, and many other countries including the United States, he is the world's most renowned living performer and composer of music for the Paraguayan harp, which is sometimes also called the South American harp. For his Homepage, see: => http://alfredo-rolando-ortiz.com/.

Perú: from Inca and Andean music to Contemporary Peruvian Rock

Before the arrival of Spanish explorers, conquistadors, and colonists in the 16th Perú boasted one of the richest musical traditions in the world. This pre-contact music grew during a succession of dynamic cultures: Titicaca (4000 BCE–400 BCE), Chavín (1800 BCE–400 BCE), Tiahuanaco (700 BCE–400 CE) Nazca (400 BCE–800 CE), Mochica (200 BCE–800 CE), Huari (800—1100), Cajamarca, Chimu, and Icu (1100—1400). It rose to a culminating and synthetic peak during the Inca empire in the 15th century.

When the Spaniards arrived in Perú in 1532, they brought with them the equivalent of their folk music in the form of *romances* (ballads), *villancicos* (Christmas carols), and some simple versions of Church Gregorian chant. More church music (madrigals, more Gregorian chant, masses, hymns, and the like) arrived with the friars, priests,

missionaries, and the entire structure of the Church bureaucracy in cathedrals, convents, monasteries, and parish churches. Because many of the musicians themselves were indigenous Peruvians, native instruments entered the musical repertoire, and not a few elements of indigenous tone, phrasing, rhythm, melody, and harmony entered the unique idiom of Peruvian music. One example is the native charango, which is a kind of mandolin. This instrument is still used in various Peruvian regions in courtship ceremonies. Because of the identification of the charango with rural culture by dominant elements of Peruvian society until the 1960s, this instrument was ill considered. The *indigenismo* humanistic movement of 1910 to 1940 that swept through Perú and all of Latin America began to legitimize this and other native instruments, and beginning in the 1960s native music has become a special trademark of Perú's culture recognized throughout the world. An instrument that characterizes the mestizo nature of Peruvian music is the Andean harp, which, along with the charango guitar, is featured in the Peruvian huayno, which is a style that fosters elements of spirituality, melancholy, and romance. The famous song "El cóndor pasa," made internationally famous by Simon and Garfunkle (see Mike Nichols' movie, *The Graduate*), features a Yaraví (melancholy *a capella* singing and a solo Spanish guitar), an Inca pasacalle, and a Huayno fugue, all three of which are based on Inca rhythms.

As one would expect, the music one finds along the Peruvian coastal region, which is the most *criollo* (i.e., native Spanish) region of Perú, is more reminiscent of traditional Spanish music and modern world music. In the major coastal cities such as Lima, one finds everything from the world renowned opera star Juan Flores to jazz, rock, flamenco, tango, African sounds, international pop, Andean new age, and reggae.

Juan Diego Flórez is a world-famous opera singer, who was born in Lima in 1973. When he was 17 he studied at Lima's Conservatorio Nacional de Música, where he developed his tenor's operatic voice. At this musical conservatory he sang the lead tenor's parts in works by Mozart and Rossini. In 1993 he studied at the great musical conservatory in Philadelphia, the Curtis Institute, where he learned to sing Bel Canto roles in operas by Bellini and Donizetti. Flórez was launched to international stardom in 1996 when he sang in the Rossini Opera Festival in Pesaro, Italy. Later the same year he sang in the world's most renowned opera house, La Scala, Milan, from whence he went on to sing in Covent Garden (London), the Vienna Staatsoper, the New York Metropolitan Opera, and other major venues. He records on Decca and Deutsche Grammophon labels.

Puerto Rico: from Spanish Colonial to Afro-Caribbean to Salsa

Unfortunately very little is known about the music of the Carib, Arawak, Boricua, and Taíno peoples of Puerto Rico before the 1493 contact with Columbus and his Spanish mariners, and then later conquistadors and settlers. It is possible, however, that a few aspects of percussion instruments used in what is now known as typically Puerto Rican music remain from the Island’s pre-contact music humanities. After Ponce de León conquered the Island of Borinquen in 1508 and Spaniards subsequently settled there, almost all of the native inhabitants died and their humanities products disappeared with

them. Upper class Puerto Rican culture during the long colonial period (1508-1898) was highly tied to Iberian culture. Music among prosperous Puerto Ricans, therefore, was derived directly from Spanish church and salon music while the commoners sang Spanish folk ballads derived notably from Iberian guitar music and the unique 3-against-2 rhythm, which may be a remnant from North African and Arabic musical influence. Meanwhile, the large numbers of imported African slaves maintained some of their African musical heritage.

