

The History of Music Education in Latin America
A Bibliography

Compiled by
Scott Nelson

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Introduction

The history of music education in Latin America is unique in that Spanish colonization of the Latin American region so heavily altered the course of music for its inhabitants. What results is not only a blend of indigenous Latin American music with European music, but with African music as well. This was a result of the slave trade that was so prevalent in the Americas, Central and South America included, but especially in Caribbean countries. Starting in the 1960s, and more concerted in the 1980s (and through to today), prominent minds in the music community, especially in South America, have been trying to hold on to the indigenous music of those lands—not to abolish the current musical blend common and vital to Latin America, but for fear that the purity of the indigenous music will be lost to future generations.

There is a wealth of musical knowledge to be had in the musical traditions of past Latin American generations, and educators are taking great measures to ensure that they are preserved and understood, both within a historical context as well as in musical practice. In the forming of this bibliography, these efforts can be seen across many stages, both internationally and local to the Central and South American nations. Inter-American alliances have been formed in the name of music education; empirical studies have been conducted in music classrooms; philosophical debates occurred between authors of research; journals and magazines have been created and dedicated to the furthering of music education in a Latin American context. Three names you'll see frequently contributing to these efforts, and which are found throughout this bibliography are Ana Lucía Frega, Alicia Cristina de Couve, and Claudia dal Pino—three Argentine women who are the some of the foremost leaders in Latin American music education research, beginning in the 1980s and staying prominent in the field through to today.

Much of this research focuses on the need for a wider scope of types of music to be included into music curricula in music schools at all levels, but especially at the higher learning level. The two groups of music most commonly brought up as voids in Latin American music education are popular music, both current and past, as well as music indigenous to Latin American regions. Only in recent years has the inclusion of popular music been lent any sense of legitimacy by academic music educators, in contrast to the study of indigenous Latin American music, being a longtime source of ethnomusicological interest. These researchers generally point out that making the realm of music education exclusive to one or two types of music (classical, jazz etc.) unnecessarily narrows music students' awareness and understanding of music in the world. This pigeonholes them into static musicians, only able to replicate a limited number of styles of music that have been around for a long time, stifling progress in the grand scheme of music.

Bibliography

Acra-Brache, Susana. "Dominican Republic." In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 17-41. Lanham: Rowman & Littlefield, 2017.

An extensive history of music education in the Dominican Republic dating back to pre-Hispanic, indigenous occupants of the island of *La Hispaniola*. Further documented are the musical influences from Africa, and Spanish colonization. Also detailed are various elements of music education, broken into subsections and relating specifically to the Dominican Republic. Included in these are composition, choral training, pedagogy and performance. Also, histories of music education are given for levels of education from primary schooling, all the way through levels of higher education.

Aharonián, Coriún. "Músicas populares y educación en América Latina (Popular Musics and Education in Latin America)." In *Actas del III congreso latinoamericano IASPM-AL*, edited by Adrián de Garay Sánchez, Juan Pablo González Rodríguez, Ana María Ochoa Gautier, Carolina Santos, Martha Tupinambá de Ulhôa, Claudia Darrigrandi, Pablo Whipple, 1-23. Bogotá: Asociación Internacional para el Estudio de la Música Popular, 2000.

There are inherent differences in popular music and what Aharonián *calls música culta* which literally translates to "cultured" or "enlightened" music, which we might call "classical music" in English, despite its reputation as sort of a misnomer. Aharonián discusses these differences and posits the possible reasons why there are fewer popular music teachers, and why such music isn't commonly taught in schools of music. He suggests that part of the reason for this is the Latin American countries' competitive nature between themselves, and their desire to put out music of the "highest level". Further, he lays out the possible role professional musicians of popular music might play in music education.

Albano de Lima, Sonia Regina. "As rupturas ideológicas do processo cultural brasileiro e seus reflexos na educação musical (Ideological Splits in Brazil's Cultural Processes and Their Impact on Music Education)." *Revista da Associação Brasileira de Educação Musical* 7 (September 2002): 21-29.

For too long, the Brazilian culture has thought about music education similarly to their utilitarian and commercial ideologies that influence the political thinking of not only Brazil, but Latin American countries in general. Brazil lacks an epistemological and philosophical approach to education in general.

Albornoz Cuevas, César. "Posibilidades metodológicas del estudio de la música popular contemporánea en Chile desde el ámbito historiográfico (Methodological Possibilities for Studying Contemporary Popular Music in Chile from a Historiographical Point of View)." In *Actas del III congreso latinoamericano IASPM-AL*. Edited by Adrián de Garay Sánchez, Juan Pablo González Rodríguez, Ana María Ochoa Gautier, Carolina Santos, Martha Tupinambá de Ulhôa, Claudia Darrigrandi, Pablo Whipple, 1-11 Bogotá: Asociación Internacional para el Estudio de la Música Popular, 2000.

Points out that Latin America popular music of the past (specifically, music from a time when it was broadcast via radio, but is not available currently in a fixed medium) is, in current times, impossible to hear. He questions the possibility of accurately studying such popular music of the past without being able to hear it. He undertakes this challenge, and in doing so finds that despite the absence of a recording, there is still much to learn from historical research in respect to popular music of the past. However, he concludes that though extra-auditory methods of research can certainly help modern musicians in their interpretations of such works, there is still an inherent impossibility of truly developing a sense of *history* for this music without being able to at least hear it.

Alcázar Aranda, Antonio. "La pedagogía de la creación musical, otro enfoque de la educación musical: Una experiencia de la Escuela Universitaria de Magisterio de Cuenca (The Pedagogy of Musical Creativity, Another Focus of Music Education: An Experiment at the Escuela Universitaria de Magisterio de Cuenca)." *Eufonía: Didáctica de la música* 49 (abril-junio 2010): 81-92.

Proposes the inclusion of François Delalande's method of teaching music to children throughout Latin America. This has been in practice for several years at the Escuela Universitaria de Magisterio de Cuenca, in Ecuador. It has freed students from the limits of pedagogical methods of the past, allowing them to learn more quickly a wider variety of expressiveness and musical genres.

Alegria, Mónica. "Una proposición metodológica para la enseñanza musical escolar (Methodological proposal for teaching music in schools)." *Revista musical de Venezuela* 7 (January-May 1986): 133-41.

Proposes the use of suggestopedia, a teaching method developed by Bulgarian psychotherapist Gueorgi Lozanov, as a means for more effectively teaching music to children. The proposed method involves the elimination of noise, and unnecessary environmental sound from the learning space, playing musical games, and focuses mainly on lyrical rhythm and melody, beginning with percussion instruments before moving on to wind instruments in later years. There are absolutely no sources cited.

**Alvarado Rivera, Néstor Gilberto. "Propuesta metodológica para la enseñanza de la marimba (Methodological Proposal for Instruction in the Marimba)." *Eufonía: Didáctica de la música* 49 (abril-junio 2010): 48-58.

Alvarez, Sergio. "A Needs Assessment and Proposed Curriculum for Incorporating Traditional Choro Music Experiences into Brazilian University Music Curricula." *International Journal of Music Education* 34 (November 1999): 30-46.

Alvarez presents information on historical practices of university-level music education in Brazil from 1870 to the present. He surveyed graduate-level music students at six major Brazilian universities to assess the possibility of including the traditional Brazilian instrumental and improvisational style of choro in the music coursework. He found that graduate students were generally in favor of including choro into the curriculum in some way.

Anderson, Marilyn J. "Jamaica." In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 63-77. Lanham, Maryland: Rowman & Littlefield, 2017.

Some speculations of Amerindians in Jamaica musically predating some of the "defining musical events of the ancient world," up to and including events as early as the musical teachings of the "celebrated Egyptian Mystery System." This position is based on anthropological discoveries placing Amerindian arrivals to the island of Jamaica at about 5,000 BC. Descriptions of early Jamaican tribes, the Tainos and the Maroons, and their musical practices and instruments. Then jumps ahead to post-colonial Jamaica to look at religion's effect on music, including "deposits" of African religious traditions. Slave rebellions, missionaries, and education of slaves, including music instruction of slaves are outlined. The next eras of music are visited: post-emancipation, nationalism, post-colonial consciousness, and finally presentation of formal curriculum of Jamaican music education contemporary to 2017.

