

RAICES Y RITMOS /
ROOTS AND RHYTHMS
Our Heritage of Latin American Music

Guy Bensusan, Northern Arizona University

Charles R. Carlisle, North Texas State University

This series of fifty-two bilingual radio programs in Spanish and English was developed for the Flagstaff Centennial and the Arizona Bicentennial celebrations. The programs, which were broadcast over KCLS, Flagstaff, during 1976, present and discuss the music of Latin America in terms of history, musical variety, growth and development, cultural meaning, comparisons with the North American experience, and pure enjoyment. They are about three parts music to one part discussion; explore folk, popular, concert, and religious music; and also include programs on children's songs and Christmas music.

Following are brief outlines of each of the programs. The series is available, for the basic costs of mailing and duplication, to any station. For further information write: Guy Bensusan, Humanities and Latin American Studies, Box 6031, Northern Arizona University, Flagstaff, AZ 86011.

1. *Introduction and Panorama*. Charles and Guy listen to a new shipment of records from Latin America. After hearing samples of folk, popular, religious, and concert music from various nations, they decide to present one hour each week on different themes to help understand the musical wealth of Latin America.

2. *Ethnic Sounds: Indian*. An exploration of the Indian contribution to Latin American music—pre-Columbian, historical, and present—with a discussion of common musical components, artifact instruments, various influences that indigenous music has had upon national and contemporary music, and a look at current performers of music in the indigenous style.

3. *Ethnic Sounds: Iberian*. A review and explanation of those musics of Spain and Portugal that had great impact upon the development of music in Latin America. Special attention is paid to regional variety of the immigrants, the spectrum of their instruments and musical forms, popular dances, the music of the court and church, theater, and concert.

4. *Ethnic Sounds: Black*. A discussion and illustration of percussion, syn-copation, chant and response, and other musical elements common to the black contribution. Comparisons of black-influenced music from Portuguese, Spanish, English, French, Dutch, and North American regions are shown, as well as the contrast between folk music and music of popular entertainment.

5. *Combinations and Trends*. A tour of Latin America in which the mixing of

the different ethnic sounds is featured—Iberian and black, Iberian and Indian, Iberian, Indian, black and Later European, etc. The impact of the electronic recording industry is also shown through the spread of popular styles and the creation of new trends.

6. *Spain: Regional*. The stereotypical “Spanish sound” is explored and then followed by a wide variety of provincial sounds from Castile, Aragon, Catalonia, Valencia, Asturias, Galicia, and the Canary Islands. Influences from folk music are shown upon the music of the bull ring, festivals, popular theater, concert guitar, choral music, and ballet. The program ends with a new popular Mediterranean music style.

7. *Spain: Flamenco*. The heritage and forms of this southern style are illustrated and demonstrated, along with flamenco’s regional variety, its influence on concert guitar, the generation of popular songs in flamenco style, background for poetic recitation, religious music, reciprocal influences with Latin American music, and the evolution of new forms and stylings by great virtuosos.

8. *Mexico: Regional*. A trip through Mexico’s traditional music, the marimbas of the south, the jaranas of Yucatan, guitars of the Acapulco-Puebla-Veracruz corridor, sounds of the Huasteca, the Mariachi plateau, German-French sounds of the north, and the border influences of the saxophone and Texas-Dixieland.

9. *Mexico: Revolution*. Beginning with the traditional and inspiring “Adelita” and a glimpse of the formal society of the era of Diaz, this program develops the many styles of music of and about the Revolution—marches, battle songs, eulogies of weapons, horses, generals, women soldiers, sacred patriotism, Pancho Villa and his mystique, and popular ballads of today that reflect the past.

10. *Mexico: Recent Trends*. The development of musical styles since the Revolution, beginning with the new popular entertainment sounds of the 1920s–1940s and followed by the growth of imports, historical research, the search of pre-Hispanic and mestizo music, bilingual songs, amplification, modernization, electronic sounds, and nostalgia.

11. *Mexico: Mariachi Plus*. Mariachi in its many forms and styles—historical, traditional, waltzes and pasodobles, popular hits, small-town bands, in stereo, with marimba, harp, accordion, clarinets, organ, in the United States, in concert, in church, and in the golden vocals of Jorge Negrete.

12. *Mexico: Corridos*. A look at the musical newspaper, its basic form, and its historical derivation—corridos about love, death, heroes, satire, eulogy, historical events, animals, cities, international relations, accidents, exploration of outer space and more mundane transportation.

13. *Mexico: Great Trios*. Great trios since the 1920s—Tamaulipecos, Duen-des, Panchos, Tres Caballeros, Tariahuri, Tres Reyes, Garnica Ascencio, Los Santos, Cancioneros del Sur, Los Dandys, Las Tres Huastecas, Los Trovadores, Trio Calaveras, Hermanos Martinez Gil, Las Aguilillas, and the Hermanos Aguilar.