Some musical instruments that are identified with Puerto Rican music are the güiro, maracas, *la flauta* (the conch shell horn), a *mayahuacan* (a slit drum), cuatro, triple, guitar, vihuela, lute, bandurria, pandereta, drums (bombas) and the cua. The last one is a bamboo Afro-Puerto Rican percussion instrument, which is played with sticks.

Puerto Rican music loves improvisation with a call and response system between musicians and the audience. One of these improvisational forms is called the danza. The Puerto Rican "national anthem", "La Borinqueña", was existed first as a popular danza piece, but later it was orchestrated for a traditional band or orchestra. It is noteworthy that Puerto Rican danza music became highly popular as a reaction in the middle of the 19th century to the Cuban contradanza music that arrived on the Island of Puerto Rico when thousands of Cubans left their island for Puerto Rico to escape the cruel wars of independence that wreaked havoc in Cuba for decades until both islands became free from Spain in 1898. Among the older forms of traditional Puerto Rican music are forms that came directly from Spain: the décima, (a ten-line song), the seis (a dance for six couples), and the aguinaldos (Christmas carols). In the 20th century, son, salsa, and mambo, which originated in Cuba, became very popular in Puerto Rico. In recent years, reggaeton, rock, hip-hop, and Latino pop music have also found local and worldwide audiences with performers such as Danny Rivera, Jennifer López, Luis Miguel (who is actually Spanish), Ricky Martin, The Backstreet Boys, and Menudo.

Québec: from First Nations Music to Modern French Canadian Music

Little is known about the music of the Amerindians of French Canada before the 17th century contact with French explorers, conquistadors, and settlers. However, some of their music has been preserved due to a concerted effort by Canadian musicologists and folk artists who continue to perform 20th century versions of the early music. The French colonial music that dominated *québécois* culture from 1608 to the 20th century came principally from the following regions of France: Île de France, Picardy, Normandy, Poitou, and Brittany; that is, the northern French regions. Since these regions, and most notably Brittany, have a long Celtic background, it is not surprising to find a Celtic dimension in the music from many of the eastern provinces of Canada. Of course, over time, Québec developed its own musical style. When a socio-political independence movement was ascendant in the 1960s, French-speaking folk music became very popular, with prominent performers such as Yves Albert, Jacques Labrecque, Gilles Vigneault, Félix Leclerc, and Edith Butler from the French-speaking part of New Brunswick. Vigneault's song "Mon pays" (My Country) was a kind of pseudo-national anthem of Québec cultural identity politics. The famous singer Monique Leyrac made the song famous in 1965. Notable also are Jacques Richard, Isabelle Boulay and Claire Pelletier.

One should also keep in mind perhaps the most famous of all French-Canadian singers, Céline Dion.

El Salvador: from pre-Columbian to the 20th Century

Unfortunately virtually nothing is known about the music of the nomadic Amerindians of Argentina before the 16th century contact with Spanish explorers, conquistadors, and colonists. However, in alignment with the general syncretic nature of Latin American music, the music in this country shows influence from Spanish, Maya, and Pipil traditions. (The Pipil are indigenous Náhuatl-speaking people who live in Western El Salvador.) In addition, in the 20th century, many styles of popular Latin American music are heard, including salsa, bachata, merengue, cumbia, Mexican ranchera, reggaeton, and others. Perhaps the most typical Salvadoran instrument is the marimba, while the national dance is the *Xuc*. During the repressive dictatorial regimes (especially 1931-1944 and 1979-1991), when tens of thousands of peoples were killed, the Salvadoran marimba was outlawed because it was identified as both indigenous and revolutionary. In part this violent reactionary policy was enacted by the dictators and the military because of the resurgence of Indian identity throughout the country. According to the article on the Central-American marimba in *Music in Latin American Culture: Regional Traditions* (New York, 1999), "Today, many Salvadorans think that there are no Indians in their country, but in fact many groups have managed to maintain their identity intact" (115).

