MS 201 THE MUSIC OF SPAIN: DIVERSITY, FUNCTIONALITY AND THE CONSTRUCTION OF CULTURAL IDENTITY
IES Abroad Barcelona

DESCRIPTION: Most people who live outside of Spain identify flamenco as the musical genre that fully represents the people and culture of this country. This picture could not be more incorrect: Spain hosts an incredibly rich variety of musical traditions, musical instruments, and dance forms. The musical diversity of Spain is a product of the country’s complex history, and its cultural and geographical diversity. In recent years, nonetheless, a notable effort has been made by different cultural groups all around the country to emphasize divergent elements between the different musical genres. Many of these tendencies became the “sound banner” of trends such as “Celtism” or “Mediterranism” that have been used to justify cultural and even genetic differences in Spain.

The purpose of this class is not only to familiarize the students with the different musical genres of Spain and to encourage them to develop sensitivity to diversity of forms and functions, but also to encourage them to develop critical listening skills through the analysis of how genres are used as cultural identifiers. This will lead to a discussion about how music can function both as a keeper of tradition or as political and cultural propaganda associated with new nationalistic trends.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

PREREQUISITES: None

METHOD OF PRESENTATION:
Reader: The course reader, composed of academic articles in Spanish appropriate to the subject matter, provides a central source of material, and a guide for the students throughout the whole course. Each section indicates the specific Required Readings. Additional materials will also be available on Moodle, the IES Abroad online learning platform.

Music: The students have daily access to a collection of CDs and DVDs available at the library, covering the best examples of the music heard on the course.

Essays and exams: Students will be required to complete 4 short papers and 1 exam based on different aspects of Spanish music covered in the course.

First paper (due session 5): Fieldwork: interview of grandparents or other family members following the premises of a fieldwork questionnaire and the norms for the compilation of oral material. The point of this paper is give the student the experience of collecting information and building a family cultural history in the same way folklorists do when researching folk culture.

Second paper (due session 10): A “road map” or description of the different parts that compose three different flamenco pieces: Type of introduction, type of palo (genre and rhythm), use of falsetas and cierres (improvised interludes and postludes), and analysis of the poetic forms used in each piece. The objective of this paper is to allow students to identify and analyze the genre in its performance context.

Midterm Paper (session 11): Students will go to a flamenco performance and record in a paper all elements of the practice applying concepts of exoticism, romanticism, nationalism, and body expression studied in the class.

Musical Instrument Paper (session 16): Students will do an analysis of a documentary that showcases the txalaparta (Basque musical instrument) and explain how the instrument is portrayed and manipulated to answer nacionalistic interests.
Final Paper and Presentations (sessions 23-14): The final paper is designed to summarize the materials covered during the semester. It is composed of a series of questions on every aspect of Spanish music. Furthermore, the subject of how this music has and will continue to survive (either through fusion or folklorization) will be addressed by a final question.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Participation (15%);
- First paper (15%);
- Second paper (15%);
- Mid-term paper (20%);
- Fourth paper (15%);
- Final exam (20%).

- **Papers:** Typed five-page long essays. They should be submitted both electronically and in paper format to the instructor. Due dates are non-negotiable. Late submissions entail grade penalties.
- **Exam:** Final exam in take-home format.
- **Taking notes in class:** Students are advice to take good notes in class because the analytical work expected in the papers will be based on class discussions.

LEARNING OUTCOMES:
By the end of the course students will be able to:

- Explain the difference between a cultural and a political nation and how this difference can be perceived in musical terms.
- Analyze the 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.
- 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 Spanish lyrical song and the romance (ballad).
- Analyze and describe in musical and anthropological terms a flamenco 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.

ATTENDANCE POLICY:
Attendance is mandatory for all IES Abroad classes, including course-related trips. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. If a student misses more than three classes in any course 3 percentage points will be deducted from the final grade for every additional absence. Seven absences in any course will result in a failing grade.