Barrios Bulling, Cecilia. "Fundamentos epistemológicos de la educación musical basada en competencias (Epistemological fundamentals of music education based in competitiveness)." *Neuma: Revista de Música y Docencia Musical*, 1 no.1 (2008): 102-16.

Unavailable for verification.

Barrios Manzano, María del Pilar. "Cultural Legacy and Shared Musical Heritage: Past, Present, and Future of a Musicological and Pedagogical Research for Teacher Training." *Music Education Research* 18 (December 2016): 376-86.

This study combined the efforts of researchers from Spain, Portugal and Latin American countries over a period of three decades to trace similarities among their musical and musical instrument histories. With the information gathered, Barrios Manzano hopes to provide music educators with a clear understanding of musical heritage to share with their students. Three blocks of music education are defined, with the idea that all three are integral to a well-rounded understanding of music heritage. The three blocks are local musical heritage, global musical heritage, and global musical heritage with origins in a local heritage.

Barros Cohen, Liliam Cristina, José Jorge de Carvalho, Antenor Ferreira Corrêa, and Sonia Chada. "The Meeting of Knowledges As a Contribution to Ethnomusicology and Music Education." *The World of Music (New Series)* 5, no. 1 (2016): 111-33.

Traditional Brazilian "knowledges" should be a more central part of music education and research in Brazilian universities, while simultaneously "decolonizing" the more common Eurocentric emphasis of study currently more prominent in Brazilian universities.

Béhague, Gerard. "Aporte de la etnomusicología en una formación realista del educador musical latinoamericano (The Role of Ethnomusicology in the Education of a Latin American Music Educator)." *Revista musical Chilena* 42 (January-June 1988): 43-48.

Béhague argues that oral music traditions are in danger of extinction and proposes the inclusion of folkloric and popular cultural music into music education for youth. He suggests that governments should work with ethnomusicologists to identify and select appropriate musics and musical practices common to smaller communities and villages in danger of losing these oral traditions, in the effort to include them into a curriculum Latin American music educators should follow. He doesn't reference many outside sources, apart from one historical reference to a 1971 book---*Knowledge and Control: New Directions for the Sociology of Education* (by Michael F.D. Young and published in London by Collier-MacMillan).

Bellard Freire, Vanda Lima. "Currículos, apreciação musical e culturas brasileiras (Curriculum, Music Appreciation, and Brazilian Culture)." *Revista da Associação Brasileira de Educação Musical* 6 (setembro 2001): 69-72.

Uses Brazilian musical repertoire to demonstrate how music appreciation, as an activity, can increase musical knowledge. This result is favorable to the typical result of music listening: "I like it" or "I don't like it". The researchers use a critical-social philosophy of pedagogy which emphasizes contest or conflict as essential to the space in a musical curriculum.

Belmonte Trujillo, José Carlos. "Evolución organológica y de repertorio en la estudiantina o tuna en España desde el fin de la Guerra Civil española: La influencia de "ida y vuelta" entre España y Latinoamérica (The Organological and Repertoire Evolution in the *Estudiantina* or *Tuna* in Spain Since the End of the Spanish Civil War: The Influence of the "back and forth" between Spain and Latin America)." PhD. diss., Universidad de Extremadura, Cáceres, 2016.

It has been unclear for a long time exactly what a Spanish "Tuna" is and what place it has in higher music learning. This thesis aims to more clearly define exactly that. Much is discussed about the influence that the Spanish "tuna" has had on Latin American music, and the influence Latin American music has had on the "tuna". Pedagogical methods from Latin America for certain Latin American instruments which have come into use in Spain have also been adopted. Draws conclusions about the origin of the "tuna" and adopting of Latin American instruments and pedagogical methodologies.

Ben, Luciana del and Liane Hentschke. "Educação musical escolar: uma investigação a partir das concepções e ações de três professoras de música (Music Education: An Investigation from the Conceptions and Practices of Three Music Teachers)." *Revista da Associação Brasileira de Educação Musical* 7 (September 2002): 49-57.

Using Alfred Schütz' social phenomenology, the researchers carried out a qualitative analysis of the conceptions and practices of three music teachers at private schools in Porto Alegre. After observing the teachers, the researchers noticed inconsistencies between the teacher's pedagogical ideologies and their execution in teaching in the classroom---inconsistencies about which the teachers were apparently unaware. The results of the study are meant to highlight such inconsistencies in the music classroom and help teachers help make their instruction fall more in line with their conceptions of music education.

Benavene Motolinia, Toribio de. Two chapters in *Historia de los indios de la Nueva España (History of the Indigenous People of the New Spain)*, 82-83, 206-7. Barcelona, Linkgua Ediciones: 2009.

This book contains the published writings of a Spanish friar, Toribio de Benavene Motolinia, who moved to Mexico in the Fifteenth Century and who, according to this publication, devoted his life to the service of the indigenous people in Mexico. His writings offer information of historical interest about the musical education of cantors and organ players in the missions of Mexico in that time. He describes their routines and instruments they played.

Borda, R. “Experiencia de la inserción de los estudios musicales de los Modelos Universitarios en los países latinoamericanos invitados (The Experience of the Insertion of Music Studies of the Modelos Universitarios (Model Universities) into the Invited Latin American Countries).” In *II encuentro regional de expertos en educación musical de América Latina informe final*, [pages unverified]. Caracas: Conac Unesco, 1997.

This paper from a conference report was cited in “Panorama historico ...” by Couve and Pino. Unavailable for verification.

Cajas, Edgar. “Guatemala.” In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 119-27. Lanham: Rowman & Littlefield, 2017.

Previous studies had indicated that there was no information about music education in the Mayan society. But this only makes sense, due to the deeply religious nature of music to the Mayans, not to mention the fact that most knowledge, including music, was passed on through oral tradition. Those who trained others were musician-priests and were held in high esteem by society. Jumping ahead to times modern to 2017, Guatemala is one of the only Latin American countries to still offer training specifically for music teachers at the high school level. However, this hasn’t curbed the problem of having a disproportionately low number of music teachers who work at that very level. Much of this problem can be attributed to the government’s minimal support by way of funding.

Camacho, Florentino, and Lourdes R. Diaz, and Andrea Lissett Pérez. “El papel de la música popular en la Facultad de Educación y Artes del Conservatorio del Tolima (The Role of Popular Music in the Art and Education Faculty of the Conservatory of Tolima).” In *Actas del III congreso latinoamericano IASPM-AL*. Edited by Adrián de Garay Sánchez, Juan Pablo González Rodríguez, Ana María Ochoa Gautier, Carolina Santos, Martha Tupinambá de Ulhôa, Claudia Darrigrandi, Pablo Whipple, 1-14. Bogotá: Asociación Internacional para el Estudio de la Música Popular, 2000.

Advocates the inclusion of popular music in the curriculums of the Conservatory of Tolima, in Colombia. Criticizes the traditional method of teaching at most conservatories, describing them as rigid, exclusive, and too narrowly focused on one type of music, namely “classical”.

Candisano Mera, José Agustín, and Lautaro Soria. “Entrevista con Violeta Hemsy de Gainza (Interview with Violeta Hemsy de Gainza).” *Revista foro de educación musical, artes y pedagogía*, 3 (March 2018): 75-87.

This interview with prominent Argentine music educator, Violeta Hemsy de Gainza, discusses the differences between education levels in Latin America, processes of musicalization, and her favor of open pedagogies.