Uruguay: from pre-Hispanic to 2008

Unfortunately virtually nothing is known about the music of the nomadic Amerindians of Uruguay before the 16th century contact with Spanish explorers, conquistadors, and colonists. At the advent of the colonial period, however, Uruguay began to create a rather unique brand of musical traditions by fusing Spanish forms with music from imported African slaves and indigenous peoples. Given Uruguay's proximity to both Argentina and Brazil, Uruguay is ideally situated to appropriate musical idioms whose origins often were found outside this small nation's borders. Two of these idioms are tango and milonga (for both, see Argentina). Musical idioms that are more or less uniquely Uruguayan are candombe, which is an Afro-Uruguayan musical form that is featured during Mardi Gras (i.e., Carnaval, sic), and milonga (see: Argentina). Beginning in the latter part of the 20th century, all kinds of international classical and popular music are heard in Uruguay, including rock, jazz, heavy metal, fusion, alternative, etc.

Uruguayans are proud to claim that the world's greatest *tanguero*, Carlos Gardel, was actually born in Uruguay. Furthermore, "La Comparsita", one of the world's most popular tango tunes, was composed by the Uruguayan musician Gerardo Matos Rodríguez.

Milonga music—song and dance—is similar to that of the Argentinian tango. It evolved out of various strands of European music from the 1870s onward. Milonga music is in 2/4 time (or 4/8 time), with eight beats and syncopated accents on the 1st, 4th, 5th, and 7th beats. Unlike the tango, in milonga, which developed in rural areas of Uruguay and Argentina, the dancers' bodies and posture are relaxed, and it allows less freedom for complicated moves. Milonga songs are sung to a solo guitarist, and the lyrics often

contain narrative lamentations about sad destinies or commentaries on politics and history.

Candombe, a drumming musical form that originated in among African slaves, took Latin American shape in the Río de la Plata region (the estuary that separates Uruguay from Argentina), and it has been popular in Uruguay since the turn of the 19th century. The word 'tango' comes from the multitude of drums that are used in the *candombe* dances. (Do not confuse the musical term *candombe* (sic) with *candomblé*, which is a an Afro-Brazilian religion that began in Salvador da Bahia; its rituals spirit possession, animal sacrifices, healing, dancing and drumming, the latter of which is related to the Uruguayan music with the overlapping name.)

Given the cosmopolitan nature of Uruguayan culture, it should be noted that many international forms of music are also popular in this country, including pop, rock, and classical music.

Venezuela: from pre-Columbian and Llanero to Shakira

Given Venezuela's long Caribbean seacoast, and since the country's economic, social, political and cultural capital (Caracas) is near the northern coast, much of Venezuela's musical heritage is related to pre-Hispanic and post-conquest cultures. On the other hand, the country's vast interior from the Llanos to the Amazon basin has influenced other musical styles, from *llanero* to Amerindian.

Salsa, calypso, merengue, pop, rock, and Latin jazz are as popular in Venezuela as they are in its Caribbean neighbors and other places. Even so, Venezuela's most typical music is known as *joropo*, which originated in the rural region of the interior plains (*los Llanos*). Also typically Venezuelan is the *gaita* (originally: bagpipes), which is the Venezuelan version of Christmas carols.

A popular *joropo* song, "Alma llanera", is considered Venezuela's second national anthem due to the fact that most social occasions or even private parties often end with the singing of this song, which was composed by Pedro Elías Gutiérrez with lyrics by Rafael Bolívar Coronado in 1914.

Spanish	English
Yo nací en esta ribera	I was born on this shore
del Arauca vibrador.	of the vibrating Arauca.
Soy hermano de la espuma,	I am the brother of its foam,
de las garzas, de las rosas y del sol.	its herons, its roses, and its sun.
Me arrulló la viva diana	I was cradled by the living evening trumpet
de la brisa en el palmar,	of the breeze in the palm tree,
y por eso tengo el alma	and that's why my soul
como el alma primorosa del cristal.	is like the soul of exquisite crystal.
Amo, lloro, canto, sueño	I love, I cry, I sing, I dream
con claveles de pasión.	with carnations of passion.
Amo, lloro, canto, sueño	I love, I cry , I sing, I dream

para ornar las rubias crines del potro de mi ////// amador. Yo nací en esta ribera del Arauca vibrador. Soy hermano de la espuma, de las garzas, de las rosas y del sol.	to decorate the blond mane of my lover's / ///// colt. I was born on this shore of the vibrating Arauca. I am the brother of its foam, its herons, its roses, and its sun.