CONTENT:

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<th>Session</th>
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| Session 1 | Introduction.  
- The political and commercial presentation of Flamenco as the “music of the Spanish people”  
- Discussion of the concepts of a political and cultural nation | |

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<table>
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<th>Session 2</th>
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| Basic tools for music analysis | - Musical Diversity in Spain in connection to historical, political and geographical differences. 
- *El cante jondo* |
| | - Melody, harmony, rhythm, timbre (in the context of Spanish music) 
- Musical instruments as artifacts that identify a culture (the case of the “Spanish guitar, the rabel from Cantabria and the Galician bagpipe) | - Martí, Josep. “La base ideacional,” in *El folklorismo. Uso y abuso de la tradición*. 37-71. 
- 2. Forms of accompaniment |
| Objectives | | - *Poetic elements of the Spanish song* 
| a) To acquire analytical elements for musical analysis. | A) Create a method of classification for traditional Spanish music 
B) Understand the basic textual and musical structures of Spanish songs 
C) Acquire historical perspectives on traditional Spanish music | | - *Listening*: 
- 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 
- Cantares y romances sefardíes de Marruecos. KPD 10.889 |
| Sessions 3 and 4 | - Music in a historical perspective 
- Antecedents of traditional Spanish music 
- Music as a historical creation 
- The idea of folklore 
- The function of music in Spanish culture 
| Objectives | | | - First Paper due in Session 5 |
| | A) Identify poetic forms in the *romance* 
B) Appreciate narrative music in Spain 
C) Explain the traditional Sephardic Ballad and its connection with Spanish culture | | - *Listening*: 
- 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 
- Cantares y romances sefardíes de Marruecos. KPD 10.889 |

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### Objectives

**A)** Recognize the most important musical forms of flamenco music  
**B)** Learning to perform flamenco’s basic rhythms

### Sessions 8-9

- Different singers and vocal production in flamenco  
- Art of the flamenco singer Camarón de la Isla  

**Objectives**  
**a)** Identify the concept of “duende”  
**b)** Recognize the most important performers of flamenco music

**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. 5. Ramón Montaya. LDX 274279  
- Grands cantaores du flamenco Vol. 5. Ramón Montaya. LDX 274279

### Session 10

- The guitar players Paco de Lucía y “Tomatito”  
- Flamenco dancing and the genre of the Sevillanas

**Objectives**  
**A)** Outline the development of flamenco instrumental music  
**B)** Recognize the difference between flamenco dancing and sevillanas

**Second Paper due in Session 10**

**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

### Sessions 11-13

- The music of Galicia, Asturias and Cantabria  
- Dance as identity

**Objectives**  
**A)** Identify principal musical forms.  
**B)** Identify origin and context of Galician and Asturias musical instruments (bagpipes, rabels, pandeteras)  
**C)** Study the different types of traditional dance  
**D)** The rabel and narrative songs

**Midterm Exam to be taken home on session 11.**

**Examples for Exam from youtube and cds from the library.**

**Listening:**  
- Grands cantaores du flamenco Vol. 15. Camarón de la Isla. LDX 274957  
- Grands cantaores du flamenco Vol. 5. Ramon Montoya. LDX 274279

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| Session 14-16 | • Catalonia and Valencia  
• *Sardana, cobla, y Rondalla*  

Objectives  
A) Identify principal musical forms.  
B) Explain role of the *sardana* as a changing cultural and political symbol.  

| Session 17-18 | • The music of Castilla, Leon and Aragon  

Objectives  
A) Identify principal musical forms  
B) Identify origins and context of musical instruments from the areas studied  
C) Study the phenomenon of *trashumancia* in music (migration of livestock)  

| Session 19 | • The Basque Country  

Objectives  
A) Identify principal musical forms  

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Pardo, José R. *El canto popular. Folk y nueva canción.* 24-27.

Pardo, José R. *El canto popular. Folk y nueva canción.* 30-31.
### Sessions 20-21

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<td><strong>B)</strong> The new Basque music of Kepa Junquera</td>
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**Required Listening:**
- The Spanish recordings (Alan Lomax), Basque Country: Biscay and Guipuzcoa. Rounder B0002JS8KG
- Kepa Junkera. Bilbao Oo: Oh. Alula B00001ZT11

**Evora, Toni. “El nacionalismo español” (1); (2). 38-43.**

**Listening:**
- Francisco Tárrega: Recuerdos De La Alhambra. Dg Imports B00000E2O1
- Enric Granados: Quinteto, Romanza Y Danzas. Columna música B004IK8ZFU

### Objectives:

- What is nationalism and how it is represented in music?
- The work of composers Tárrega, Albéniz, Granados, Falla, Turina and Rodrigo

**Evora, Toni. “El nacionalismo español” (1); (2). 38-43.**

### Session 22-24

| Oral presentations |

#### Final Exam

**REQUIRED READINGS:**
- Evora, Toni. “El nacionalismo español” (1); (2). 38-43. [published only in this reader by the IES]

**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
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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(S) 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. 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

RECOMMENDED READINGS: