

Developing Hispanic and Latin American Resources for the Music Theory Classroom

Texas Society for Music Theory
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Hispanic, Iberian, and Latin American composers represented in popular core theory textbooks^{1, 2, 3}

1. Aldwell, Edward, Carl Schachter, and Allen Cadwallader. (2011). *Harmony & Voice Leading* (4th ed.) Cengage. Total: 0 works; 0 composers

Aldwell, Edward, Carl Schachter, and Allen Cadwallader. (2019). *Harmony & Voice Leading* (5th ed.) Cengage. Total: 0 works; 0 composers; (out of 40 named composers) = 0%

2. Benward, Bruce, and Marilyn Saker. (2015). *Music in Theory and Practice* (9th ed., Vols.1-2). McGraw Hill. Total: 7 works; 4 named composers
 - Anon. – “Las Mañanitas” (1)
 - Mario Davidovsky – Argentine-American (1)
 - Pauline Oliveros – American, of Latin American descent (1)
 - John Philip Sousa – American, of Portuguese descent (3)
 - Tomás Luis de Victoria – Spanish (1)

Benward, Bruce, and Marilyn Saker. (2021). *Music in Theory and Practice* (10th ed., Vols.1-2). McGraw Hill. Total: 11 works; 6 named composers (out of 132 named composers) = 4.5%

- Anon. – “Las Mañanitas” (1)
- Mario Davidovsky – Argentine-American (1)
 - No. 3 for Cello and Electronic Sound from Synchronisms
- Buddy DeSylva – American, of Portuguese descent (2)
 - “Avalon”
 - “Look for the Silver Lining”
- (Édouard) Victor A. Lalo – French, of Spanish descent (1)
 - *Concerto Russe*, op. 29
- Pauline Oliveros – American (1)
 - *Sonic Meditations I*, “Teach Yourself to Fly”
- John Philip Sousa – American, of Portuguese descent (4)
 - *The Free Lance March*
 - *The Liberty Bell March*
 - *The Stars and Stripes Forever*
 - *Washington Post March*
- Tomás Luis de Victoria – Spanish (1)
 - *Magnificat Septimi Toni*: De posuit potentes

¹ These seven texts make up 96% of the U.S. market and are surveyed in Ewell, P. (2020). Music theory and the white racial frame. *Music Theory Online*, 26(2) and Ewell, P. (2023). *On music theory and making music more welcoming for everyone*. University of Michigan Press.

² This list does not include any additional ancillaries such as workbooks or anthologies.

³ On average, 6.18% of the composers in the most recent editions are by Hispanic or Latin American composers.

3. Burstein, L. Poundie, and Joseph N. Straus. (2016). *Concise Introduction to Tonal Harmony* (1st ed.). W.W. Norton & Company. Total: 1 composer; 3 works
- Fernando Sor – Spanish (3; 2 *from same op.*)

Burstein, L. Poundie, and Joseph N. Straus. (2020). *Concise Introduction to Tonal Harmony* (2nd ed.). W.W. Norton & Company. Total: 7 works; 4 composers (out of 129 named composers) = 3.1%

- J.M. Nunes Garcia – Brazilian (2)
 - *Matinas e encomendação de defuntos*
 - *Memento II*, Kyrie
- Luís Álvares Pinto – Brazilian (1)
 - “Lições de Solfejo 1”
- Fernando Sor – Spanish (3)
 - *Leçons progressives for Guitar*, Op. 31, Nos. 5 & 20
 - Sonata for Guitar, Op. 22, Trio
- José Silvestre White (Lafitte) – Cuban (1)
 - “Zamacueca”

4. Clendinning, Jane Piper, and Elizabeth Marvin. (2016). *The Musician's Guide to Theory and Analysis* (3rd ed.). W.W. Norton & Company. Total: 2 works; 2 composers
- John Philip Sousa – American, of Portuguese descent (1)
 - Tomás Luis de Victoria – Spanish (1)

Clendinning, Jane Piper, and Elizabeth Marvin. (2021). *The Musician's Guide to Theory and Analysis* (4th ed.). W.W. Norton & Company. Total: 10 works; 12 composers/artists, (out of 176 named composers/artists) = 6.8%