Gustavo Dudamel (Gustavo Adolfo Dudamel Ramírez, b. 1981) is a young and sensational internationally acclaimed Venezuelan symphony conductor with a uniquely dramatic conducting style. In 2009 he was named Music Director of the Los Angeles (California) Symphony Orchestra. Furthermore, he has conducted the Gothenburg Symphony (Sweden), the Israel Philharmonic, and the Orquesta Sinfónica Simón Bolívar in Caracas (1999-2008), and he has a recording contract with Deutsche Grammophon. He has also conducted symphony orchestras in Dresden, Birmingham, Chicago, San Francisco, New York, Amsterdam, Stuttgart, and Liverpool and opera companies in Milan and Vienna. In Rome he conducted a birthday concert for Pope Benedict XVI. In his youth he was trained in Venezuela's famous and very successful national musical program *El Sistema* (*Fundación del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela*, FESNOJIV—National Network of Youth and Children Orchestras of Venezuela). This classical music program has 157 classical orchestras for youth and children throughout the country that enrolls up to 100,000 young people including, especially, impoverished at risk youths. In 2007, the Inter-American Development Bank granted $150,000,000 to FESNOJIV for supporting 500,000 Venezuelan children by the year 2015. Dudamel is married to Eloísa Maturén, who is a classicla ballerina and a journalist.

Aztlán: from pre-Hispanic to Latin, Mexican American and Chicano Rap and from Texas to California; Other USA Latino Artists

Unfortunately virtually nothing is known about the music of the nomadic Amerindians of the American Southwest before the sporadic coastal contacts with Spanish explorers in the 16th and 17th centuries and the Franciscan missionaries in the late 18th century. Despite this fact, numerous early music groups are editing, performing, and

recording folk music and church music from the Spanish and Mexican period in the American Southwest.

Lalo Guerrero is generally considered the "founder of Chicano music". Beginning in the 1930s, he wrote popular big band and swing songs. Afterwards he included Mexican folk songs, and he participated both politically and musically during the farmworkers' rights movement of the 1960s by composing music, for example, for César Chávez and the United Farm Workers. During the 1960s and 1970s, Mexican American music expanded with a new wave of Chicano rock artists such as Ritchie Valens, Los Lobos, and Linda Ronstadt, whose music tends toward the first of the two main strains of Chicano rock music, namely rhythm and blues. The second strain tends more toward more overtly Latin American influences. Selena, Trini López and Carlos Santana are examples of the second strain of Chicano rock music. The Mexican-American folk singer Joan Báez also included Latino themes and rhythms in some of her folk songs. Of course, Chicano rock is also highly related to Cuban, Puerto Rican music and to the Nueva Canción music of South America. Latin Jazz, which is more commonly associated with Caribbean and Brazilian music, is also popular among Mexican Americans, who were influenced by jazz as early as the 1930s and 1940s, which were the key decades of the zootsuiters in Los Angeles. In the 21st century Jenni Rivera has revived this kind of Latin Jazz. Another kind of popular Mexican-American music is Chicano rap, which, beginning in the 1990s, is an offshoot of hip hop. Chicano rap, naturally, discusses issues with social and personal meaning to urban Chicanos throughout the United States. One of the groups that features Chicano rap is Aztlan Underground. Social activism in Chicano music is also featured by Zack de la Rocha, who is the lead vocalist for Rage Against the Machine. Los Lonely Boys is a Texas-style country rock band that continually includes Mexican and Mexican-American themes and sounds in their music. The Quetzal band performs many political action songs, too.

Los Lobos is a Latino rock band that features a wide variety of styles: rock and roll, Tex-Mex, country, folk, R&B, blues, and traditional Latin American folk music. The group's members are: David Hidalgo (vocals, instruments), Louie Pérez (vocals, guitar, drums), César Rosas (vocals, bajo sexto), Conrad Lozano (vocals, bass, guitarrón), and Steve Berlin (keyboards, horns). Los Lobos has been performing and recording from the 1970s to the present. In 1987, they produced the covers of Richie Valens songs in the soundtrack for the film *La Bamba*, which was about this famous Mexican-American artist. Other famous albums of theirs, *La Pistola* and *El Corazón*, came out the following year. Another film the worked for is *Desperado* (1995), starring Antonio Banderas. In 2002, Los Lobos released the iconic album *Good Morning Aztlán*, which pays tribute to this same Latin cultural and humanities region.

