

MS 201 The Music of Spain: From Flamenco to Spanish Punk Rock and Rosalia
IES Abroad Barcelona

DESCRIPTION:

It can be said that Spain is perfectly represented by its music. The country's vibrant multicultural history and society are projected in its wide-ranging musical repertoires. From the passionate flamenco of Andalusia and the classical opus of nationalist composers to the transgressive punk rock of the Basque Country and the Grammy Award winning songs of the Catalan Rosalia: the music of Spain speaks directly about its people. As such, Spanish music can open a window into the heart of Spanish culture. This course explores Spanish society and its diverse mentalities through music. To this aim, we will: 1) learn to listen and identify traditional, classical, and modern Spanish musical repertoires (flamenco, "Celtic," classical, pop, punk, trap); and 2) recognize how these repertoires document historical, social, and cultural processes. The course combines music appreciation with history, sociology, anthropology, and music marketing.

Global Pillars. This course engages with the IES Abroad Human wellbeing Global Pillar. The course includes discussion of how music promotes social collaboration, personal expression, and wellbeing, through the observation of the role of music in cultural communication, identity construction, and group collaboration.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF PRESENTATION: English

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Information is presented in a variety of forms, providing different learning platforms.

- **Listening and video watching:** the music chosen for the course will be presented through recordings and videos of live performances. Students also have daily access to a collection of CDs and DVDs available at the IES library, covering the best examples of the music heard during the course.
- **Lectures and class discussions:** introduction of the different topics, presentation of methodologies proposed by different scholars, promotion of discussion to share different points of view and foster student participation, development of tools for critical thinking.
- **Readings:** selected articles and chapters from books that present different approaches and case studies of medieval visual arts and their images.
- **Homework assignments:** will be based on the reading for a particular session and aim to help the student identify the key points of the readings and facilitate discussion during class. They are due at the beginning of class.
- **Class activities:** Consists of class discussion (whole class and in small groups), presentations (by each student and by small groups), and concert venues. With these activities students will be able to communicate their ideas to each other and to the professor.

REQUIRED WORK AND FORM OF ASSESSMENT:

- **Class participation** 10%
- **Term paper** 10%
- **Midterm** 25%
- **Video analysis of an orchestral composition** - 15%
- **Final Exam** 25%
- **Presentation** 15%

Course Element**Class participation**

Class participation is crucial in this course. By participating in the discussion students can express their points of view about the readings and lectures and listening of the music. The participation also helps the professor assess the degree of implication, understanding of materials, and knowledge about the subject.

Term paper

A 1.000-long discussion about a Spanish musical genre, including a description of their basic music-textual characteristics, manner of performance, and effect. Also, the student will have to discuss each style in its cultural and performance context exploring ideas of cultural identity associated with it.

Midterm

Exam where the students will be presented with questions about different social and performative elements witnessed in a live flamenco show that was attended during a field trip (previous week).

Video analysis of an orchestral composition

A 10-minute video commentary of one of the movements of Joaquín Rodrigo's *Concierto de Aranjuez*.

Final Exam

Exam where the students will be presented with questions about the different music genres studied during the second half of the semester.

Presentations

Group presentation: Analysis of a Rosalía song (video, music, poetry, performance, relation with philosophical ideas, and production).

LEARNING OUTCOMES:

By the end of the course, students should be able to:

- Understand the difference between a cultural and a political nation and how this difference can be perceived in musical terms.
- Identify and analyze the most significant Spanish musical genres and identify the region where they come from and their historical developments.
- Identify the poetic structures of the traditional and modern Spanish song.
- Analyze and describe in musical and anthropological terms a flamenco, rap, drill, hip-hop piece and performance.
- Identify the construction and folklorization of certain genres for identity purposes.
- Recognize the difference between nationalistic music from the early twentieth century and from the early twenty first century.
- Analyze why there is a concern for the preservation of music and traditions in the global modern world and discuss the different ways in which this music can be made to last without losing its vitality and essential elements.
- Understand how modern global musics (hip-hop, rap, trap, drill, punk, metal) are produced in Spain and how are they "Spanis" in a sense.

