

SYLLABUS – LAS 6905

"The Guitar in Latin American Culture: Traditional and Contemporary Voices"

Thursday – 7th, 8th, and 9th periods (1:55 – 4:55 PM) at Room # 376 (Grinter Hall – Latin American Studies)

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Tel. 392-0375 ext 814. Office Hours: MWF 4th period (10:40 – 11:30 AM) and by appointment.

A cultural view of Latin America peoples through the sounds of the guitar, the course focuses on the history of the modern classical guitar and its role mediating Iberian and Latin American music. The course presents and explores musical, cultural, and historical facts linking the guitar and its repertoires to the development of regional identities creating diverse music scenarios of traditional and non-traditional musics.

OBJECTIVES AND GUIDANCE

The Latin American Guitar course focuses on the history of the modern classical guitar and its role throughout Latin America. The course explores historical, aesthetic, and cultural dimensions of guitar music and repertoires. We aim to discuss the development of the guitar and its implication and impact on Latin American music.

The required text books will be discussed in class by various assigned groups and your willingness to express your informed opinions and to challenge the ideas found in the readings is extremely important. Please be ready to contribute positively to the understanding of music and its collaborations to the development of a Latin American guitar identity.

COURSE GOALS

1. To fully appreciate guitar music, its role, and relevance to the development of a Latin American artistic model.
2. To become familiar with the history and the different stages of the development of the guitar prior and after 1850.
3. To acquire a broader and independent view of Latin American music through the guitar repertoire and its role mediating popular and classical traditions.
4. To be able to identify and distinguish musical styles and to associate them to a specific region of Latin America.
5. To recognize different Latin American compositions and relate them to a specific composer.
6. To recognize the impact of Latin American music in the development of traditional and the non-traditional music expressions in the development of regional identities.

TEXTS Required Purchases

Tremura, Welson. 2006. Package: *The Latin American Guitar: History, Expression, and Legacy*. Orange and Blue Textbooks store or at 352-375-2707).

Grunfeld, Frederic. 1969. *The Art and Times of the Guitar: An Illustrated History*. Toronto: Macmillan Company.

ADDITIONAL READINGS

Additional topics will be selected from readings of English, Spanish or Portuguese. Journal articles and chapters from books will be assigned in order to expand the materials found in the text. Most of these readings will be on reserve in the Music Library—located on the second floor of the music building or assigned to be read on a journal. It is your responsibility to locate journal readings in the stacks.

COURSE ORGANIZATION

The class is organized around a series of topics. For each topic (see Schedule of Topics handout after first week of class) a list of required and suggested readings will also be given. Each student is expected to come to class prepared to contribute to the discussion of the assigned topic. Most of the discussions will be organized and led by the instructor. Selected topics will be led by student-coordinators. The course requires that you write and present a research paper during the final term project oral and written presentations.

GRADING

Grades will be based on your class participation, written work, homework assignments, and oral presentations with the following percentages:

Attendance, participation, and presentation in class discussions related to class reading assignments _____	20%
Homework assignments _____	20%
Midterm Exam _____	20%
Final term project oral presentation (power point is best) _____	10%
Final term project written report _____	30%

PRELIMINARY DUE DATES

Reading and Homework Assignments	Every class meeting
Midterm Exam	Eleventh week of classes
Oral Research Presentation	Last two weeks of classes
Research Paper deadline	First day of Finals (Monday, Dec 11)

Final term project is a research paper (10-20 pages double-spaced) on a guitar topic of your choice due at your assigned oral presentation. Only partial credit is awarded if research paper is not in by the first day of finals (Monday). The grade scale for this course is as follows:

"A"--93-100 "A"--90-93 "B+"--87-89 "B"--83-86 "B"--80-82 "C+"--77-79 "C"--73-76 "C"--70-72 "D"--65-69 "E"--64 or below. The mid term exams will feature short answer, essay, and identification components. I may choose to give the exam (or portion of the exam) in class and the other (or portions) as a take home.

TOPICS & HOMEWORK

The topics to be covered in the semester and the required readings are listed with the **SCHEDULE OF TOPICS**. Most of the readings are either on reserve in the Music Library or can be found in your textbooks. Please read the assignments carefully before coming to class.

GENERAL POLICIES

Attendance is required. Please show up to class on time. Class sessions will be conducted as seminars and your participation in critically discussing the topics is essential. If you do not come to class prepared—i.e., having completed the readings—the class will suffer from lack of diverse perspectives. Do not hesitate to challenge ideas found in the readings and expressed in class. You are allowed a total of three unexcused absences during the semester.