- Ramón Luis Ayala Rodríguez (Daddy Yankee), Luis Alfonso Rodríguez López-Cepero (Luis Fonsi), & Erika María Ender Simoes (Erika Ender) – Puerto Rican, Puerto Rican, Panamanian-American (1)⁴
 - “Despacito”
- Jaime Luis Gomez & Allan Pineda Lindo (of the Black-Eyed Peas) – Mexican-American, Filipino-American (1)
 - “I Gotta Feeling”
- Enrique Granados – Spanish (1)
 - “Andaluza,” from *Danzas Españolas*, Op. 5, No. 5
- Lin-Manuel Miranda – Puerto Rican-American (2)
 - “Alexander Hamilton” and “How Far I’ll Go” from *Hamilton*
- Fernando Obradors – Spanish (1)
 - “¿Corazón, por qué pasáis?”
- Lalo Schifrin – Argentine-American (1)
 - Theme from *Mission Impossible*
- Fernando Sor – Spanish (1)
 - Six Petites Pièces, Op. 5, No. 1
- John Philip Sousa (1)
 - *The Stars and Stripes Forever*
- Tomás Luis de Victoria – Spanish (1)
 - “O magnum mysterium”

⁴ Most of the popular artists here are indexed by given names rather than stage names, including the “Despacito” singer/songwriters and members of the Black-Eyed Peas. This is also the case for Lady Gaga and members of Deep Purple, among others. Incidentally, Bono and U2, is indexed by stage and band names.

5. Kostka, Stefan, Dorothy Payne, and Byron Almén. (2018). *Tonal Harmony with an Introduction to Post-Tonal Music* (8th ed.). McGraw Hill. Total: 3 works, 3 composers
- Luis Enrique Bacalov – Argentine (1)
 - Mario Davidovsky – Argentine-American (1)
 - John Philip Sousa – American, of Portuguese descent (1)

Kostka, Stefan, and Byron Almén. (2024). *Tonal Harmony with an Introduction to Post-Tonal Music* (9th ed.). McGraw Hill. Total: 3 works, 3 composers (out of 95 named composers) = 3.15%

- Luis Enrique Bacalov – Argentine (1)
 - *Il Postino*
- Mario Davidovsky – Argentine-American (1)
 - *Synchronisms no. 6*
- John Philip Sousa – American, of Portuguese descent (1)
 - *Semper Fidelis*

6. Laitz, Steven G. (2015). *The Complete Musician: An Integrated Approach to Theory, Analysis, and Listening* (4th ed.). Oxford University Press. Total: 1 work, 1 composer
- Tomás Luis Victoria – Spanish (1)

Laitz, Steven G. (2023). *The Complete Musician: An Integrated Approach to Theory, Analysis, and Listening* (5th ed.). Oxford University Press. Total: 52 works; 36 composers (out of 190 named composers) = 18.94%

- Anon. – “El Capotín” – Puerto Rican folk song (1)
- Pedro Ximénez Abril Tirado – Peruvian-Bolivian (2)
 - *Divertimiento Concertante*, op. 43
 - Symphony no. 15, I
- Julián Aguirre – Argentine (2)
 - *Estilo Argentino*, op. 44
 - *Idilio*
- Juan Alais – Argentine (2)
 - *Carlitos*, op. 44
- Juan Bautista Alberidi – Argentine (2)
 - *La candorosa*, *Minué*, and *Vals* from Six Piano Pieces
- Amancio Alcorta – Argentine (1)
 - *Nocturno* for Flute and Piano
- Ignacio Alvarez – Argentine (1)
 - “El canto de la tarde”
- Juan Enrique Amelong – Argentine (1)
 - *Vals* for Piano
- José André – Argentine (1)
 - Sonatina for Piano
- Antonio Maria Barbieri – Uruguayan (10)
 - *Ave Maria*
- Herman Bemberg – German-Argentine (1)
 - “Aime-moi”
- Alfonso Broqua – Uruguayan (1)
 - “Madre: ¡no llores más!” from *Tabare*, op. 3
- Luis A Calvo – Colombian (1)
 - *Intermezzo* no. 1
- Teresa Carreño – Venezuelan (1)
 - *Deux Élégies*, op. 18, no. 2 (“Partie!”)