IES ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is required for all IES Abroad Barcelona classes, including course-related excursions. If a student misses more than three classes in any course without justification, 3 percentage points will be deducted from the final grade for every additional absence. Seven unjustified absences in any course will result in a failing grade. Absences will only be justified, and assessed work, including exams, tests and presentations rescheduled, in cases of documented medical or family emergencies.

CONTENT:

Session	Content	Assignments
Session 1	Introduction to the course. • Discussion about the concepts of a political and cultural nation. • Musical Diversity in Spain in connection to historical, political, and geographical differences. • The idea of music as identity.	• None
Session 2	History of Spain in Music I (from prehistory to the 15th century) • The function of music in Spanish culture. • Introduction to Spanish history. • Spanish music through history.	• Reynolds, Dwight (2009). Music in Medieval Iberia: Contact, Influence and Hybridization. <i>Medieval Encounters</i> 15, 236-255. • History of Spain: From prehistoric times to the discovery of America (2023). <i>La Moncloa</i> (pp. 1-7). https://www.lamoncloa.gob.es/lang/en/espana/historyandculture/history/Paginas/index.aspx
Session 3	History of Spain in Music II (From the 15th to the 20th century) • The function of music in Spanish culture. • Introduction to Spanish history. • Spanish music through history.	• Iglesias, Iván., & Pérez Zalduondo, Gemma (2021). Introduction: Music Historiography and the Spanish Civil War. In G. Pérez Zalduondo & I. Iglesias (Eds.), <i>Music and the Spanish Civil War</i> (pp. 11-24). Peter Lang. • History of Spain: From prehistoric times to the discovery of America (2023). <i>La Moncloa</i> (pp. 8-22). https://www.lamoncloa.gob.es/lang/en/espana/historyandculture/history/Paginas/index.aspx
Session 4	Spanish Music Folklore • Romanticism. • The idea of folklore as the representation of a cultural nation. • Spanish identity and reinvention.	• Pegg, Carole (2001). Folk Music. In <i>The Grove music online</i> (pp. 1-6). Oxford University Press. https://doi.org/10.1093/gmo/9781561592630.article.09933

Session 5	Galicia and Celtic Music • The Celtic Construction. • Identify origin and context of Galician music. • Neo-Folklore and Folk-Rock. • The case of the bagpipe.	• Falcher Poyroux, Erick (2020). Celtic Music. In <i>Music around the World a Global Encyclopedia</i> (pp. 1-7). Bloomsbury.
Session 6	Basque Music: Culture, Tradition, and Politics • Basque culture and its history. • The importance of the Euskera. • The new Basque music of Kepa Junquera.	• Dodick, Michael J. JR (2022). <i>Protest Music and Survival in the Basque Country During the Franco Regime</i> (Honors Theses 2736) [The University of Mississippi] (pp. 5-19).
Session 7	The Gypsies – History and Music • History of the Roma people. • Music as part of the journey. • Persecution and musical expression.	• Gómez Alfaro, Antonio (2008). <i>The Historical Presence of the Gypsies in Spain. Vidas Gitanas Lungo Drom</i>. chrome-extension://efaidnbmninnibpcapcglclefindmkaj/https://www.accioncultural.es/virtuales/vidasgitanas/pdf_eng/vidas_git_art1_historia_eng.pdf
Session 8	Flamenco and the Gypsies: Musical and Performative Elements • The compositional and performative elements of Flamenco music.	• Cisneros-Kostic, Rosamaria (2009). <i>Flamenco and Its Gitanos: An Investigation of the Paradox of Andalusia: History, Politics and Dance Art</i> [Unpublished Master Thesis]. The University of New Mexico (pp. 1-16).
Session 9	Flamenco and Blues • Langton Hughes and Garcia Lorca. • Connections between Flamenco and Blues.	• Martín, Fernando González (2018). <i>The Blues and Flamenco: An Intermusical Approach</i> [Unpublished Trabajo de fin de grado]. Universidad de Valladolid (pp. 11-28). • First term Paper Due in this Session
Session 10	Modern Flamenco: Francoism, Fusion, Expanding the Tradition • Spanish and International Points of Views About Flamenco. • Flamenco and the Dictatorship. • Flamenco and Word Music.	• Holguín, Sandie (2019). The Complicated History of Flamenco in Spain. <i>Smithsonian Magazine</i>. https://www.smithsonianmag.com/travel/complicated-history-flamenco-spain-180973398/ • Pérez, Jorge (2015). Flamenco Fusion, Cross-Cultural Coalitions, and the Art of Raising Consciousness. In N. Goldberg, N. Bennahum, & M. Heffner Hayes (Eds.), <i>Flamenco on the Global Stage</i> (pp. 252-257). Jefferson-McFarland.

