



## Guide of the subject

<b>Subject</b>	Popular Music of the Hispanic and Lusophone worlds: Flamenco, Tango, Salsa, Fado		
<b>Classification (Materia)</b>	Elective		
<b>Module</b>	Elective Module		
<b>Degree</b>	International Semester / Semestre Internacional		
<b>Plan</b>	396	<b>Code</b>	75119
<b>Dates</b>	Second Semester	<b>Modality</b>	Elective
<b>Cycle</b>	Undergraduate	<b>Course</b>	3º
<b>ECTS Credits</b>	6		
<b>Language</b>	English		
<b>Professor</b>	Susana Moreno Fernández		
<b>Contact e-mail</b>	susana.moreno@uva.es		
<b>Department</b>	Didáctica de la Expresión Musical, Plástica y Corporal. Sección Departamental de Historia y Ciencias de la Música		



## **1. Description / Background information**

### **1.1 Background**

This course provides a historical and contemporary perspective on flamenco, tango, salsa and fado. It deals with the musical forms, styles, aesthetics, social contexts, and historical processes that contributed to the configuration of these genres. It also provides an overview of relevant repertoires, key performers, composers, lyricists, and producers. This elective course is offered in the third year since it requires for the students to develop advanced analytical and critical skills.

### **1.2 Relation with other subjects**

This subject is mainly related to “Etnomusicología de España y Portugal” and “Música popular urbana: rock y pop”, also offered in the third year of the degree (Grado en Historia y Ciencias de la Música).

### **1.3 Requirements**

There are no specific requirements.





## 2. Competences

### 2.1 General

- To acquire knowledge about social and economic implications of the music genres studied.
- To identify the aesthetic qualities and values of music genres from different periods and cultures.
- To be able to deliver academic oral and written presentations.

### 2.2 Specific

- To acquire knowledge about stylistic and sociocultural characteristics of flamenco, tango, salsa, and fado, including transcultural hybridizations.
- To identify the value of popular music genres in the Hispanic and Lusophone world since the nineteenth century, and their connection to their cultural backgrounds.
- To be aware of the processes of production, marketing and consumption of flamenco, tango, salsa, and fado, as well as their social implications.
- To identify different historiographical trends that guide the study of each of the genres.
- To be able to use different methods of analysis of popular music from the Hispanic and Lusophone worlds.
- To develop the ability to work with information available in different languages, using subject-specific vocabulary to the study of flamenco, tango, salsa, and fado.



### 3. Aims

- To acquire knowledge about the different styles of flamenco, tango, salsa, and fado, as well as the historical processes that contributed to their configuration.
- To develop the ability to analyze and evaluate the popular music genres studied in relation to their social and cultural background.
- To be able to use basic subject-specific vocabulary in the study of flamenco, tango, salsa, and fado.
- To identify different historiographical trends that guide the study of each of these genres.
- To use specific bibliography, as well as sound and audiovisual resources.





#### 4. Sections

##### Section Popular Music of the Hispanic and Lusophone worlds: Flamenco, Tango, Salsa, Fado 1:

Number of ECTS credits: 6

##### a. Background

This course provides a historical and contemporary perspective on flamenco, tango, salsa and fado. It deals with the musical forms, styles, aesthetics, social contexts, and historical processes that contributed to the configuration of these genres. It also provides an overview of relevant repertoires, key performers, composers, lyricists, and producers.

##### b. Learning outcomes

- To be able to situate flamenco, fado, tango and salsa within their historical, sociocultural, and economic contexts.
- To identify the aesthetics and values attributed to each of these genres.
- To differentiate the contributions of prominent composers, performers, lyricists, and other social actors.
- To understand the processes of transformation experienced by these genres in different contexts.
- To distinguish the basic repertoires, techniques, and styles characteristic of flamenco, fado, tango and salsa.

##### c. Contents

Unit 1: Introduction

Unit 2: Flamenco

Unit 3: Fado

Unit 4: Tango

Unit 5: Salsa

The first unit is devoted to introducing the genres under study as hybrid, transcultural domains involving music, poetry, and dance. It also provides a comparative overview of their origins and their use in the construction of identities. The four remaining units elaborate on each genre, presenting iconic performers, composers, arrangers, producers, relevant repertoires, styles, and techniques, and paying attention to their corresponding processes and social meanings, values or aesthetics within specific sociocultural, economic and political contexts.



#### d. Teaching methods

---

##### Class sessions

The basic content will be explained, illustrated, and discussed in class sessions. The analysis and commentary of written, sound, and audiovisual examples will be shared in those sessions.

Seminar class presentations will be given by students at the end of the semester.

##### Independent work

Reading, listening and analysis of musical and audiovisual examples.

Individual and group study for the exams.

Preparation of individual assignments and reports.

#### e. Work plan

---

The basic content will be explained, illustrated, and discussed in the classroom, using PowerPoint presentations, written, sound and audiovisual resources. Students will prepare the exams and their individual reports and assignments independently. Seminar class presentations will allow students to discuss their assignments. Students will receive advice and guidance from the professor in class sessions, as well as through information displayed on the Virtual Campus, office hours' sessions (in person and online), and via e-mail.

#### f. Assessment

---

- Midterm written exam 25%
- Final written exam 25%
- Oral presentations of individual assignments and group discussion 30%
- Short written report 20%

#### g Teaching resources

---

##### Bibliography

---

Castelo-Branco, S. El-Shawan y S. Moreno Fernández. "Fado". En *Music in Portugal and Spain: Experiencing Music, Expressing Culture*, 61-85. New York and Oxford: Oxford University Press, 2018.

[https://almena.uva.es/permalink/34BUC\\_UVA/eseo99/alma991005509989705774](https://almena.uva.es/permalink/34BUC_UVA/eseo99/alma991005509989705774)

Castelo-Branco, S. El-Shawan y S. Moreno Fernández. "Flamenco". En *Music in Portugal and Spain: Experiencing Music, Expressing Culture*, 86-114. New York and Oxford: Oxford University Press, 2018.

[https://almena.uva.es/permalink/34BUC\\_UVA/eseo99/alma991005509989705774](https://almena.uva.es/permalink/34BUC_UVA/eseo99/alma991005509989705774)



Castelo-Branco, S. El-Shawan. "The Dialogue between Voices and Guitars in Fado Performance Practice." En *Fado: Voices and Shadows*, editado por Joaquim Pais de Brito, 125–140. Lisboa: Electa, 1994.

Charley, Gerard & Sheller Marty. *Salsa! The Rhythm of Latin Music*. New York: White Cliffs Media Company Tempe, AZ, 1989.

[https://almena.uva.es/permalink/34BUC\\_UVA/eseo99/alma991004949689705774](https://almena.uva.es/permalink/34BUC_UVA/eseo99/alma991004949689705774)

Klein, A. y A. Vera Alves. "Fado Houses." En *Fado: Voices and Shadows*, editado por Joaquim Pais de Brito, 37–57. Lisboa: Electa, 1994.

Labanyi, J., ed. *Constructing identity in Contemporary Spain. Theoretical Debates and Cultural Practice*. Oxford: Oxford University Press, 2002.

[https://almena.uva.es/permalink/34BUC\\_UVA/eseo99/alma991006559319705774](https://almena.uva.es/permalink/34BUC_UVA/eseo99/alma991006559319705774)

Denniston, C. *The Meaning of Tango: The Story of the Argentinian Dance*. London: Pavilion Books, 2007.

Nery, R. Vieira. *A History of Portuguese Fado*. Lisboa: Imprensa Nacional Casa da Moeda, 2012.

Sadie, S. & Tyrrell, J. (eds.), *The New Grove Dictionary of Music and Musicians*, 29 vols., USA: Oxford University Press, 2nd ed., 2003.

Sadie, S. & Tyrrell, J. (eds.), *The New Grove Dictionary of Music and Musicians*, 29 vols., USA: Oxford University Press, 2nd ed., 2003.

[https://almena.uva.es/permalink/34BUC\\_UVA/eseo99/alma991001530819705774](https://almena.uva.es/permalink/34BUC_UVA/eseo99/alma991001530819705774)

Steingress, Gerhard (ed.) *Songs of the minotaur: hybridity and popular music in the era of globalization: a comparative analysis of rebetika, tango, rai, flamenco, sardana, and English urban folk*. New Brunswick ad London: Transaction Publishers, 2002.

[https://almena.uva.es/permalink/34BUC\\_UVA/eseo99/alma991005086099705774](https://almena.uva.es/permalink/34BUC_UVA/eseo99/alma991005086099705774)

Washabaugh, W. *Flamenco Music and National Identity in Spain*. Farnham: Ashgate, 2012.

Washburne, Christopher, *Sounding Salsa: Performing Latin Music in New York City*. Temple University Press, 2008.

[https://almena.uva.es/permalink/34BUC\\_UVA/eseo99/alma991002021629705774](https://almena.uva.es/permalink/34BUC_UVA/eseo99/alma991002021629705774)

**h. Other resources**

Classroom provided with sound, audiovisual and multimedia resources. If possible, also a piano.

**i. Schedule**

Number of ECTS credits	Period
6	February 10 to May 28, 2025



### 5. Course hours distribution

Class sessions	Hours	Independent study and work	Hours
Theoretical and practical	20	Individual	75
Practical	22	Group	15
Seminars	10		
Group tutorship	6		
Evaluation (midterm)	2		
Total	<b>60</b>	Total	<b>90</b>
TOTAL presential + non presential			<b>150</b>

### 7. Assessment

Method	Percentage in final grade	Observations
Midterm exam	25%	Both exams will consist on two parts: 1) Defining 10 concepts. 2) Writing a short essay on a given topic
Final exam	25%	It is necessary to pass both exams successfully * Students who do not pass the Midterm exam can be examined again in the Final exam
Oral presentation and discussion	30%	Detailed information will be provided on the Virtual Campus Students will use PowerPoint software (or equivalent) and deliver it to the professor
Written report	20%	Detailed information will be provided on the Virtual Campus

#### Evaluation

- **Ordinary call:**  
As mentioned above
- **Extraordinary call:**  
As mentioned above. If a student passed any of the assessments during the ordinary call, he/she will only need to pass the remaining ones in this extraordinary call.

### 8. Final considerations

It is **strongly recommended** to attend all class sessions. Students who do not attend the sessions regularly might have difficulties in following the course, and therefore in passing successfully