- Jesús Castillo – Guatemalan (1)
 - *Fiesta de Pájaros*
- Isabella Colbran – Spanish (1)
 - “La speranza al cor mi dice”
- César Cortinas – Uruguayan (5)
 - “A une étoille” from *Mémoires*
 - *Ave Maria II* for Voice, Cello, and Organ
 - *Ballade*, op. 4
 - Cello Sonata, III
 - Sonata in B minor for piano and either violin or cello
- Charles de Janon – Colombian-American (2)
 - “Addie Waltz”
 - “Butterfly Waltz”
- Emilio Martín de las Cabañas (1)
 - *Minuet*
- Minor R. Estrada – Guatemalan (1)
 - *Pajarillo* for Bassoon and Piano
- Eduardo Fabini – Uruguayan (1)
 - *Estudio Arpegiado*
- Tomás Giribaldi – Uruguayan (1)
 - *La Parisina*
- Bruno Goyeneche – Spanish-Uruguayan (1)
 - *Marcha Funebre*
- José Manuel Jiménez Berroa – Cuban (1)
 - *Valse Caprice*, op. 5
- Tania León – Cuban (2)
 - *Ob Yemanjá*, Interlude
 - Prelude no. 1, “Sorpresa”
- María Malibrán – Spanish (1)
 - “El Silfo”
- Marianna Martínez – Viennese, of Spanish descent (2)
 - Piano Sonata in A major, Adagio
 - Piano Sonata in E major, Allegro
- Juan Carlos Hiza Martínez – Bolivian (1)
 - *Despedida*
- Lin-Manuel Miranda – American, of Puerto Rican descent (2)
 - “Dear Theodosia” & “Who Lives, Who Dies, Who Tells Your Story” from *Hamilton*
- Akiana Molina Cerna – Costa Rican (1)
 - *15 Estudios Básicos*, op. 31a, no. 11
- Alejandro Monestel – Costa Rican (1)
 - *Contemplation*
- José Maurício Nunes Garcia – Brazilian (2)
 - “Beijo a mo que me condena”
 - *Modinha*
- Judith Ribas – Brazilian (1)
 - *Marina*
- Enrique Saborido – Uruguayan (1)
 - *Felicia*
- José Silvestre White – Cuban-French (2)
 - Etude no. 5 for violin with accompaniment by another violin, op. 33
 - *Zamacueca*

- Pauline Viardot-García – French, of Spanish descent (2)
 - “Apri, apri” from *Six Airs Italiens*
 - “Povera me” from *5 Canti Popolari Toscani*
- Tomás Luis de Victoria – Spanish (1)
 - *Kyrie*

7. Roig-Francolí, Miguel. (2010). *Harmony in Context* (2nd ed.). McGraw Hill. Total: 4 works, 4 composers

- Manuel de Falla – Spanish (1)
- Enrique Granados – Spanish (1)
- Marianna Martínez – Austrian of Spanish descent (1)
- Pauline Viardot-García – French of Spanish descent (1)

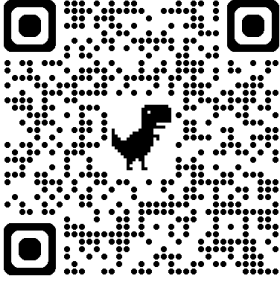
Roig-Francolí, Miguel. (2020). *Harmony in Context* (3rd ed.). McGraw Hill. Total: 4 works, 4 composers (out of 59 named composers) = 6.77 %

- Manuel de Falla – Spanish (1)
 - *The Three Cornered Hat*, “The Neighbor’s Dance”
- Enrique Granados – Spanish (1)
 - *Escenas Romanticas*, no. 5
- Marianna Martínez – Austrian of Spanish descent (1)
 - Sonata in AM
- Pauline Viardot-García – French of Spanish descent (1)
 - “Die Beschwörung”

"Una sañosa porfia" (1486) by Spaniard Juan del Encina (1468-1529) models elegant part writing and smooth voice leading throughout. Features to replicate in the excerpt below include:

1. smooth soprano part; each phrase contains a unique melodic apex
2. "boring" inner voices with only steps and thirds
3. typical bass part with a balance of steps and leaps; contour after a leap typically changes direction, though the excerpt includes a common exception of continuing by step in same direction before changing direction (m. 6)
4. voice leading exploits holding common tones while other voices move minimally (particularly obvious in m. 5 beat 4 through m. 6)
5. doubling of all root-position chords is common: two roots, one 3rd, and one 5th.
6. doubling of the only 1st-inversion chord highlights holding common tones (m. 7)

NB. When using this excerpt with beginning students, work with letter-name chord spellings rather than Roman numerals. The initial open fifth is a remnant of an older musical style. Nonetheless, this excerpt is more than 500 years old, yet models voice leading and part writing taught in 21st-century music theory textbooks.



Una sañosa porfia (1486)

SATB a cappella

Juan del Encina
(1468 - 1529)
Died in Toledo, Spain

1 2 3 4

TIPLE (Soprano)
U - na sa - ño - sa por - fi - - - a sin ven -

TENOR (Alto)
U - na sa - ño - sa por - fi - - - a sin ven -

CONTRA I (Tenor)
U - na sa - ño - sa por - fi - - - a sin ven -

CONTRA II (Bass)
U - na sa - ño - sa por - fi - - - a sin ven -

5 6 7 8 9

tu - ra va pu - jan - - - - - do.

tu - ra va pu - jan - - - - - do.

tu - ra va pu - jan - - - - - do.

tu - ra va pu - jan - - - - - do.