Session 11	Camarón de la Isla – Concert in Paris.	Camarón, the gypsy god of flamenco. In <i>Al Sur in English</i>. https://www.surinenglish.com/lifestyle/2017/07/03/camaron-gypsy-flamenco-20170703162545.html
Session 12	Midterm Exam.	Midterm Exam. Second Term Paper Due in this Session.
Session 13	Spanish Music Nationalism 1 - The Sound of “The Nation.” - Music Representations of the Cultural Nation. - Enric Granados “El Fandango del Candil”	- Andreu-Miralles, Xavier (2022), Between Nationalism, Exoticism, and Social Distinction: The Spanish Lyric Drama in the 19th Century. <i>National Identities</i> 51(3), 702-720. - Keyser, Stephen A. (2013). <i>The Unique Nationalism of Isaac Albeniz</i> [Unpublished Master’s Dissertation]. Skidmore College. (pp. 33-42).
Session 14	Spanish Music Nationalism 2 Isaac Albeniz “El Corpus Christi en Sevilla.”	Keyser, Stephen A. (2013). <i>The Unique Nationalism of Isaac Albeniz</i> [Unpublished Master’s Dissertation]. Skidmore College (pp. 43-53).
Session 15	Spanish Nationalism 3 - Joaquín Rodrigo “Concierto de Aranjuez” - Manuel de Falla “El Amor Brujo”	- Pérez Dobarro, Isabel (2019). Reflection of Joaquín Rodrigo and his Music in the U.S. Media. In M. Mateo, C. Lacomba & N. Ramírez (Eds.), <i>From Spain to the United States: Joaquín Rodrigo’s Transatlantic Legacy</i> (pp. 77-89). Instituto Cervantes at FAS - Harvard University. - Wade, Graham (n.d.). The Truth About Rodrigo’s Concierto de Aranjuez. <i>Classical Guitar Magazine</i>. https://classicalguitarmagazine.com/the-truth-about-rodrigos-concierto-de-aranjuez/
Session 16	Spanish Underground: La Movida Madrileña (1970s-80s) - The music of the rebellious youth. - Music as a response to political disenchantment (post-Francoism, anti-Francoism)	- Mora, Jorge Martín (2025). <i>The Music of Democracy</i> [Unpublished Master Dissertation]. University College Cork (pp. 3-15). - Vila Diéguez, David (2019). <i>Lo Lllaman Democracia y no lo es: A Cultural Interpretation of the Politics of Punk in Spain</i> [Unpublished Ph.D: Dissertation]. Graduate School of Vanderbilt University (pp. 70-75).