Caracas Garcia, Thomas George. "Music and the Brazilian Estado Novo: Getúlio Vargas, Heitor Villa-Lobos and a National Music Education System." In *Music and Dictatorship in Europe and Latin America*, edited by Roberto Illiano, Massimiliano Sala, 613-40. Turnhout: Brepols, 2009

The Brazilian Estado Novo's exercise of 'corporatism' over the people of Brazil from 1937-45, by the fascist dictator, Getúlio Vargas, resulted in educational reform across the board. Vargas modelled the music education system after the music education model of prominent Brazilian Nationalist composer, Heitor Villa-Lobos. Villa-Lobos' model emphasized civic pride, discipline, and improving artistic quality, or, metaphorically, 'musical fitness' as its principal characteristics. The partnership between these two, was mutually beneficial, lending renown to Villa-Lobos, and legitimacy to the regimes of Vargas, which extra-musically "banned dissent, censorship and reduced personal liberties ... mimicking ... traits of ... European fascist models."

Cárdenas Soler, Ruth Nayibe, Oswaldo Lorenzo Quiles, and David J. Hargreaves. "The Training of Music Teachers in Colombia: A Descriptive Analysis." *International Journal of Music Education* 33 (February 2015): 3-17.

A study that looked at thirteen different music programs from schools in Colombia, from sixth grade to eleventh grade. Information from the thirteen schools was catalogued in two ways: 1) statistical data (program name, contact dates, academic unit, student numbers, graduate numbers and program start date) and 2) program descriptors (program history, distribution of subjects and credits, mission, vision, aims, access qualifications, graduate profile, student assessment, the requirements for graduation, and curriculum assessment procedures). Ultimately, the thirteen programs were organized into two types: music education programs with a pedagogic orientation, and professional musician programs with more of an emphasis on musicianship. It was found that there were few to no differences between these two types, the only difference being that some units in the music education programs were not found in the professional musician programs.

Cardiel, José, and Héctor Sáinz Ollero. *Las misiones del Paraguay (The Missions of Paraguay)*. Madrid, Historia 16: 1989.

Describes in detail every aspect of the Paraguayan missions in the eighteenth century. In some detail, the daily routine of missionaries and others who lived at the missions is outlined. These routines included to some extent religious musical training and rituals.

Casa Cerón, C., and Beatriz Goubert Burgos. "Crisis de la Educación Musical en Colombia (Crisis of Music Education in Colombia)." In *II encuentro regional de expertos en educación musical de América Latina informe final*, [pages unverified]. Caracas: Conac Unesco, 1997.

This paper from a conference report was cited in “Panorama histórico ...” by Couve and Pino. Unavailable for verification.

Castillo, Néstor, and Jaime Ingram Jaén. “Panama.” In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 147-59. Lanham: Rowman & Littlefield, 2017.

Overviews the history of music in Panama from pre colonization, Spanish colonialism, the Catholic Church through to modern times. An inventory of documentation of musical instruments from the seventeenth century is referenced. Details institutionalized music education from 1867 to today.

Castro, Dionisio. “Una investigación sobre competencias docentes en educación musical (Research on Teaching Competencies in Music Education).” *Boletín de investigación educativo-musical* 15, no. 41 (2008): 28-29.

Unavailable for verification.

Cortés, Lis. “Necesidad de la integración de la educación psicomotriz en la educación musical (The Need for the Integration of Psychomotor Education in Music Education).” *Revista musical de Venezuela* 7 (January-May 1986): 125-32.

Children are constantly discovering movement and exploring its possibilities---music triggers this same reaction in children. This relationship between movement and music must be utilized in the teaching of music to children. Doing so will help eliminate common harmonic, melodic and rhythmic deficiencies we see in children learning music. Appropriate psychomotor activities are outlined, with suggested ages for each.

Couve, Alicia Cristina de, and Claudia dal Pino. “Panorama histórico de la educación musical en Latinoamérica: Las instituciones de formación musical (Historical Panorama of Music Education in Latin America: Music Training Institutions).” *International Journal of Music Education* 34 (November 1999): 30-46.

Under the direction of Dr. Ana Lucia Frega, the authors of this paper, present a summary of the data Frega had been compiling since 1996. Due to a general lack of availability of pertinent data, researchers had to take information from wherever they could find it---personal logs, instructional materials, pedagogical/method books for learning musicians---and then sorted it into two main types of music learning: Institutionalized music education and non-institutionalized music education. Generally, this goes back to about the 15th century and makes its way to the present times.

_____. “Argentina.” In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 163-74. Lanham: Rowman & Littlefield, 2017.

Provides a general perspective of the development of music education in Argentina from pre-Hispania to the present. Outlines a period of the consolidation of music education from 1900-1990, followed by the current reform happening in music education from 1990 to the present.

Couve, Alicia Cristina de, Ana Lucía Frega, and Claudia dal Pino. "An Approach to the History of Music Education in Latin America." *Bulletin of Historical Research in Music Education* 19 (September 1997): 10-39.

Not quite a comprehensive study of the history of music learning in Latin America, this article takes data from whatever sources were available. The article starts with a synopsis of pre-Columbian Aztecs, Mayans, and Incans the information here being focused mainly on the Aztecs. Then a brief write-up of music being taught by European missionaries during colonial times is provided; also included is the influence Spanish colonialism had on education in Latin America. Following this, there is a short explanation of Argentinian music education history from the sixteenth through the nineteenth centuries, and its importance as one of the countries with a more developed method of musical teaching. After these three preludes, we see the research done by the authors, which involved sorting through data gathered since the sixteenth century through the twentieth century, and classifying the data into subcategories under the headings: institutional and non-institutional music education in Latin America during those times.

_____. "An approach to the History of Music Education in Latin America. Part II: Music Education Sixteenth–Eighteenth Centuries." *Journal of Historical Research in Music Education* 25 (April 2004): 79-95.

As a follow up to their 1997 article of the same name, seven years later, Couve, Frega, and Pino for Part II focus more specifically on the sixteenth through the eighteenth centuries, and further limit their research geographically to Argentina, though comparisons are still drawn to neighboring South American countries. Their model of contrasting institutionalized music education to non-institutionalized music education is still used. Most prevalent in their research on institutionalized music education is the role the Catholic Church played in musical literacy, and the manner in which this was done is described in detail. On the non-institutionalized side, most prevalent was the practice of private lessons for children raised in the aristocracy, often carried out by teachers who worked simultaneously within institutions as well as outside of them.

_____. "Hacia una historia de la educación musical en América Latina: una investigación preliminar (Looking for a History of Music Education in Latin America: A Preliminary Investigation)." *Boletín de investigación educativo musical* 3, no. 10 (1997): 41-45.

Unavailable for verification.

_____. "Investigaciones en el campo de la educación musical (Investigations in the field of Music Education)." *Novedades educativas* Año 10, No. 93 (1998): 32.

Unavailable for verification.

Couve, Alicia Cristina de, Diana Fernández Calvo, Ana Lucía Frega, Claudia dal Pino, and Jusamara Souza. "Arts Education Policy in Latin America." *Arts Education Policy Review* Volume 99, No. 4. (1998): 18-28.

Details the history of arts education policy in Latin America dating back to pre-Columbian America. Instruments and musical forms of the Mayan, Aztec and Inca tribes are indicated. Indigenous peoples were taught music by missionaries from the church in times of colonization, and clergy even organized high schools. In many cases, this church organized education did no harm to the art already being practiced by indigenous folk, and such art was even encouraged by church educators. The nineteenth century saw the first governmental institutions---many nations gaining independence for the first time since the Spanish colonization of the regions. The article goes on to more specifically outline, generally, the policies of specific regions throughout Latin America which were brought about during the twentieth century.

Cuba, Gabriela, and Mary Halverson Waldo. "Education: Teen Recorder Fever in Perú." *The American Recorder* 49 (May 2008): 30-31.

Article written by a teen Peruvian girl from the Andes, Gabriela Cuba, which details her experience as a student trying to learn music at a school where teachers were not supportive of their extracurricular enthusiasm for the recorder. The teachers were fearful that their core coursework would suffer. Along with a group of nine other girls, they attended school classes for the recorder, but met further outside classes due to their passion for it. Ultimately, they have the opportunity to attend the XXIII International Latin American Music Festival, where they meet other students at teachers who are fascinated by their story.

Cox Hoyos, Carlos. "La música autóctona de los Andes y su practica educativa y musical como espacio creativo para la escuela (The Indigenous Music of the Andes and its Educational and Musical Practice as a Creative Space in Schools)." In *Actas del III congreso latinoamericano IASPM-AL*. Edited by Adrián de Garay Sánchez, Juan Pablo González Rodríguez, Ana María Ochoa Gautier, Carolina Santos, Martha Tupinambá de Ulhôa, Claudia Darrigrandi, and Pablo Whipple, 1-9 [original pagination unverified]. Bogotá: Asociación Internacional para el Estudio de la Música Popular, 2000.

Quechua and Amara societies have "persisted" by way of three main villages: Llaqtamayu, Uyu Uyu, and Isqanimanta Warikuna. Through these, the music and culture of the ancient Andes lives on. Cox Hoyos presents the question: "How is the music of these indigenous peoples taught and learned by the current residents of these societies?" He presents his findings after observing these groups of people. He then proposes a methodology for learning instruments of the Andes, which can then be brought to schools outside these communities.

Döring, Katarina. "El aprendizaje musical en el samba de roda da Bahía: Una conexión entre la educación musical y la etnomusicología (Learning the Bahía Samba de Roda: A Connection Between Music Education and Ethnomusicology)." *Neuma: Revista de música y docencia musical* 7, no. 1 (2014): 64-73.

As Latin American countries are shaking off the shackles of European musical tradition (a result of Spanish imperialism) music educators in those countries are becoming more eager to cross the lines into ethnomusicology so as to provide music students with a wider exposure to types of music, particularly music native to the very lands they are from. The line between Latin American music education and ethnomusicology is becoming increasingly blurry. This

article interviews several elderly samba masters in the hopes that their knowledge of Afro-Brazilian music, with roots in African and Amerindian traditions of times past, might provide a wealth of knowledge to be gained not only about music, but of cultural context and identity.

Escribal, Federico Luis. "Orquestas infanto-juveniles suramericanas en perspectiva de Derechos Culturales (South American Children's and Youth Orchestras Through the Lens of Cultural Rights)." *Revista foro de educación musical, artes y pedagogía* 2 (March 2017): 107-27.

Analysis of cultural policies for children-youth orchestras in Latin America. Considers artistic education to be a cultural right. Thus, Escribal aims for reform which allows for cultural diversity in the current, post-colonial context. Weaknesses in the pre-existing policies are outlined. The study documents experiences of youth orchestras which were founded in the 1970s, in various countries of the Latin American region. Questions of the orchestras' role in the public sphere are considered.

Fermín, Antonio. "Mexico." In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 129-38. Lanham: Rowman & Littlefield, 2017.

Ranging from pre-Spanish conquest to modern times, the blend of indigenous, African, and European religious influences, as well as a great deal of originality, result in the modern music of Mexico. During the Mexican revolution, the first Mexican conservatory of music was established in 1824 by José Mariano Elízaga. A century later, Manuel Ponce emerged as the leading Mexican composer in the world and initiated a period of Mexican 'musical nationalism'. This helped define much of the sound that is familiar to Mexican music today and was a defining feature of music education throughout the twentieth century. Similar to many Central and South American countries, Mexican music educators current to 2017 are seeking to incorporate more traditional Mexican instruments and musical styles into their academic curriculum, being added to the overwhelmingly European style of music that has been most prevalent in the classroom.

Ferreira de Figueiredo, Sérgio Luiz. "Brazil." In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 175-84. Lanham: Rowman & Littlefield, 2017.

After a brief summary of the history of music education in Brazil from the European discovery of Brazil in the 1500s to today. Outlines school organization, the roles of conservatories and private teaching in Brazilian music education, teacher preparation, as well as current music curricula.

Fornaro Bordolli, Marita. "Uruguay." In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 235-47. Lanham: Rowman & Littlefield, 2017.

Starting with a detailed description of the "aboriginal" cultures of the pre-Hispanic period, this history of music education in Uruguay goes all the way through the twentieth century,

and ends with an assessment on the current state of public music schools from the primary to the university levels.

Frega, Ana Lucía. "Argentina." In *Music Education in International Perspective: National Systems--England, Namibia, Argentina, Russia, Hungary, Portugal, Singapore, Sweden, the United States of America*. Edited by Laurence Lephherd, 37-50. Toowoomba, Queensland: University of Southern Queensland Press, 1995.

A context for music education in Argentina is given, beginning with the revolution for independence in the early nineteenth century, when there was already evidence of music academies set up by native Argentines. Gives the history of laws set up for institutionalized music learning in state schools through modern times. Then details comprehensively the current state of music education, including aims set forth by the government in 1960, financial support from the government, the structure and organization of curricula through pre-school, primary, secondary as well as teacher training at primary and secondary levels.

_____. "Music Teaching and Learning in Latin America: Description of an Ongoing Research Project." *Research Studies in Music Education* 9 (December 1997): 58-67.

Frega describes the methods she used with her team, which included Alicia de Couve and Claudia Dal Pino, to gather and evaluate information about methods of both institutionalized and non-institutionalized music education in Latin America. Their sources were texts used in primary and secondary schools, newspaper articles, scores, archival documents, music theory and teaching methodologies from texts used in Argentina, personal descriptions from the diaries of traveling performers. All of these they organized into three main historical periods: 15th-18th century, 19th century, and 20th century. Data gathered was processed through seven categories, after first being categorized as either institutional or non-institutional: institutional data (institution, year, place), aims, educators (name, position, musical knowledge), methodology (teaching-learning system, notation), activities (vocal production, instrumental production, composition, instrumental construction), repertoire (types of works, gender, difficulty level), social evaluation (official position, non-official position).

_____. "Research in Music Education in Argentina: An Approach to the Latin American Situation." In *Research in Music Education: A Festschrift for Arnold Bentle*, edited by Anthony Kemp, 105-11. Nedlands: International Society for Music Education (ISME), 1988.

To the point of 1988, and to the knowledge of the author, no comprehensive music instruction survey had ever been carried out in the education system of any Latin American country. Because of Frega's plentiful experience taking part in music education in six different countries, apart from the years spent doing so in her own country of Argentina, she was able to identify trends that were common to these diverse regions of South America. Before detailing these trends, she briefly describes how music education research is a fairly recent (to 1988) development in music learning institutions in Argentina, and once started opened the floodgates for research such as her own to have a platform. The main trend she saw as requiring course correction was that Argentinian teachers would tend to only learn one or two pedagogical methods for teaching music, and choose one and stick to it. She points out that

it's necessary for teachers to be familiar with many methods, thus enabling them to adapt to school, students, and situations as they come throughout their career. She outlines ways to achieve this systematically in Argentina.

_____. *Mujeres de la música [Women of Music]*. Mujeres Argentinas: Una colección de biografías dirigida por Felix Luna (Argentinian Women: A Collection of Biographies Edited by Felix Luna), edited by Felix Luna. Buenos Aires, Planeta: 1994.

Split into two parts, women of music in the seventeenth, eighteenth, and nineteenth centuries, and then the many hats that women of music can wear, this book illuminates the lives of Argentinian women who led incredible musical lives. It details their music training, how it wasn't common in the earlier centuries, and later how women became music educators.

_____. "The Universals of Music: An Approach from Latin America." In *ISME Yearbook*. Volume 15 of *A World View of Music Education*, edited by Jack P.B. Dobbs, 90-95. Germany: International Society for Music Education, 1988.

Using musical excerpts from diverse Latin American countries, Frega illustrates the idea that there are musical "universals" or "common elements" even in music that sounds nothing alike. She uses a poetic rationale from Argentine poet Jorge Luis Borges to back up her stance that music is "form" and that "form" is the very meaning a listener seeks when listening. Culturally, one people can understand another through these "common elements" and experience the music as "aesthetic fact" as Borges calls them. She calls on music educators to adopt this Argentinian, or Latin American, philosophical mandate to learn the musical wealth of the world available through music.

Frega, Ana Lucía, and Nora Mariani de Uria. "Audiation in the First Year of a Junior High School in Buenos Aires." *Bulletin of the Council for Research in Music Education* 119 (Winter 1993/1994): 161-64.

Studied 31 female students at one junior high school in Buenos Aires, to evaluate their aural perception skills, and experimented with a new way to help the students improve their skills using aural skills activities. The students were re-tested after "treatment" and showed significant improvement. The test concluded that further testing with larger sample sizes is warranted.

Freitas, Solange Costa de. "Panorama da produção científica sobre criatividade na educação musical no Brasil (Overview of the Scientific Literature on Creativity in Music Education in Brazil)." *Cadernos do colóquio* 10, no. 2 (2009): 11-24.

Dissertations and theses on scientific studies relating to music education and communications were selected and analyzed with the aim of finding out how creativity plays out in group and classroom settings. The training of teachers and the creativity of their students in formal and informal education settings were investigated.

Garmendia, Emma. "Los estudios musicales latinoamericanos vinculados con los contextos históricos de los respectivos países como contribución a la actualización y renovación de la educación musical (Latin-American Musical Studies Related to the Historical Contexts

of Different Countries as a Contribution to the Modernization and Renovation of Music Education).” *Revista musical Chilena* 41 (July-December 1987): 77-82.

Garmendia calls for more investigation into music and histories native to Latin American countries, setting forth unique elements of various countries, as well as the great number of similarities, and impressing upon the minds of conference attendees the importance of giving future music educators a larger base of music familiarity with which to work.

Gómez García, Zoila Elizabet. “Análisis crítico de la musicología latinoamericana en la primera mitad del siglo XX (A Critical Analysis of Latin American Musicology During the First Half of the Twentieth Century).” BA diss., Instituto Superior de Arte, La Habana, 1981.

Unavailable for verification.

Griffin, Robert J. “The Folk Music of Costa Rica: A Teaching Perspective.” *Hispania* 71 (May 1988): 438-41.

The article mainly addresses how and why the folk music of Costa Rica can and should be used in the teaching of Spanish in an American classroom setting. But there is valuable information about Costa Rica’s rich history of music---being a blend of the music of its indigenous peoples and Africa and Europe. Approaches to teaching the folk music of Costa Rica are outlined.

Guandique Araniva, Critian Daniel. “El Salvador.” In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 111-18. Lanham: Rowman & Littlefield, 2017.

Provides a look at Music Education in El Salvador through, Pre-Hispanic, Colonial, and nineteenth and twentieth century periods. Of note are the effects that gaining independence, and the ensuing militaristic dictatorships and civil war had on music in El Salvador and their education programs.

Hamlett, Robert Curtis. “An Investigation of Selected Colonial Latin American Vocal/Choral Works, Including Practical Performance Editions.” PhD. diss., University of Southern Mississippi, 1986.

An examination of performance editions of Latin American voice works. There is much to be gained, from a pedagogical perspective, from the examination of these old works.

Hemsey de Gainza, Violeta. “La educación musical en el siglo XX (Music Education in the Twentieth Century).” *Revista musical Chilena* 58 (January-June 2004): 74-81.

Hemsey de Gainza breaks the twentieth century into six periods of music education, discusses their common practices in Latin America, their differences, and in the end prescribes steps the Foro Latinoamericano de Educación Musical (FLDEM) should take to catch up with level of music education of the United States.

Hernandez, Pablo. *Organización social de las doctrinas Guaraníes de la Compañía de Jesús* (Social Organization of the Doctrinal Guarantees of the Company of Jesus). Barcelona, Gustavo Gili: 1913.

Unavailable for verification.

Huot, Guy. "Latin America and the International Music Council: Chronicle of a Partnership." *Resonance* 34 (December 2003): 18-20.

A brief history of the relationship between the International Music Council (IMC) and Latin America. Created in 1949, the IMC's inclusion of Latin American countries led to the development of country-specific national music committees in several Central and South American countries within 5 years. Other countries would follow suit later, eventually numbering 15 by the mid-1990s. Several times, Latin American countries have hosted IMC conferences.

Ibánéz Gericke, Tania. "La evaluación de aprendizajes durante la formación de intérpretes musicales: Aportes de un estudio de caso (An Evaluation of Learning Processes Throughout Performers' Music Education: Results of a Case Study)." *Neuma: Revista de música y docencia musical* 8, no.2 (2015): 214-40.

Unavailable for verification.

Ibarretxe, Gotzon, Nahia Intxausti Intxausti, and José Cruz Arrillaga. "La integración de la música en un contexto de educación cooperativa con jóvenes nicaragüenses (Integration of Music into an Educational Program for Youths in Nicaragua)." *Eufonía: Didáctica de la música* 49 (April-June 2010): 70-79.

Unavailable for verification.

Jiménez, Lucina. "¡Ah, que la canción: Música mexicana en la escuela! (Bringing Back the Song: Mexican Music in the School!)." *Eufonía: Didáctica de la música* 49 (April-June 2010): 16-29.

Unavailable for verification.

Kater, Carlos. "Música, educação musical, América Latina e contemporaneidade: (Um) a questão... (Music, music education, Latin America, and contemporaneity: A (the) question...)." *Anais do VI encontro anual da ANPPOM*. Edited by Edir E. Gandra, pages unverified. Rio de Janeiro: Brazil, 1993.

Unavailable for verification.

Kruger, Linda L. "An Analysis and Adaptation of Brazilian Folk Music into a String Method Comparable to American Models for Use in the Brazilian Music Education System." PhD. diss., University of Missouri, Columbia, 1990.

Proposes the creation of a string method which would incorporate indigenous Brazilian folk music into a curriculum for music education in Brazilian schools. American string methods are used as models because of the remarkably high volume of students in the United States who gain music literacy skills while attending public institutions. The Musical Academy, Howell's New Class-Book, A Tune Day, Gamble Class Method for Strings, Rubank Group Method for Orchestra and Band Instruments, The Aeolian String Class Method, The World of Music Orchestra Course, Strings from the Start, The Merle Isaac String Class Method, and The Waller String Class Method were all examined and assessed in their use as models for this new Brazilian system. Then after the explanation of the research, the actual method of this new Brazilian curriculum is provided in full.

Labonville, Marie Elizabeth. "The Educator, Part 1 (1923-1928), The Educator, Part 2 (1930-1941), The Educator, Part 3 (1942-1962)." In *Juan Bautista Plaza and Musical Nationalism in Venezuela*, 74-76, 173-79, 224-38. Bloomington, Indianapolis: Indiana University Press, 2007.

Biography on Venezuelan composer and educator, Juan Bautista Plaza and his impact on Venezuelan nationalism through his music and education policies. Bautista Plaza set up the first music history course at the School of Music and Declamation in Venezuela. He went on to set up radio broadcasts of music, and music appreciation courses as well. In the last two decades before his retirement, he became an ambassador of Venezuelan music during trips abroad to study foreign music education methods.

Liverpool, Hollis. "Trinidad and Tobago." In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 79-93. Lanham: Rowman & Littlefield, 2017.

Indigenous, European, and African influences are found in the music of Trinidad and Tobago. Development of the Calypso, and the "creolization" of Jamaica. Lays out both formal and informal training in music education through the nineteenth and twentieth centuries.

López León, Ricardo N., and Oswaldo Lorenzo Quiles. "Cuba." In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 3-15. Lanham: Rowman & Littlefield, 2017.

Documents the history of music education in Cuba beginning with indigenous, pre-Hispanic occupants, eventually the Catholic Church, as well as African slaves. Later, details music education practices covering the period from the early nineteenth century all the way through the early twenty-first century.

López Reguera, Lilian. "Orquestas infantiles y juveniles de Chile: Un proyecto musical de impacto nacional (Children's and Youth Orchestras in Chile: A Musical Project with National Impact)." *Eufonía: Didáctica de la música* 49 (April-June 2010): 59-69.

Unavailable for verification.

Lucas, Glaura, Rubens de Oliveira Aredes, Luciana Prass, Fábio Henrique Ribeiro, and Luís Ricardo Silva Queiroz. “Afro-Brazilian Musical Cultures: Perspectives for Educational Conceptions and Practices in Music.” *The World of Music* 5, no. 1 (2016): 135-58.

Contemporary to 2015, Brazil had passed two laws: one that adds “Afro-Brazilian history and cultures” to required curricula in primary and secondary education, and another that adds music to required curricula in primary and secondary education. This article combines the implications of these two laws and examines the possibilities of what a music curriculum would look like after integrating Afro-Brazilian history and culture.

Méndez, C., and A. Ramírez. “La Música en Costa Rica, necesidades socio-musicales (Music in Costa Rica, Socio-Musical Needs).” *Boletín interamericano de educación musical*, nos. 19-20.

Unavailable for verification.

Merino Montero, Luis. “Recomendaciones de la VII Conferencia Interamericana de Educación Musical, Viña del Mar, Chile, 21 al 25 de octubre de 1985 (Recommendations of The VII Inter-American Conference of Music Education, Viña del Mar, Chile, October 21-25, 1985).” *Revista musical Chilena* 41(julio-diciembre 1987): 63-66.

A response to the goals set forth for, and a summary of the consensus reached at the Sixth Conference of Interamerican Music Education, written by Conference organizer Luis Merino Montero. These recommendations include steps the Inter-American Institute of Music Education (INTEM) should take organizationally, as well as defining changes that would like to be seen in pedagogical training for music educators in Latin America, specifically in the technology age, and their importance for American unity.

_____. “La VII Conferencia Interamericana de Educación Musical (The VII Inter-American Conference on Music Education).” *Revista musical Chilena* 41 (July-December 1987): 30-62.

An outline of the goals and outcomes of the proceedings of the sixth conference of inter-American music education, written by conference organizer Luis Merino Montero. It establishes statistics from several Latin American countries about participation in educational counsels and sets forth goals for achieving greater success in the musical education in their countries.

Meza de Rocha, Lylliam. “Nicaragua.” In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 139-45. Lanham: Rowman & Littlefield, 2017.

Briefly outlines the history of music in Nicaragua from way back to the Nahuatl people, through to modern times. Quickly gets to describing national ensembles, preschool, elementary school, high school music education, as well as the training of music teachers, and how institutionalized music education is new to Nicaragua, relative to other Latin American countries. Goes on to talk about current music education at the university level, as well as the

results of national discussions that have taken place in regard to the direction music education should lead.

Ochoa Gautier, Ana María. “El sentido de los estudios de músicas populares en Colombia (The Purpose of Popular Music Studies in Colombia).” In *Actas del III congreso latinoamericano IASPM-AL*. Edited by Adrián de Garay Sánchez, Juan Pablo González Rodríguez, Ana María Ochoa Gautier, Carolina Santos, Martha Tupinambá de Ulhôa, Claudia Darrigrandi, Pablo Whipple, 1-15. Bogotá: Colombia, 2000.

Popular music has been excluded unjustly from music institutions of higher learning. Most modern thought in regard to popular music (or traditional music) is provided by folklorists, not music academics. Much of this can be traced to Eurocentrism resultant of Spanish colonization. Music scholars should reassess how well the learning they provide students gives them a comprehensive understanding of the music of the world.

O’Gorman, Pamela. “Imperativos culturales para la educación musical para América en el siglo veintiuno: Una visión caribeña. (Cultural Imperatives for the Musical Education of the Americas in the Twenty First Century: A Caribbean Vision).” *Revista musical Chilena* 41 (July-December 1987): 69-76.

O’Gorman advocates the continuation of the study of European music, as she recognizes has been the norm for a long while, but proclaims the importance of providing music students with a more well-rounded knowledge of types of music, primarily suggesting the study of music native to Latin American countries.

Oliveira, Alda, and Dina Poch de Grätzer. “Music Education and Research in Latin America” *Resonance* 34 (December 2003): 16-17.

Both formal and informal music education has played an important part in the history of the large and varied area of Latin America. This is due in large part to the many influences of other parts of the world, resulting in a blending of indigenous, European and African music traditions. Despite the great richness found throughout the Latin American musical landscape, music education specifically has dealt with consistent socio-economic difficulties. Lack of music education resources in schools results in much learning taking place in community groups. However, recently, with the forming of the International Society for Music Education, have resulted in formal music training that isn’t so dependent on influences foreign to Latin America, as was nearly ubiquitous for the last few centuries since Spanish colonization.

Oliveira Kleber, Magali. “Educación musical, políticas públicas y diversidad cultural en Latinoamérica (Musical Education, Political Life, and Cultural Diversity in Latin America).” *Eufonía: Didáctica de la música* 49 (April-June 2010): 6-15.

Unavailable for verification.

Ortiz de Stopello, Maria Luisa. “El papel de la música en la adaptación del individuo y desarrollo de sus facultades básicas. ¿Terapia o educación? (The Role of Music in the Individual’s Adaptation and Development of Their Basic Capacities. Therapy or Education?).” *Revista musical de Venezuela* 7 (January-May 1986): 109-17.

Looks at the importance of psychomotor skills in the development of rhythm perception and replication. Further, discusses the relationship between the acquiring of musical skills and other mental capacities.

Palacios, Mariantonia. "Venezuela." In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 249-62. Lanham: Rowman & Littlefield, 2017.

Describes the blend of indigenous, Spanish, and African musics, resulting in the music of Venezuela today. Formal music education took place during mid to late eighteenth century, and the first institutionalized music school was founded in 1834. Leaders of Venezuelan government have always found music education to be important, and despite this, very little has been written about the wide development of music education throughout the history of Venezuela.

Peñín, José. "Masificación de la educación musical (The Overcrowding of Music Education)." *Revista Musical de Venezuela* 8 (September-December 1987): 83-87.

Defends the recent (to 1987) massification, or proliferation, of music education across Latin America. Music is fundamental to human life, and music education is a right all should enjoy. Denounces previous thinking that only people born with natural musical talent can be musicians and are the only ones that should be trained in music. Instead, contemporary psychological thinking shows that anybody can show musical aptitudes if introduced to it and cultivated at a young age. To deny the opportunity for such musical development to any child under the age of twelve or thirteen would be wrong.

Penna, Maura. "Professores de música nas escolas públicas de ensino fundamental e médio: Uma ausência significativa (Music Teachers in Elementary and Secondary Public Schools: A Noticeable Absence)." *Revista da Associação Brasileira de Educação Musical* 7 (September 2002): 7-19.

A study of music teachers in elementary and high schools between 1999 and 2002 in the city of Grande João Pessoa. The study found that while most teachers assigned to teach music in these schools had graduated at high levels in Art education, a very small portion of them had any qualification in music specifically. It recommends pedagogical and methodological proposals be submitted to these schools which would require higher, more specific qualifications for music teachers.

Perea Maza, Alicia. "La transmisión y la enseñanza de la música: La enseñanza de la música en Cuba (The Dissemination and Teaching of Music: Music Pedagogy in Cuba)." In *Música y Sociedad en los Años 90: Actas del Consejo Iberoamericano de la Música*, edited by (names), 91-94. Madrid: Consejo Iberoamericano de la Música, 1995.

Unavailable for verification.

Poch de Grätzer, Dina and Sima, Marta. "A Descriptive Study of the Argentine Music Teacher." *Bulletin of the Council for Research in Music Education* 91 (Spring 1987): 50-58.