14. *Southwest Heritage*. Beginning with “Ode to a Cowboy” by Dave Brubeck, this program explores the Hispanic past in the Southwest—folk songs and dances of the Spanish era, Mexican and German immigrants, Anglo and Mexican music of the cattle industry, nostalgia, humor, corridos, “romanticism,” and current cultural revival.

15. *Mexican American Music*. A historical, regional, and topical panorama exploring the early influences, Chicano combos, big bands, West Coast sounds, Top 40, bilingual country and western, songs of La Causa, songs from the Teatro movement, music by Mexican Americans in Chicago, and the sweet voice of Vicki Carr.

16. *Children's Songs*. Some of the best known songs of Spain and Latin America—songs for counting, chores, and general learning, for games, birthdays, and parties, songs from history, concert music for children, songs from movies, songs sung in different ways for different regions and purposes, and beautiful lullabies.

17. *Central America*. A tour through Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, and Panama, with a look at customs, festivals, ways of life, and a great variety of musical styles ranging from black and Indian motifs, Germanic influences, marimbas, guitars, and organs to current Afro-Antillean contributions.

18. *Hits of the Caribbean*. Innocents abroad, surrounded by intrigue and by golden oldies of mambo, cha cha cha, tropical, merengue, bolero, guajira, bossanova, cumbia, cancion cuna, rumba, conga, calypso, son, balade, and danzon—songs, seashore, surf, and spies.

19. *Cuba*. An introduction to the great and varied heritage of Cuban folk, popular, religious, and concert music through the magnificent piano of Ernesto Lecuona playing several of his own compositions. These are contrasted with other representative selections rooted in Cuba's historical experience.

20. *Puerto Rico*. Starting with "Preciosa" by Rafael Hernandez, the program samples the music of several current popular writers and performers and then explores sounds of the plena, mazurka, danza, guaracha, bomba, and various instruments. Two more hits by Hernandez round out the hour.

21. *The English Caribbean*. Calypso is seen to be much more than salty and saucy songs, and the variety of which the steel drum is capable defies belief—marches, concert pieces, and religious songs, among others. An exploration of the techniques of making and playing a steel drum is contrasted by the new sound of electric instruments and rhythms in "Love Is Blue."

22. *Dominican Republic and Haiti*. A trilingual exploration of the merengue, its origins and varied developments, begins the program while other musical layers of the island's historical past are shown—nineteenth-century styles, colonial elements, imported sounds and instruments, and the myriad percussive expressions that are part of the black heritage.

23. *Caribe American*. The impact of Caribbean music on the United States, from Cugat and the music of the 40s and 50s to the era of the great exodus (especially from Cuba), the transformation of the US audience for Caribbean bands, the development of new musical groups and performers, and the generation of some interesting innovations.

24. *Flutes and Guitars*. Contrasts the beautiful and varied sounds of different flutes with several types of guitars in melodies (old and new) from many nations. Interesting combinations feature the kena, pingullo, sicu, and tarka with six- and twelve-string guitars, the charango, cuatro, and tiple.

25. *Portugal*. Elements of the folk and popular tradition include music from the Azores, the grape country of the north, the dry south, historical dances, rural and urban fados, singing contests, guitar-mandolin instrumentals, nostalgia, and some current directions. Amalia Rodriguez is a featured fadista.

26. *Brazil: Romantic and Real*. Beginning with the sounds of Carnival in Rio and some of the golden hits that mean Brazil throughout the world, the program turns to an exploration of the sambas, cancoes, maracatus, xotos, maxixes, choros, and other music of yesteryear.

27. *Brazil Today*. Explores some of the current trends of the past decade in three parts—the adoption of stylings from the United States, the development of an international approach to popular music, and the revision-modernization of folk traditions, featuring Elis, Mendes, Carrilho, Quinteto Violado, Secos e Molhados, and others.

28. *Bolivia*. Songs and dances of the high plains and valleys—bailecitos, polkas, huaynos, yaravis, vales, and their modern counterparts in popular entertainment. The theme song of the radio series, “Cuequita del Jarron,” is presented in its entirety.

29. *Venezuela*. The varied sounds and instruments of the coasts, interior plains, and big cities of this oil-rich nation, where traditions of Indians, blacks, Spaniards, and later immigrants have retained their identity in some areas while blending deeply in others. Harp, guitar, flute, marimba, percussion, and voices present folk and popular music about love, history, and the meaning of life.

30. *Paraguay*. This program uses the intricate harp stylings of Bordon, Iguazu, and others playing guaranias, galopas, polkas, and purahei to illustrate musical themes from history, nature, war, folk traditions, Guarani culture, and worship. The beloved Santiago Cortesi, leading harpist-composer-arranger, is featured.

31. *Ecuador*. Traditional and modern sounds of the Andes—pasacalle, albazo, tonada, San Juanito, fox, danzante, sikureada, ranchera, valse, yaravi, huayno, pasillo, and aire tipico, played by some of Ecuador’s best known artists—Eduardo Brito, Hermanos Mino Naranjo, the Mendoza Suaste sisters, and the Hermanos Castro.

