1. Central & South America

* The Amazon, Peru, Argentina, Mexico, Brazil

1. Central & South Americas Map
2. Background Preparation .

* Aztec, Maya, Inca .
* Spanish conquistadors & missionaries.
* Slave trade

1. The Amazon

* Site 1: Amazonian Indian Chant

1. Arrival: The Amazon

* Brazilian rainforest
* Environmental awareness
* Modern Amazonians

1. Site 1: Amazonian Indian Chant

* First Impressions
* -.“Eagle’s cry” followed by pulsating chant
* Aural Analysis
* Unison group chant
* “Falling” melodic contour
* All male choir
* No (or few) instruments

1. Cultural Considerations

* Music common to ritual events
* Spirits of the rainforest
* Shamans

1. Peru

* Site 2: Sikuri Ensemble

1. Arrival: Peru

* Andes mountains
* Ancient Inca
* Roman Catholicism

1. Site 2: Sikuri Ensemble

* First Impressions
* .“Carousel” sound
* Aural Analysis
* Siku
* Interlocking melody
* Bombos and cajas drums
* Parallel polyphony

1. Cultural Considerations

* Festivals
* Friendly competitions
* Community cohesion

1. Argentina

* Site 3: Tango

1. Arrival: Argentina

* Buenos Aires
* Spirit of rebellion
* Eva Perón (1919-1952)

1. Site 3: Tango

* First Impressions
* .“Moody” accordion
* Aural Analysis
* Bandoneón
* Tango rhythm
* “Off-balance” moods

1. Cultural Considerations

* Porteños
* Dance of passion
* Ballroom tango
* Astor Piazzolla (1921-1992)

1. Mexico

* Site 4: Mariachi

1. Arrival: Mexico .

* Aztecs
* Hernán Cortés (1485-1547)
* Mestizo heritage

1. Site 4: Mariachi

* First Impressions
* Festive atmosphere
* Aural Analysis
* European instruments
* Vihuela and guitarrón
* Operatic voice
* Clear melodic lines
* Major keys

1. Cultural Considerations

* Jalisco and regional music
* Mariachi and the movies
* Music for hire
* Canción

1. Brazil

* Site 5: Samba
* Site 6: Capoeira

1. Arrival: Brazil

* Rainforests,
* highlands, coastline
* Portuguese colonization
* Mining and plantations
* Getúlio Vargas (1883-1954)

1. Site 5: Samba

* First Impressions
* Sensuous celebratory sound
* Aural Analysis
* Polyrhythmic percussion
* Cuíca (friction drum)
* Guitar
* Call & response
* Samba rhythm

1. Cultural Considerations

* The “belly bump”
* Carnival & escolas de samba
* Government influence
* Samba styles

1. Site 6: Capoeira

* First Impressions
* “Bob and weave” groove
* Aural Analysis
* Call & response
* Polyrhythmic percussion
* Berimbau
* Increasing tempo

1. Cultural Considerations

* Compé -“with the foot”
* “Dance” disguised combat training
* Ginga -opening move
* Cooperation -Control -Confrontation
* Bermibau acts as aural focus