The authors analyze a 1982 study conducted by well-known Argentinian pedagogue, Ana Lucía Frega, in which 129 Argentinian music teachers were surveyed. The intention of the study was to assess the need for more music teacher training courses at Argentinian national conservatories of music. 96 percent of responses came from one locale: Buenos Aires. Because of this, the conclusion of the analysis states that a further-reaching extension of this study would be necessary before recommending the implementation of such teacher training courses nationally.

Requião, Luciana. “Saberes e competências no âmbito das escolas de música alternativas: A atividade docente do músico-professor na formação profissional do músico (Knowledge and Competencies in the Context of Alternative Music Schools: The Pedagogical Activities of the Musician-Teacher in the Professional Training of Musicians).” *Revista da Associação Brasileira de Educação Musical* 7 (September 2002): 59-67.

Examines “alternative music schools” and their fulfilling a supply gap left by higher education institutions by way of professional training specifically in the world of popular music. Outside performing in a more formal and less accessible, traditional music style, students attending music schools at the higher education level don’t receive professional-level training in a setting more suitable to popular music, where there is inarguably more demand.

Rey, Mario. “Creando confines socio-musicales: La música popular y la subculturización de la juventud cubana (Creating Sociomusical Boundaries: Popular Music and the Subculturation of Cuban Youth).” In *Actas del III congreso latinoamericano IASPM-AL*, edited by Adrián de Garay Sánchez, Juan Pablo González Rodríguez, Ana María Ochoa Gautier, Carolina Santos, Martha Tupinambá de Ulhôa, Claudia Darrigrandi, Pablo Whipple, 1-14 [original pagination unverified]. Bogotá: Asociación Internacional para el Estudio de la Música Popular, 2000.

Popular music plays an important role in the sociocultural processes of Cuba. Cuban and Cuban American subjects were studied in the cities of Miami and La Habana in regard to their musical and dance preferences. They were split into three age groups, 13-24, 25-49, and 50+ years old. The study found that, more so than geographical location, age is a better indicator of what types of dances and music the subjects preferred. The conclusion was drawn that traditional Cuban music is becoming devalued in the younger generation, who favor instead rap, salsa, and rock styles of music.

Reyes Le Roy, Verónica. “La importancia y posibilidades de la lecto-escritura para una educación musical de calidad (The Importance of Reading and Writing Music for a Quality Music Education).” *Neuma: Revista de música y docencia musical* 1, no.1 (2008): 126-47.

Unavailable for verification.

Rincón, Constanza. “Colombia.” In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 203-12. Lanham: Rowman & Littlefield, 2017.

Description of indigenous, pre-Colombian culture, and the music of those times. Though there is a high number of “well-preserved indigenous communities” in Colombia, it’s difficult to attribute certain musical aspects of them to pre-colonization; this is due to the strong influence that European and African music has had on pretty much all music throughout Colombia for the last half-century. Music education in Colombia began with colonial missionaries in the sixteenth century and continued in the nineteenth century through the establishment of the National Music Academy in 1882. Further discussion of professional musician training in the nineteenth and twentieth centuries, as well as a description of some non-professional music training.

Rodríguez, Olavo Alén. “Discursos disciplinarios alrededor de las músicas populares: La música popular y la investigación musicológica (Disciplinary Discourses on Popular Musics: Popular Music and Musicological Investigation).” In *Actas del III congreso latinoamericano IASPM-AL*. Edited by Adrián de Garay Sánchez, Juan Pablo González Rodríguez, Ana María Ochoa Gautier, Carolina Santos, Martha Tupinambá de Ulhôa, Claudia Darrigrandi, Pablo Whipple, 1-7 [original pagination unverified]. Bogotá: Asociación Internacional para el Estudio de la Música Popular, 2000.

The purity of the indigenous musics of our Latin American lands has been “impregnated” by the technicalities and tendencies of European music. This indigenous music owes its current popularity throughout the world due to this transformation into a more precise, professional style, which comes from the Eurocentric sensibilities imposed upon Latin America.

Roldán, Waldemar Axel. *Música colonial en la Argentina: La enseñanza musical (Colonial Music in Argentina: Music Education)*. Buenos Aires, Lima, Rio de Janeiro, Caracas, Mexico, Barcelona, Madrid, Bogota: El Ateneo, 1988.

History of music education in colonial Argentina, mainly covering the eighteenth century. The entirety of the book is made up of blurbs about prominent figures (missionaries, priests, church teachers) in music education. It includes appendices of term definitions, dates for authors cited, facsimiles, and bibliography.

Romero, Jesús C. “Reseña histórica de la fundación del Conservatorio Nacional de Música (Historical Review of the Foundation of the National Conservatory of Music [México]).” *Heterofonía* 93 (April-May-June 1986): 7-31.

Provides stories and images surrounding the journey toward the creation of the first national conservatory of music in México. It starts with the formation of the first Mexican philharmonic society and their initial years, from 1865-67, through to its conversion into a national conservatory in 1867.

Romero Soto, Lilia. “El cajón peruano en la educación musical (The Peruvian Cajón in Music Education).” *Eufonía: Didáctica de la música* 49 (April-June 2010): 30-47.

Unavailable for verification.

Rosabal-Coto, Guillermo. "Costa Rica." In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 97-110. Lanham: Rowman & Littlefield, 2017.

Outlines music practices before Costa Rica's independence, from the mid-sixteenth century through the part of the nineteenth century. Moves toward "goal-oriented" music education from the mid-nineteenth century through the mid-twentieth century. Goes over state-funded music schools. The government of Costa Rica, similar to many Latin American countries, has placed far less importance on music instruction in public schools in decades recent to 2017, than in centuries past.

_____. "On (Gay) Self-Awareness in a Music Education Foundations Course: A Latin American Experience." *GEMS: Gender, Education, Music & Society* 4 (Fall 2006): 1-7

Understanding and treatment of members of the "gay" (LGBTQ+) community in an Latin American educational setting are not yet to the point of acceptance that they are in Europe and North America. Rosabal-Coto reflects on his two very different experiences pursuing music degrees at higher education levels in both Costa Rica and the Canada. He recognizes that his journey toward "feeling music" has been shaped both "as gay by the personal awareness of my sexual orientation" and further by patterns of oppression. Though the experiences in Canada and Costa Rica were different, and in Canada non-heterosexual orientations are more widely accepted, it in no way means his experience there was entirely devoid of oppression.

Rosario Castañón, María del. "Leemúsica: Enseñanza del lenguaje musical en educación infantil (3 a 5 años) con apoyo de las TIC (Leemúsica: Teaching the Language of Music to Young Children (3 to 5 years) with the Support of Information and Communications Technology)." *Neuma: Revista de música y docencia musical* 5, no.2 (2012): 98-110.

Unavailable for verification.

Sans, Juan Andrés. "Hacia una filosofía en la educación musical en Venezuela (Looking Toward a Philosophy in Music Education in Venezuela)." *Revista musical de Venezuela* 7 (January-May 1986): 119-24.

Calls for a more universal, flexible and organized music curriculum in Venezuelan schools. Breaks down the essentials of music learning into manageable areas: harmony, rhythm, melody and music teacher training.

Sepúlveda Cofré, Ana Teresa. "Chile." In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 185-202. Lanham: Rowman & Littlefield, 2017.

Little information is available about music in pre-Hispanic culture in Chile. Dating back to religious music during the colonial times, music education in Chile has a long history of musical excellence, particularly in the context of a European tradition. Music education was incorporated into the national education system in the early nineteenth century, though implementing it took several decades. Changes to music curricula were made throughout the

twentieth century and continue to this day. Chilean educators are constantly trying to improve the state of the music education taking place in their classrooms. More is discussed about the training of music educators today.

Sigal, Rodrigo. “Una reflexión sobre los centros de creación de música electroacústica en Latinoamérica (A Reflection on Centers of Electroacoustic Music Composition in Latin America).” In *Canto Electroacústico: Aves latinoamericanas en una creación colectiva*. Edited by Luis Germán Rodríguez Leal, Adina Izarra, 25-34. Barcelona, Spain: Ariel, 2012.

