

Introduction to Global Music

The [Center for European Studies](#) and other Area Studies Centers at the University of North Carolina at Chapel Hill are collaborating with the student-run radio station [WXYC](#) in the production of [“Global Music.”](#)

This monthly hour-long program features music from a particular area of the world combined with commentary by guest scholars, who discuss the music played in the context of the culture and history of the region that produced it.

To support cultural learning, CES has created student listening guides, pre- and post-listening discussion questions, and resource links for several of their Global Music programs. The programs run about one hour, and so listening and discussion would work well for block schedule classes. If your class runs the traditional hour length, you can have the class listen over two periods, and then discuss. Alternatively, you can assign the listening for homework, and hold the discussion during class time.

Music can teach us much about a culture that never appears in a textbook. Use these programs and teaching resources to connect your students with European cultures in a dynamic, new way. Encourage students to continue their exploration of Europe through music.

From Flamenco to Pop: Contemporary Music of Spain

With Rosario Colchero Dorado and Joseph Palis

Pre-Listening Questions

Ask students to think about these questions before you listen to the program. Write their answers on the board.

1. What kinds of music do you usually associate with Spain? What instruments do you usually expect to hear? What are the Spanish songs we're familiar with usually about?
2. In this program, you're going to hear flamenco music and pop music played and sung by Spanish musicians. Make some predictions. What instruments will you hear? How will the pop music be different from the flamenco? Will there be any similarities?

Name _____

Read these questions before you start listening to “From Flamenco to Pop.” As you listen, write down your answers to the questions.

From Flamenco to Pop: Contemporary Music of Spain (with Rosario Colchero Dorado and Joseph Palis)

Playlist

Jacinto Guerrero, “La Rosa del Azafrán”

Several flamenco tracks, both traditional (puro) and fusion

Miguel Bose and Shakira, “Si Tu No Vuelves”

Miguel Bose and Michael Stipe, “Lo Que Hay Es Lo Que Ves”

Miguel Bose and Julieta Venegas, “Morena Mía”

Amaral, “Sin Ti No Soy Nada”

Rosana, “El Talisman”

Fito & Fitipaldis, “Por La Boca Vive el Pez”

Pasión Vega, “María Se Bebe Las Calles”

Joaquín Sabina, “19 Días y 500 Noches”

Listening Guide

Zarzuela became very popular in Spain during the 1940s and 50s. What art do zarzuela songs originally come from?

Where else in the world was zarzuela especially popular?

Traditional flamenco features voice, guitar, and hand clapping. “Fusion” flamenco includes different instruments as well. As you listen to the next four selections, write down the instruments you hear. Mark each selection “traditional” or “fusion.” For the fusion pieces, write down the style of music joined with flamenco.

- 1.
- 2.
- 3.
- 4.

On the album “Papito,” Miguel Bose performs duets with other internationally known singers. Which U.S. artist is included?

Describe each musical selection in two or three words

1. Si Tu No Vuelves
2. Lo Que Hay es Lo Que Ves
3. Morena Mía

The next selections feature contemporary pop artists from Spain and Latin America. What instruments do you hear on each? Would you describe each as traditional, pop, or rock?

- 1.
- 2.
- 3.

What connections to traditional flamenco can you hear in Pasión Vega’s “María Se Bebe Las Calles?”

What connections to traditional flamenco can you hear in Joaquín Sabina’s performance?

Why do you think flamenco has remained such an important influence for Spanish musicians?

Post-Listening Discussion

After the class has listened to “From Flamenco to Pop,” use these questions as springboards for discussion.

1. Look back on your predictions of what you would hear in the program. Were your predictions correct? Did anything surprise you about the music you heard?
2. Why do you think zarzuela became so popular, even outside Spain?
3. Flamenco has remained a very much loved tradition in Spain, and has been combined with new musical traditions as well. What connections can you hear between flamenco and jazz? Flamenco and pop?
4. Miguel Bose often makes recordings with other international musicians. What singers or instrumentalists would you suggest he collaborate with?

Activities

1. Choose four songs from the program for a CD compilation. Give the CD a title and write either a short description of each song you choose or a one page essay on flamenco and pop for the album notes.
2. Create your own original poster to advertise “From Flamenco to Pop.”
3. Continue learning about contemporary Spanish music and culture by exploring these sites:
 - Background on Spain on the EUROPA site
http://europa.eu/abc/european_countries/eu_members/spain/index_en.htm
 - National Geographic World Music: Spain
http://worldmusic.nationalgeographic.com/view/page.basic/country/content.country/spain_14/en_US
 - National Geographic World Music: Flamenco
http://worldmusic.nationalgeographic.com/view/page.basic/genre/content.genre/flamenco_718/en_US
 - History of Flamenco
<http://www.classicalguitarmidi.com/history/flamenco.html>

- Zarzuela
<http://www.zarzuela.net/>
- NPR “Flamenco Fusion”
<http://www.npr.org/templates/story/story.php?storyId=1416721>
- Web Resources on Spain on the CES site
<http://www.unc.edu/depts/europe/teachingresources/spain.htm>