

# *The Hebrew University of Jerusalem*

## *Syllabus*

### *Not Only on "Salsa": South-American Music - 23340*

*Last update 20-02-2022*

*HU Credits: 2*

*Degree/Cycle: 1st degree (Bachelor)*

*Responsible Department: Musicology*

*Academic year: 0*

*Semester: 2nd Semester*

*Teaching Languages: Hebrew*

*Campus: Ein Karem*

*Course/Module Coordinator: Dr. Natan Furmanski*

*Coordinator Email: [natanfuranski@gmail.com](mailto:natanfuranski@gmail.com)*

*Coordinator Office Hours: Mon 17:00 - 19:00*

*Teaching Staff:*

---

Dr. Natan Furmanski

Course/Module description:

The course is based on active listening and an interpretative discussion of examples and materials in the classroom.

Course/Module aims:

Introduction and basic knowledge of the types of music, styles, ensembles and instruments from the musical traditions of the various countries and regions in Latin America.

Learning outcomes - On successful completion of this module, students should be able to:

- Identify the music from different cultures and different regions of Latin America.
- Distinguish between different repertoires.
- Describe the most prominent musical elements of various important genres and styles.
- Classify the unique musical instruments and performance characteristics ensembles and music cultures of different regions.

Attendance requirements(%):

Compulsory attendance

Teaching arrangement and method of instruction: Presentation of materials (recordings, bibliographic material and filmed excerpts).

Presentation of musical instruments of the cultures and styles in question.

Basic practical experience, singing and playing some examples.

If the learning will be in the classroom; Clarification, analysis, deliberation and interpretive discussion.

Course/Module Content:

Basic understanding of different musical styles, genres, ensembles and musical instruments from the traditions of various countries and regions in Latin America. Review of the music genres that were created over time in Latin America as a result of an encounter between different cultures (indigenous, African, Western European), such as rural-indigenous music, traditional folk, popular, scholarly, and discussing the interaction between these genres.

An understanding of the ethno-historic, aesthetic and religious contexts and the practical expression of these factors in the music itself (in melody, harmony,

---

rhythm, forms, musical instruments, and styles of performance).

\*A discussion of the process of formation of the different musical traditions and their dynamics of change in the past and the present.

Required Reading:

Béhague, Gerard. 1979. *Music in Latin America: An Introduction*. Englewood Cliffs, NJ: Prentice Hall.

Manuel, Peter L. 1988. *Popular Musics of the Non-Western World: An Introductory Survey (Chapter on Latin America)*. New York: Oxford University Press.

Olsen and Sheehy (eds.) 1998. *The Garland Encyclopedia of World Music, Volume 2: South America, Mexico, Central America, and the Caribbean*. New York and London.

Schechter, John M. (ed.), 1999. *Music in Latin American Culture – Regional Traditions*. University of California, Santa Cruz.

Additional Reading Material:

Aparicio, Frances. 1998., *Listening to Salsa, Gender, Latin Popular Music, and Puerto Rican Cultures*. University Press of New England,

Azzi, María Susana Azzi, and Collier, Simon, 2000. *Le grand tango: The Life and Music of Astor Piazzolla*. Oxford University Press.

Béhague, Gerard (ed.), 1994 *Music and Black Ethnicity: The Caribbean and South America*. New Brunswick: Transaction Publishers.

Loza, Steven (ed.) *Musical Culture of Latin America, Global Effects Past and Present (Selected Reports in Ethnomusicology Vol. XI)* University of California, Los Angeles. (Journal)

Roberts, John Storm. 1999. *The Latin Tinge: The Impact of Latin American Music on the USA*. New York Oxford University Press.

Stevenson, Robert M. 1971 *Music in Mexico: A Historical Survey*. New York, Crowell, Turino, Thomas *Moving Away from Silence, Music of the Peruvian Altiplano and the Experience of urban Migration*. The University of Chicago Press.

Course/Module evaluation:

End of year written/oral examination 100 %

Presentation 0 %

Participation in Tutorials 0 %

Project work 0 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

---

*Additional information:*