Session 17	Spanish Punk Rock	Vila Diéguez, David (2019). <i>Lo Lllaman Democracia y no lo es: A Cultural Interpretation of the Politics of Punk in Spain</i> [Unpublished Ph.D: Dissertation]. Graduate School of Vanderbilt University (pp. 11-20).
Session 18	Rap and Hip-Hop	- Loureiro-Rodríguez, Verónica (2014). If We Only Speak Our Language by the Fireside, It Won't Survive: The Cultural and Linguistic Indigenization of Hip Hop in Galicia. <i>Popular Music & Society</i> 37(1):659-676. - Coronaa, Victor., & Kelsall, Sophie (2016) Latino rap in Barcelona: Diaspora, languages, and identities. <i>Linguistics and Education</i> 36, 5-15. https://doi.org/10.1016/j.linged.2016.06.005
Session 19	Trap and Drill	- Guiu, A., R. Argemí., & N.J. Barresi (2019). Trap music: when a global phenomenon becomes local. <i>El País</i>. https://english.elpais.com/cat/2019/10/30/actualidad/1572427645_786547.html - Azcárate, Marina (2022). Why Underground Rap and Trap Music Have Taken Over the Spanish Youth Culture Scene. In <i>The Next Cartel</i>. Retrieved September 1, 2023. https://thenextcartel.com/observatory/why-underground-rap-and-trap-music-have-taken-over-the-spanish-youth-culture-scene/#:~:text=Marina%20Azc%C3%A1rate,-Source%3A%20%40puxxo&text=The%20visibility%2C%20presence%2C%20and%20influence,is%20reflected%20in%20its%20audience.
Session 20	Rosalia and the <i>El Mal Querer</i> - Collective memories. - Cultural hybridity. - Flamenco Fusion.	- Alvarez-Cueva, Priscila., & Guerra, Paula (2021). Rosalía's kaleidoscope in the crossroads of late modernity. <i>Catalan Journal of Communication and Cultural Studies</i> 13, 3-16. - Altozano, Jaime (Nov. 9, 2018). <i>Rosalía – Lo que nadie está diciendo del Mal Querer (Musical analysis)</i> [Video]. Youtube. https://www.youtube.com/watch?v=NgHXFTgaVT0&t=20s

Session 21	Rosalía and Poetic- Music Composition	- Altozano, Jaime (Apr. 7, 2022). <i>MOTOMAMI: an in-depth musical analysis ft. Rosalía</i> [Video]. Youtube. https://youtu.be/8xGgFmoLRAE?si=iYQ845xA_YQKD2Ai - Herraiz, Elena (Jul. 3, 2022) <i>¿Entiendes a ROSALÍA? Análisis MOTOMAMI Figuras retóricas</i> [Video]. Youtube. https://youtu.be/90tiUPE8Or4?si=BdyrXox0y5e6UMRw
Session 22	Student presentations	Students' presentations
Session 23	Student presentations	Students' presentations
Session 24	Final exam	Final exam

REQUIRED READINGS and Videos:

- Andreu-Mirallas, Xavier (2022). Between Nationalism, Exoticism, and Social Distinction: The Spanish Lyric Drama in the 19th Century. *National Identities* 51(3), 702-720.
- Altozano, Jaime (Nov. 9, 2018). Rosalía – Lo que nadie está diciendo del Mal Querer (Musical analysis) [Video]. Youtube. <https://www.youtube.com/watch?v=NgHXFTgaVT0&t=20s>
- Altozano, Jaime (Apr. 7, 2022). MOTOMAMI: an in-depth musical analysis ft. Rosalía [Video]. Youtube. https://youtu.be/8xGgFmoLRAE?si=iYQ845xA_YQKD2Ai
- Alvarez-Cueva, Priscila., & Guerra, Paula (2021). Rosalía's kaleidoscope in the crossroads of late modernity. *Catalan Journal of Communication and Cultural Studies* 13, 3-16.
- Azcárate, Marina (2022). Why Underground Rap and Trap Music Have Taken Over the Spanish Youth Culture Scene. In *The Next Cartel*. <https://thenextcartel.com/observatory/why-underground-rap-and-trap-music-have-taken-over-the-spanish-youth-culture-scene/#:~:text=Marina%20Azc%C3%A1rate,-Source%3A%20%40puxxoo&text=The%20visibility%2C%20presence%2C%20and%20influence,is%20reflected%20in%20its%20audience.>
- Cisneros-Kostic, Rosamaria (2009). *Flamenco and Its Gitanos: An Investigation of the Paradox of Andalusia: History, Politics and Dance Art* [Unpublished Master Thesis]. The University of New Mexico (pp. 1-16).
- Coronaa, Victor., & Kelsall, Sophie (2016) Latino rap in Barcelona: Diaspora, languages, and identities. *Linguistics and Education* 36, 5-15. <https://doi.org/10.1016/j.linged.2016.06.005>
- Dodick, Michael J. JR (2022). *Protest Music and Survival in the Basque Country During the Franco Regime* (Honors Theses 2736) [The University of Mississippi] (pp. 5-19).
- Falcher Poyroux, Erick (2020). Celtic Music. In *Music around the World a Global Encyclopedia* (pp. 1-7). Bloomsbury.
- Gómez Alfaro, Antonio (2008). The Historical Presence of the Gypsies in Spain. *Vidas Gitanas Lungo Drom*. chrome-extension://efaidnbmninnibpcapjcgclclefindmkaj/https://www.accioncultural.es/virtuales/vidasgitanas/pdf_eng/vidas_git_art1_historia_eng.pdf
- Guiu, A., R. Argemí., & N.J. Barresi (2019). Trap music: when a global phenomenon becomes local. *El País*. https://english.elpais.com/cat/2019/10/30/actualidad/1572427645_786547.html
- Herraiz, Elena (Jul. 3, 2022) *¿Entiendes a ROSALÍA? Análisis MOTOMAMI | Figuras retóricas* [Video]. Youtube. <https://youtu.be/90tiUPE8Or4?si=BdyrXox0y5e6UMRw>

- Holguín, Sandie (2019). The Complicated History of Flamenco in Spain. Smithsonian Magazine. <https://www.smithsonianmag.com/travel/complicated-history-flamenco-spain-180973398/>
- Iglesias, Iván., & Pérez Zaldondo, Gemma (2021). Introduction: Music Historiography and the Spanish Civil War. In G. Pérez Zaldondo & I. Iglesias (Eds.), *Music and the Spanish Civil War* (pp. 11-24). Peter Lang.
- Keyser, Stephen A. (2013). *The Unique Nationalism of Isaac Albeniz* [Unpublished Master's Dissertation]. Skidmore College. (pp. 33-42).
- Loureiro-Rodríguez, Verónica (2014). If We Only Speak Our Language by the Fireside, It Won't Survive: The Cultural and Linguistic Indigenization of Hip Hop in Galicia. *Popular Music & Society* 37(1):659-676.
- Martín, Fernando González (2018). *The Blues and Flamenco: An Intermusical Approach* [Unpublished Trabajo de fin de grado]. Universidad de Valladolid (pp. 11-28).
- Mora, Jorge Martín (2025). *The Music of Democracy* [Unpublished Master Dissertation]. University College Cork (pp. 3-15).
- Pegg, Carole (2001). Folk Music. In *The Grove music online* (pp. 1-6). Oxford University Press. <https://doi.org/10.1093/gmo/9781561592630.article.09933>
- Pérez Dobarro, Isabel (2019). Reflection of Joaquín Rodrigo and his Music in the U.S. Media. In M. Mateo, C. Lacomba & N. Ramírez (Eds.), *From Spain to the United States: Joaquín Rodrigo's Transatlantic Legacy* (pp. 77-89). Instituto Cervantes at FAS - Harvard University.
- Pérez, Jorge (2015). Flamenco Fusion, Cross-Cultural Coalitions, and the Art of Raising Consciousness. In N. Goldberg, N. Bennahum, & M. Heffner Hayes (Eds.), *Flamenco on the Global Stage* (pp. 252-257). Jefferson-McFarland.
- Reynolds, Dwight (2009). Music in Medieval Iberia: Contact, Influence and Hybridization. *Medieval Encounters* 15, 236-255.
- Vila Diéguez, David (2019). *Lo Lllaman Democracia y no lo es: A Cultural Interpretation of the Politics of Punk in Spain* [Unpublished Ph.D: Dissertation]. Graduate School of Vanderbilt University (pp. 70-75, 11-20).
- Wade, Graham (n.d.). The Truth About Rodrigo's Concierto de Aranjuez. *Classical Guitar Magazine*. <https://classicalguitarmagazine.com/the-truth-about-rodrigos-concierto-de-aranjuez/>
- History of Spain: From prehistoric times to the discovery of America (2023). La Moncloa (pp. 1-7). <https://www.lamoncloa.gob.es/lang/en/espana/historyandculture/history/Paginas/index.aspx>
- History of Spain: From prehistoric times to the discovery of America (2023). La Moncloa (pp. 8-22). <https://www.lamoncloa.gob.es/lang/en/espana/historyandculture/history/Paginas/index.aspx>

