Expressive Culture: Sounds
Cuban Music: The Anatomy of Sounds and Structure

Instructor: Yunior Terry, Department of Arts and Science (yuniorterry@nyu.edu)
Office hours
Instructor: office hours Mondays & Wednesday by appointment

Recitations
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Class Location: Silver Bldg. Room 320, 32 Waverly Place, 3rd Fl.
Tues & Thurs 2 - 3:15 - Room 320

Course Description

Without the influence of Cuban music, today's New York would be a completely different place. As Mario Bauza said, “we came here and changed your music from the bottom up! And nobody knows this”. The rhythmic revolution that took place starting from Machito and his Afro-Cubans in the 1940’s, changed the course of American music forever. It became an integral part of the American soundscape.

In order to understand the evolution of Cuban music, we will spend some time learning about Cuban social structures, complex immigration history, and cultural heritage. We will cover the many genres of Cuban music that grew out of this mixture of history and social conditions. Class will cover an anatomy of the sounds that identify the various genres and make up Cuban Music’s DNA. Students will become acquainted with these different musical styles and traditions, and will develop an understanding of the role of beat, syncopation and melodic counterpoint in Cuban music. Class work will include a variety of readings, DVD’s, recordings and, for those who read music, analysis of selected musical scores. When possible we will attend performances of Cuban music in the NYC area. Reading, discussions and collective music making will be part of the course. We will be using primary source materials in the form of recorded interviews, periodicals and videos.

Required reading:
Cuba and Its Music: From the First Drum to Mambo by Ned Sublette. Selected articles from different sources will be provided on a weekly basis through NYU classes.

A brief two-paragraph summary of each week’s readings will be due at the end of each week (midnight Sunday). This summary needs to be e-mailed to the course website each week.
**Required listening:** Each week a list of music titles and composers by genres in the order presented in class will be provided. There is required listening of at least 20 min of music outside the class, each week. Students are encouraged to seek out live performances in order to experience the character of the music. (When possible listings will be given for performances)

**It is highly recommended** that students subscribe to Spotify Premium ($4.99 a month) to have easy access to all the music and playlists of songs related to this class. We will discuss some of the assigned selections in class but not listen to all of those selections assigned, so you will need to access them out of class to complete the work.

Readings and listening for each week should be completed before the following Monday’s lecture.

**Grading:**

**Attendance** (15%)
You are expected to attend every lecture and seminar meeting. If you cannot make a meeting, please let us know in advance. Attendance will be taken and participation noted. If you miss two meetings, you will need to meet with the instructor or the TA to discuss where you stand in the course. If you miss three or more meetings, your final standing in the course will automatically drop one letter grade, and will continue to drop if additional classes are missed.

**Short summary exercises** (10% of total grade; no more than 1 page each)
These short papers will allow for more freely developed reflections on certain topics, following specific readings selection.

**Four writing assignments** (50% of total grade; no more than 4-5 pages each)
The assignments will test your understanding of the assigned texts (key arguments), course knowledge (core issues, lecture discussions, etc.), and reflective/critical engagement (ability to identify issues across texts, ability to relate specific concepts to broader ideas, etc.).

**Midterm** (10%) In-class examination.

**Final project** (15%)
This will take the form of a research paper (3-4 pages); performance; or a creative work developed around ideas introduced in class.

**Deadlines:** Late papers will be penalized. If you have an emergency, please contact your TA before the due date.

**Academic honesty:** The University considers plagiarism to be a very serious offense. The *MLA Handbook for Writers of Research Papers*, defines plagiarism
as follows: “plagiarism refers to a form of cheating that has been defined as ‘the false assumption of authorship: the wrongful act of taking the product of another person’s mind, and presenting it as one’s own’… Plagiarism involves two kinds of wrongs. Using another person’s ideas, information, or expressions without acknowledging that person’s work constitutes intellectual theft. Passing off another person’s ideas, information, or expressions as your own to get better grades or gain some other advantage constitutes fraud” (New York: MLA, 2003, p. 66).

For more information on NYU’s policies regarding academic integrity, please refer to this website: https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html

**Status of the Recitation Instructors:**
The recitation instructors for this course are brilliant graduate students who will soon be professors themselves. The recitation sections they lead are a central part of this course, and their evaluations of your written work and classroom participation will constitute the bulk of your grade. More importantly, they are on hand to answer your questions, help you learn how to become better writers and thinkers, and to make sure that your experience this semester is rich and positive. I trust that you will work closely with them, learn from them, and treat them with respect.

**Etiquette**
All conversations during lectures and recitation sections are distracting, so please refrain from talking (this also holds for when video and audio examples are being played). Your individual behavior goes a long way in setting a positive tone for the class. Your questions, comments and insights are more than welcome during lectures; just raise your hand and make your comments available to the entire class. Respect your peers and fellow students by not disrupting the class. Please do not use your computer or telephone during lectures or sections, not even discretely.

**Syllabus Updates**
During the course of the semester updates and changes to the readings and other assignments as well as due dates, may be made. The updates will be announced in class and will be posted on the course website.

**Week 1.**
*Lecture (Jan/23)*
*Introduction: Themes and Requirements.*
-What are your thoughts about learning a new culture and aesthetic? 

*Homework*
*.Ada Ferrer*. Freedom’s Mirrors: Cuba and Haiti in the Age of Revolution, 
*Introduction*, pp.1-16.
Lecture (Jan/25)

Homework.

Week 2.
Lecture (Jan/30)

Early years. The main ingredients in the formation of the Cuban musical identity at the turn of the century: African Rhythms and sensibility in popular music. La Contradanza y la Danza.

Homework.
The Yoruba Diaspora in the Atlantic World; Michele Reid -- The Yoruba in Cuba: Origins, Identities and Transformation. chapter 6, pp 111-124

Lecture (Feb/1)
The African Legacy: trans-cultural experiences and the needs of expression.
Visiting Artist: Oro de Igbodu: Tambores y Cantos

Week 3.
Lecture (Feb/6)
Afro-Cuban Tradition and its Influence.

Homework.

Lecture (Feb/8)
Cuban Music on Film.
Film. They are we
Homework.

Week 4. (First writing assignment due 2/11)
Lecture (Feb/13)
The Composers and styles that flourished around the first half of the 20th Century: El Danzon, Musica Campesina and Trova Santiaguera.
Homework.
Lecture (Feb/15)
Understanding the clave. The RUMBA as a natural expression
*Homework.*

Week 5.
Lecture (Feb/20)

El Son
*Homework.*

Lecture (Feb/22)
Visiting Artist. *TBA*

Week 6.
Lecture (Feb/27)

*Homework.*

Lecture (March/1)
Latin Jazz
*Homework*
*Leonardo Acosta.* Cubano Be Cubano Bop: One hundred years of Jazz in Cuba. Bebop Feeling and Mambo, *Chapter 4*

Week 7. (Second writing assignment due 3/5)
Lecture (March/6)
Guest Dancers: *TBA*
Exploring the different genres and the connection of body, mind and spirit with the clave.
*Homework.*
Listening assignment. Analyze three songs from different lists and write a short description and observation about the music.

Lecture (March/8)
Midterm. 30 min.
Cuban Music on film. *Nosotros la Musica*
*Homework.*
**Week 8.**
March/12- 18
*Spring recess begins; No classes scheduled.*

**Week 9.**
*Lecture (March/20)*
Mambo King & The Cha-cha Craze: Analysis of Rhythms and their impact across the world.
*Homework*

*Lecture (March/22)*

*Visiting Artist. TBA*

**Week 10.**
*Lecture (March/27)*
El Bolero Filin

*Homework.*

*Lecture (March/29)*

Arsenio Rodriguez’s Conjunto and Son Montuno Style.
*Homework.* TBA by Guest speaker

**Week 11. (Third writing assignment due 3/26)**
*Lecture (April/ 3)*

*Guest Speaker Ned Sublette*
*Homework*

*Lecture (April/ 5)*
Benny More
*Homework.*
*Leonardo Acosta.* Cubano Be Cubano Bop: One hundred years of Jazz in Cuba. Irakere and the takeoff of Cuban Jazz, *Chapter 9.*

**Week 12.**
*Lecture (April/ 10)*
El Jazz en Cuba

*Homework.*

Listening assignment. Analyze three songs from different lists and write a short description and observation about the music.

*Lecture (April 12)*

*Visiting Artist: TBA*

*Homework.*


**Week 13.**

*Lecture (April 17)*

The Revolution

*Homework.*


*Lecture (April 19)*

The Composers and styles that flourished around the second half of the Twentieth Century: LA NUEVA TROVA.

**Week 14.**

*Lecture (April 24)*

Exploring sounds and forms: Collective music making.

*Homework.*

*Vincenzo Perna.* Timba: The Sound of the Cuban Crisis. **Chapter 2,** pp 54-73

*Lecture (April 26)*

Music in Havana at the Dawn of the periodo especial: the emergence of Timba.

**Week 15 (Fourth writing assignment due 4/23)**

*Lecture (May 1)*

Overview of what we have covered and class- wrap.

*Lecture (May 3)*

**Final Class** Final performance, research and papers due.

*Listening material:*

**El Danzon:**

Arcaño y Sus Maravillas, Orquesta Aragon, Belisario Lopez

**La Rumba: Yambu, Guaguancó and Columbia:**

Munequitos de Matanzas, Clave y Guaguancó, Yoruba Andabo, Afrocuba de Matanzas

**La Musica campesina:** Celina Gonzales, El Indio Nobori
**El Son:**
Ignacio Piñeiro and Septeto Nacional, Septeto Boloña, Septeto Santiaguero, Jovenes Clasicos del Son, Sierra Maestra, Los Naranjos

**La Charanga:**
La Aragon, Orquesta Jorrin, Orq. Sublime, Orq. America, Marvillas de Floridas, La Aliamen, La Original de Manzanillo, La Ritmo Oriental

**Conjuntos:**
Arsenio Rodriguez, Conjunto Chapottin, Conjunto Rumabavana. Conjunto de Roberto Faz,

**Bolero:**
Jose Antonio Mendez, Cesar Portillo de la Luz, Martha Valdes, Elena Burke, Pepe Sanchez, Sindo Garay, Manuel Corona.

**Jazz Cubano:**
Frank Emilio Flyn, Emiliano Salvador, Chucho Valdes and Irakere, Gonzalo Rubalcaba, Yosvany Terry, Dafnis Prieto

**La Nueva Trova:**
Silvio Rodriguez, Pablo Milanes, Santiago Feliu, Carlos Varela, Xiomara Laugart.

**Timba:**
NG La Banda, Los Van Van, Puppy y Los Que Son Son, Issac Delgado, Paulo FG. Banboleo.; Jesus Diaz