Each additional unexcused absence will result in a lowering of your semester course total by three points. The criteria for officially excused absences are (1) medical reasons accompanied by a signed statement from your doctor, (2) unanticipated family emergencies accompanied by a signed statement from your parent or guardian, (3) a religious holiday conflict, or (4) an official University of Florida conflict accompanied by a signed statement from the faculty sponsor and a pre-arranged agreement with Dr. Tremura. For conflicts of type (3) or (4) above, you must notify Dr. Tremura at least one week in advance of the anticipated absence. An extra three points will be awarded for a perfect attendance. A late arrival (5 or more minutes) is an absence!

Scholastic Dishonesty at <http://www.dso.ufl.edu/studentguide/> (The Dean of Students Office) Cheating on exams and using someone else's ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. For students with disabilities—to request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD).

Schedule of Topics

(I) Week of August 23—31

- Tremura – *Harvey Turnbull* – Selections from *The Guitar from the Renaissance to the Present Day* (Chapter 4) – “*The Development of the Instrument (II): The Six-string Guitar and the Appearance of the Modern Instrument*” (Pgs. 159 – 168).
- Grunfeld – *A Twang for All Seasons* – Chapter 1 (Pgs. 1 – 32).
- One article or review of your choice from the reference list.

(II) Week of September 3—12

- Tremura – *Richard Savino* – “*Essential Issues in Performance Practices of the Classical Guitar*” (Pgs. 1 – 25).
- Grunfeld – *When is a Guitar?* – Chapter 2 (Pgs. 33 – 60).
- One article or review of your choice from the reference list.

(III) Week of September 14—19

- Tremura – *Victor Anand Coelho* (Victor Anand Coelho) – “*Picking Through Cultures: A Guitarist’s Music History*” (Pgs. 27 – 36).
- Grunfeld – *Guitarra and Vihuela* – Chapter 3 (Pgs. 61 – 90).
- One article or review of your choice from the reference list.

(IV) Week of September 21—26

- Tremura – *Victor Anand Coelho* (Peter Manuel) – “*Flamenco Guitar: History, Style Status*” (Pgs. 37 – 50).
- Grunfeld – *La Guitarre Royale* – Chapter 4 (Pgs. 91 – 122).
- One article or review of your choice from the reference list.

(V) Week of September 28—October 3

- Tremura – *Victor Anand Coelho* (David Tanenbaum) – “*Perspectives on the Classical Guitar in the Twentieth Century*” (Pgs. 51 – 75).

- Grunfeld – *The Age of Figaro* – Chapter 5 (Pgs. 123 – 162).
- One article or review of your choice from the reference list.

(VI) Week of October 5—10

- Tremura – *Tom and Mary Anne Evans* – “The Guitar in Latin America” (Pgs. 77 – 86).
- Grunfeld – *Guitaromanie* – Chapter 6 (Pgs. 163 – 210).
- One article or review of your choice from the reference list.

(VII) Week of October 12—17

- Tremura – *James Tyler and Paul Sparks* – Selections from the Guitar and Its Music: From the Renaissance to the Classical Era (Chapter 10) – “Spain, Portugal, and the New World” (Pgs. 109 – 122).
- Grunfeld – *Wine Cups of Daybreak* – Chapter 7 (Pgs. 211 – 228).
- One article or review of your choice from the reference list.

(VIII) Week of October 19—24

- Tremura – *James Tyler and Paul Sparks* – Selections from the Guitar and Its Music: From the Renaissance to the Classical Era (Chapter 11) – 1750-1769: “The Emergence of the Six-Course Guitar” (Pgs. 123 – 138).
- Grunfeld – *The Guitar in America* – Chapter 8 (Pgs. 229 – 278).
- One article or review of your choice from the reference list.

(IX) Week of October 26—November 2

- Tremura – *James Tyler and Paul Sparks* – Selections from the Guitar and Its Music: From the Renaissance to the Classical Era (Chapter 12) 1770-1789: “The First Six-String Guitars” (Pgs. 139 – 158).
- Grunfeld – *Six Maids Dancing* – Chapter 9 (Pgs. 279 – 312).
- One article or review of your choice from the reference list.

MIDTERM EXAM – November 7 (Tuesday) during regular class time.

(X) Week of November 9—16

- Tremura – *Harvey Turnbull* – Selections from The Guitar from the Renaissance to the Present Day (Chapter 5 – 6) – *Classical and Romantic: The Nineteenth Century* (Pgs. 169 – 182) and *The Twentieth Century: A New Lease on Life* (Pgs. 183 – 192). *Suzel Ana Reily* – “Hibridity and Segregation in the Guitar Cultures of Brazil”. (Pgs.87 – 107).
- One article or review of your choice from the reference list.

November 21 (Tuesday before Thanksgiving) – **No Class Meeting!!!**

(XI) November 28 – 30 & December 5

- *Oral Research Presentations.*

(XII) December 11 – FINAL RESEARCH PAPER DEADLINE (no exceptions)

Bibliography

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