REQUIRED LISTENING

- Grands cantaores du flamenco Vol. 17. Beni de Cadiz. LDX 274992
- Grands cantaores du flamenco Vol. 1. Pepe de la matrona. LDX274829
- Grands cantaores du flamenco Vol. 9. Antonio Mairena. LDX 274911
- Grands cantaores du flamenco Vol. 15. Camarón de la Isla. LDX 274957
- Grands cantaores du flamenco Vol. 18. Rafael Romero. LDX 2741027
- Grands cantaores du flamenco Vol. 5. Ramon Montoya. LDX 274279
- La tradición musical en España Vol. 14. Instrumentos tradicionales. WKPD 10.2040
- La tradición musical en España Vol. 14. Instrumentos tradicionales. WKPD 10.2040
- La tradición musical en España Vol.15. 37. El romancero de la tradición oral. WKPD 2093
- La poesía improvisada en el mundo hispánico. KPD 10.951
- La tradición musical en España Vol.15. Romances tradicionales. WKPD (2)-2109
- La tradición musical en España Vol.15. 37. El romancero de la tradición oral. WKPD 2093
- La poesía improvisada en el mundo hispánico. KPD 10.951
- Romancero pan hispánico (Edición José Manuel Fraile Gil). KPD(5) 10.9004
- Cantares y romances sefardíes de Marruecos. KPD 10.889
- La tradición musical en España Vol.5. Os ritmos bailables. WKPD 10.2014
- La tradición musical en España Vol.1. La cornisa cantabrica. WKPD 10.900
- La tradición musical en España Vol.1. Los últimos tañedores del rabel. WKPD 10.2005
- Rabelistas de Olea (Cantabria). WKPD 10.2067
- La tradición musical en España Vol.3. Pandero cuadrado y panderetas del Transmonte (Asturias). WKPD 10.2011
- La tradición musical en España Vol. 21. La gaita de odre en la península Ibérica-Baleares. WKPD 10.2056
- La tradición musical en España Vol. 38. Ball de bastons. WKPD 2095

- Colla de dolçainers i tabaleters el Terros. KPD 10.946
- Balls de gegants de Barcelona. WHCM 332
- La dolçaina. WHCM 340
- La tradición musical en España Vol. 22. Sones de gaita y tamboril de tierra de Ciudad Rodrigo. WKPD 10.2063
- La tradición musical en España Vol. 24 y 25. Palotias del viejo Aragón y Valle de Broto. WKPD(2) 10.2066
- La tradición musical en España Vol. 30. La ronda de Motilleja. WKPD 10.2079
- Las fuentes de la música tradicional en León. WKPD 2102
- La tradición musical en España Vol. 8. Monegros. WKPD 10.2020
- The Spanish recordings (Alan Lomax), Basque Country: Biscay and Guipuzcoa. Rounder B0002J58KG
- Kepa Junkera. Bilbao Oo: Oh. Alula B00001ZT11
- Francisco Tárrega: Recuerdos De La Alhambra. Dg Imports B00000E2O1
- Enric Granados: Quinteto, Romanza Y Danzas. Columna música B004IK8ZFU