"La Bamba", the title song of the movie about Richie Valens (Richard Steven Valenzuela, 1941-1959) is actually a Mexican folk song from Veracruz on the Mexican Gulf coast. For 300 years it was a traditional wedding song and dance that speaks about a bridegroom's promise to be faithful to his bride. In 1958, the song was made famous in the United States by Ritchie Valens' version, which includes a rock beat above the traditional melody. The song shows influences from Spanish flamenco and Afro-Mexican rhythms, which arrived in Mexico with the first slaves. Instruments in the traditional version of the song are violins, jaranas, guitar, and harp. There are a number of different

versions of the song because it is a folk song that admits to spontaneous performances. Here is first part of the traditional lyrics:

Spanish	English
Para bailar la bamba	In order to dance La Bamba,
Para bailar la bamba,	In order to dance La Bamba,
Se necesita una poca de gracia,	you need a little grace
Una poca de gracia, pa' mí, pa' ti	A little grace for me, for you
y arriba, arriba.. y arriba, arriba	and up up, and up up
Por ti seré por ti seré por ti seré.	For you I'll be, for you I'll be, for you I'll be.
Yo no soy marinero	I'm not a sailor.
Yo no soy marinero	I'm not a sailor.
Soy capitán soy capitán soy capitán	I'm a captain, I'm a captain, I'm a captain.
Ba ba bamba	Ba Ba Bamba
Ba ba bamba	Ba Ba Bamba
Ba ba bamba	Ba Ba Bamba.

Selena. Selena Quintanilla Pérez (1971-1995) is one of the most famous of all Mexican-Amercan singers. She was known as "The Queen of Tejano music." Her repertoire ranged from Mexican to Tejano to American popular music.

Born into a poor Mexican and Mexican-American family in Texas, she began performing at the age of six. She recorded her first album at the age of 14 in 1985; it was re-released in 1995 as *Mis Primeras Grabaciones* (My First Recordings). In 1987, she won the Female Vocalist of the Year award at the Tejano Music Awards show, and in 1988, she released two albums, *Preciosa* and *Dulce Amor*, after which she began recording with EMI. In 1990, she released the album titled *Ven Conmigo*, and two years later she married Chris Pérez, who was also a Mexican band musician. Another album, *Entre a mi mundo*, was released later during the year when she married. In 1993, she won a Grammy for Best Mexican-American Performance. The following year her album *Amor Prohibido* appeared. In 1994, she opened two clothing and beauty salon boutiques, which, in 1994, earned her over five million dollars. Other awards that followed during the next two years are Billboard's Premio Lo Nuestro, Best Latin Artist, and Song of the Year for "Como la Flor", and Best Mexican-American Album at the 36th Grammy Award ceremony. Furthermore, she made a concert tour to New York City, Buenos Aires, San Juan, Puerto Rico, and various stops in Central America. This same year she signed a five-year advertising contract with Coca-Cola. In 1995, she appeared in the movie Don Juan DeMarco, with Marlon Brando and Johhn Depp. Among her philanthropic work was activism on behalf of at-risk school students, D.A.R.E. and AIDS. In March, 1995, she was killed by the deranged president of the Selena Fan Club. In 1997, two years after her tragic death, Jennifer López starred in the movie *Selena*, directed by Gregory Nava, about her life, music, and murder. In 2005, a memorial concert attended by 65,000 fans was held in Reliant Stadium in Houston. The concert, which featured artists such as Gloria Estefan, Pepe Aguilar, Ana Gabriel, and others, was broadcast life on Univisión. It was the highest-rated Spanish-language telecast in American broadcast history.

Christina Aguilera (b. 1980 in New York)**.** Christina María Aguilera's father was born in Ecuador, and her mother was a Spanish teacher. She rose to stardom in 1999 with a pop album titled *Christina Aguilera*. The selection we're focusing on in HUM 2461 is from her 2001 Latin pop album Mi Reflejo is "*Una mujer*" (a woman) because it launched her international career as an American Latina artist, and because it illustrates her interest in female empowerment and human rights. Overall, her music includes elements from soul, jazz, blues, and, of course, Latin pop. Like much in contemporary Latin American humanities she mixes genres, she engages in worldwide charities, and her image is constantly changing. She has won four Grammy Awards, one Latin Grammy Awary, and she is one of the best-selling recording artists of the first decade of the twenty-first century.

Florida: from Timucua precontact music to contemporary Miami Latino

Unfortunately virtually nothing is known about the music of the nomadic Amerindians of Argentina before the 16th century contact with Spanish explorers, conquistadors, and colonists. In the 20th and 21st centuries, Latino music in Florida is deeply influenced by and follows most, if not all, of the kinds of music described in the portraits above of all of the countries in Latin America, from Québec in the north to Chile and Argentina in the south.