**Latin American/Hispanic Music:
Tracklist with Topics (in order of appearance in presentation)**

(Composer/Artist – *Title of work/Song* – Topic(s))

1. Leo Brouwer – *Esudios Sencillos: I. Movido* – post-tonal, non-diatonic pitch collections
2. Peso Pluma – *Ella baila sola* – motives/figures
3. Peso Pluma – *P.R.C.* – motives/figures
4. Ernesto Lecuona – *Suite Andalusia, No. 6: Malagueña* – Phrygian dominant
5. Luis Miguel – *México en la piel* – hemiola, simple meter, compound meter
6. Grupo Vida – *Sin buenos condiciones* – hemiola, simple meter, compound meter
7. Juan Luis Guerra – *Bachata rosa* – Pachelbel sequence
8. Camilo – *La boda* – Circle of fifths (-like) sequence, secondary harmonies
9. Grupo Firme – *Lo que soy* – Bonus track: rhythm, meter, vocal textures, instrumentation
10. Camilo – *Vida de rico* – Bonus track: rhythm, meter, vocal textures, instrumentation
11. Camilo, Grupo Firme – *Alaska* – Bonus track: rhythm, meter, vocal textures, instrumentation
12. David Lee Garza y los Musicales – *Me vuelvo a enamorar* – diatonic progression (iii), voice leading with adjacent chords
13. Mariachi México de Pepe Villa – *Jesusita en Chihuahua* – 7-part symmetrical rondo
14. Javier Solis – *En tu pelo* – Neapolitan sixth (theory/aural skills video)
15. Juan del Encina – *Una sañosa pofía* – efficient part writing from 1486

Additional songs not included in today's presentation:

1. Camilo, Evaluna Montaner – *PLIS* – chromatic modulation (I - III), text painting
2. Carlos Vives, Camilo – *Baloncito viejo* – secondary harmonies (V7/ii, V7/IV)
3. Selenia – *No me queda más* – diatonic progression (iii & vi)
4. Mariachi México de Pepe Villa – *Las perlitás* – 7-part rondo/compound ternary



Spotify playlist
(<https://tinyurl.com/4fppskwy>)

Genre	Melody/Harmony	Instrumentation	Form	Meter	Rhythm	Features	Popular artists/composers
Mariachi	Melodic sequences; Diatonic I-IV-V7-I; modulation	Violins, vihuela, guitarrón, guitarra de Golpe, trumpets (flute, harp, accordion)	Rondo; Verse-Chorus	Simple; Compound	Hemiola	Accessible instruments for performance	Vicente Fernandez Javier Solis Luis Miguel Christian Nodal
Latin Pop	Vocal texture (rough vs. smooth); Diatonic/chromatic harmonies; modulation	Various percussion, bass, guitar, keyboard (ukelele)	Verse-Chorus	Simple	Syncopation	Various countries represented	Camilo Becky G
Bachata	Repetitive progression; chromatic harmonies; harmonic sequences	Various percussion, bass, keyboard, high-pitched guitar (electric)	Verse-Chorus	Simple	Consistent motives	Active/audible bassline	Aventura
Conjunto	Vocal duets in parallel thirds	Bass, guitar, accordion (keyboard = progressive)	Verse-Chorus	Simple; some compound	Accomp. upbeats	Mexican and Tex-Mex versions	David Lee Garza Ram Herrera Emilio Grupo Frontera
Norteño/ La banda	Vocal texture (rough); instrumental counter melodies	Drum/cymbal, sousaphone, trumpets, bajo sexto (clarinet, accordion)	Verse-Chorus	(Triple) Simple; compound	Syncopation; hemiola	Waltz/Oompa; Instrumental intros	La Tropa F Peso Pluma
Cumbia	Diatonic/chromatic harmonies	Güira, bass, keyboard, guitar, COWBELL! (accordion)	Verse-Chorus	Simple	Strong downbeats	Various countries represented	Selena

Join our project!

We write to announce a new book project: a collection of high-quality analytical essays and lesson plans that explore repertoire, genres, and styles of composers from Iberia and Latin America. Accepted abstracts will be compiled into a proposal for an edited collection intended to be a pedagogical resource for instructors of music theory who seek to diversify the musical examples they bring into the classroom.

Since Latin Americans and Hispanics now make up the largest minority population in the U.S. and are projected soon to become the majority in this county, this essay collection will begin to remedy the lack of pedagogical theory resources available for teachers wishing to expose students to the art, folk, and popular musics of these rich cultural communities.

We invite you to propose an analytical essay or lesson plan. Please share your submission topic in an abstract of 400-500 words, with 1-2 sample musical examples, via the link below. While crafting your proposal, think creatively about corresponding assignments and ancillary materials that can be posted as downloadable PDFs on a companion website.

If you have any questions, or if you would like to discuss your proposal, please contact us. Also, if you know of other scholars who may be potential contributors to this project, please share this call for proposals with them.

We hope you will consider contributing a proposal by 30 May 2025.

Find the submission link at the QR code on the right. →

Thank you and we look forward to hearing from you!

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