32. *Chile*. Starting with some old favorites and the golden voice of Lucho Gatica, this program explores some of the music of the days of the War for Independence, the nineteenth century, Indian and rancher folk dances, and some recent trends, including works by members of the talented De Ramon and Parra families.

33. *Peru*. An historical view of the sounds of pre-Columbian days, the transformation of music during the Conquest and Colonial era, the new music of the National period, development of entertainment styles, the voices of Yntig and the Kipus, and the recent flowering of folk sounds in religious and popular music.

34. *Colombia*. The music of coast and highland illustrates how Spanish songs and dances have been changed by Indian and black traditions into a vast repertory of pasillos, bambucos, marchas, cumbias, and others, played by tiples,

bandolas, vihuelas, cuatros, tambores, chirimias, guaches, and guacharacas. Carlos Ramirez and Alvaro Dalmar are featured.

35. *Argentina*. The many faces of the tango, followed by a look at numerous folk styles—milonga, zamba, gato, chacarera, bailecito, vidala, and malambo. A contrast is drawn with recent popular expressions of protest, rock, and new musical derivations of old forms, featuring Sandro, Mercedes Sosa, Ariel Ramirez, and the Fronterizos.

36. *Uruguay*. Starting with the well-known “La Cumparsita,” a tango written by the Uruguayan, Matos Rodriguez, this program shows how this small nation shares the musical heritage of the Rio de la Plata and its neighbors while maintaining its own musical identity.

37. *Iberian Concert Heritage*. This program explores the growth of Spanish and Portuguese traditions through the Middle Ages, the Court Era, and the Golden Age of Empire. Works by Milan, Valderrabano, Ortiz, and Cabezon are featured.

38. *Iberian Concert Music, 1700–1915*. Early modern developments and trends in concert music styles are shown through some works of Carlos Seixas, Padre Antonio Soler, Juan Arriaga, Fernando Sor, Enrique Granados, and Isaac Albeniz.

39. *Modern Composers of Spain*. Featuring works by significant twentieth-century figures Manuel de Falla, Joaquin Turina, Joaquin Rodrigo, and others, as well as some remarkable guitar styles by some of Spain’s new composers.

40. *Concert Music of Latin America*. From the Spanish and Italianesque styles of the Colonial Era, through the academic-regional schools of the Independence Period and Early Romanticism, to the Nationalistic music of the first third of the twentieth century and the contemporary experiments with new tonalities and instruments.

41. *Composers of Mexico*. Some of the best known works of Juventino Rosas, Carlos Chavez, Manuel Ponce, Guillermo Baqueiro Foster, Silvestre Revueltas, and Jose Barroso, played by concert guitar and concert orchestra.

42. *Composers of Southern South America*. Works from Argentina, Uruguay, Paraguay, and Chile—by Ariel Ramirez, Alberto Ginastera, Waldo de los Rios, Agustin Barrios, Alfonso Broqua, Gaston Soubllette, and others.

43. *Composers of Brazil*. A panoramic view—from Carlos Gomes and Alexandre Levy to Camargo Guarnieri and Oscar Lorenzo Fernandez. Some compositions of the Dean of Brazilian music, Heitor Villalobos, and the voice of the operatic star, Bidu Sayao, are featured.

44. *Latin American Concert Guitar*. Works by Mexican, Caribbean, and South American composers are played by Segovia, Riera, Santos, Gonzales, Herrera, Almeida, and Penamaria. Traditional, Romantic, Impressionist, and Modernist stylings are represented.

45. *Religious Music: Iberian Heritage*. The growth of worship music in Spain and Portugal from Early Roman-Christian times, Reconquest, Renaissance, and the Golden Age of Empire, culminating in works by Morales, Victoria, and Cardozo.

46. *The Colonial Era*. Development of worship music styles from Conquest to Independence in major centers, with contrasts of rural areas, frontiers, and missions, as well as ethnic features—including the “Misa de los Angeles” written in 1796.

47. *The Nineteenth Century*. Growth of worship music from Independence to about World War I, showing New-Classic, Romantic, Operatic, and “Renaissance Revival” styles, national church struggles, and local colorist traditions.

48. *The Twentieth Century*. Continuation of older forms, new art music and eclectic approaches, “anthropological” styles and counterstyles of indigenous and black worship music, rise of Africa cultism, and the early development of nationalist tendencies.

49. *Protestant Music*. Early worship music, recent development through stages of hymn translation to the rise of “Native Protestant” and “National Church” music. Growth of ecumenism, broadcasting, traveling crusades, and the recording industry.

50. *Vernacular Mass*. Second Vatican Council and its influence on worship music; growth of national masses as illustrated by a variety of compositions from Argentina, Chile, Brazil, Panama, Paraguay, Mexico, Venezuela, Spain, and others.

51. *Spanish Speakers in the United States*. Worship music developments and trends among Spanish-speaking Americans, Catholic and Protestant, showing national and denominational traditions, regional and ethnic outlooks, and blendings of styles.

52. *Christmas in Iberia and Latin America*. Old and new music from Spain and Portugal, Mexico, the Caribbean, Argentina, Brazil, the Andes, and Southwestern United States.