Discusses the amazing technological boom in the music industry over the last century, but particularly in the last twenty years. Supports the inclusion of more technology-based curriculum in music classrooms in Latin America.

Silva Filho, Raimundo Martins. “A educação musical e as músicas da América Latina: Uma dialética de conhecimento (Music Education and the Musics of Latin America: A Dialectic of Knowledge).” In *Anais do VI encontro anual da ANPPOM*. Edited by Edir E. Gandra, 115-19. Rio de Janeiro: Brazil, 1993.

Unavailable for verification.

Terrigno Barbeitas, Flávio. “Do conservatório à universidade: O novo currículo de graduação da Escola de Música da UFMG (From the Conservatory to the University: The New Undergraduate Curriculum of the Escola de Música of the UFMG).” *Revista da Associação Brasileira de Educação Musical* 7 (September 2002): 75-81.

Outline of the new undergraduate music curriculum at the Universidade Federal de Minas Gerais in 2002. The goal of the changes is to allow more freedom and flexibility to students to sculpt a more unique education form fitted to their own career. The new curriculum is conceived to set forth alternative paths and trajectories for students, so that adaptations can more easily be made once starting down a particular route.

Torres-Santos, Raymond. “Puerto Rico.” In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 43-61. Lanham: Rowman & Littlefield, 2017.

Going all the way back 1,500 years, this history of music education in Puerto Rico names two indigenous tribes, the *Taíno* and *Borikén*, as two of its earliest subjects. Music was universal in these tribes, and was passed on generation to generation, being vital to their magical, religious, and entertainment rituals. The history jumps forward 1,000 years, and picks up at a point of immense change, involving Spanish colonialism and the influence the Catholic Church on music education, similar to what had happened in other Caribbean countries. It goes on to detail the influence of African folk-music, as well as the more recent influence of American Protestantism, especially on its choral music. Finally, music education in public schools during the last half-century is explained.

Tovey, David G. “José Mariano Elízaga and Music Education in Early Nineteenth-Century Mexico.” *Bulletin of Historical Research in Music Education* 18 (January 1997): 126-36.

Mexico's history of music education predates any other in North America, the United States included. This was due to the early nineteenth century efforts of José Mariano Elízaga, who, a decade before Lowell Mason's famous efforts to provide Boston's schools with music education, began similar efforts, swiftly gaining national recognition in Mexico. Elízaga's career as an educator is described in detail, which included being appointed *Maestro de la Capilla Imperial* [Imperial Kapellmeister] by the recently self-appointed Emperor, Agustín de Iturbide, after the independence of Mexico was achieved. Elízaga founded a national philharmonic society, which ultimately failed, but had lasting effects in serving as a model for later attempts to implement high quality music education in Mexico City.

Trope, Helena Rosa. "As músicas da América Latina e a educação musical (The Musics of Latin America and Music Pedagogy)." In *Anais do VI encontro anual da ANPPOM*. Edited by Edir E. Gandra, pages. Rio de Janeiro: Brazil, 1993.

Unavailable for verification.

Turrent, Lourdes. *La Conquista Musical de México (The Musical Conquering of Mexico)*. México, Fondo de Cultura Económica: 1993.

Looks at the periods before, during and immediately after the conquest of Mexico, specifically through the lens of music. A large section in the second half of the book that specifically targets the teaching of music during these periods. Schools were established in monasteries, teaching music to indigenous Mexican children. Young indigenous women also received instruction, but only in *labores mujeres*, [womanly work], and Christian knowledge---music was not a part of the learning of young women.

Valladares Araya, Juan. "Escuela de Música Sociedad Chilena del Derecho de Autor: La búsqueda de una experiencia propia (Music School of the Chilean Society of Copyright: The Search for an Experience of One's Own)." In *Actas del III congreso latinoamericano IASPM-AL*. Edited by Adrián de Garay Sánchez, Juan Pablo González Rodríguez, Ana María Ochoa Gautier, Carolina Santos, Martha Tupinambá de Ulhôa, Claudia Darrigrandi, Pablo Whipple, 1-9 [original pagination unverified]. Bogotá: Asociación Internacional para el Estudio de la Música Popular, 2000.

Music Education in Chile has historically ignored the indigenous music of the people of Chile. Musicians who enter music institutions of higher learning often have to leave their true interests in popular music by the wayside, instead being disproportionately focused on the narrow scope of music studied in such places of learning. This is an apparent disconnect between the music studied in school and the culture surrounding these students upon returning to their homes every day. Valladares goes on to describe how the Music School for the Chilean Society of Copyright, since its foundation in 1992, has set out to change this pattern. Much of the curriculum is uses popular music to teach its core music skills, foregoing the more traditional use of classical music.

Vázquez-Ramos, Angel M. "Maria Guinand: Conductor, Teacher, and Promoter of Latin American Choral Music." PhD diss., Florida State University, 2010.

Documents the history of internationally known Venezuelan choral educator, Maria Guinand. The dissertation seeks to answer questions of Guinand's upbringing, musical influences, training, philosophies, activities, fame, music programmed, and involvement in choral associations both local and foreign to her home country. The research was conducted because, to the point of publication, there had been no other deep dive into the monolith of Guinand's influential career as a Latin American music educator.

Velasco-Puffleau, Luis. "Nacionalismo, autoritarismo y construcción cultural: Carlos Chávez y la creación musical en México (1921–1952) (Nationalism, Authoritarianism, and Cultural Construction: Carlos Chávez and Music Creation in Mexico (1921–1952))." In *Music and Dictatorship in Europe and Latin America*, edited by Roberto Illiano, and Massimiliano Sala, 707-30. Turnhout: Brepols, 2009.

An interlibrary loan request was submitted, but never came through. But it was accessed through the online open archive, HAL. Velasco-Puffleau focuses the article on the importance of the role that Nationalism and Authoritarianism have played, historically, in forming the musical education practices in Mexico and how Carlos Chávez, director of Mexico's National Conservatory of Music from 1928-34, and who was Mexico's foremost well-known composer in the mid twentieth Century, used nationalist musical composition, and music education to work toward unifying the identity of the nation. Chávez's ideas of racial and national identity led to the inclusion in Mexico of music learning from European countries. Chavez wanted to introduce his people to works of composers foreign to his land, premiering many works of composers from other countries as well as some from Mexican composers in Mexico.

Wagner, Manfred. "Künstler, Kenner und Vermittler: Manfred Wagner sprach mit Kurt Pahlen (Creative Artist, Connoisseur, Educator: Manfred Wagner Talks with Kurt Pahlen)." *Österreichische Musikzeitschrift* 42, no.7-8 (1987): 362-69.

An interview of Austrian conductor and musicologist, Kurt Pahlen, conducted by Wagner. Appears to be a direct transcription. After emigrating to Buenos Aires in 1939, Pahlen founded the Department of Music History at the Universidad de la República in Montevideo. This interview details information about his time as a music educator in Brazil.

Waxman, Victoria. "Peru." In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 223-33. Lanham: Rowman & Littlefield, 2017.

A very detailed history of music and music education from the ancient Inca is given. Music was a central part of Inca life and was passed on through the generations orally and remains important in Peruvian culture today. There are some hymns, which survive to this day, which have been attributed to an Incan emperor, Manco Capac, though Incan songs are typically passed on anonymously. It goes on to describe how women were taught music during the Incan period and outlines common instrumentation of Incan music. Then, topics of music education from the colonial period through to today are discussed, including nationalism, rural music, composers, extra-Peruvian musical influences, finishing with modern music dissemination and tradition in Peru.

Wong-Cruz, Ketty. "Ecuador." In *Music Education in the Caribbean and Latin America: A Comprehensive Guide*, edited by Raymond Torres-Santos, 213-22. Lanham: Rowman & Littlefield, 2017.

After providing a brief outline of the history of music education in Ecuador going back to the colonial period, a description and history of the three conservatories of music in four main cities in Ecuador (Quito, Guayaquil, Loja, and Cuenca) is detailed. Finishes with a report on the state of music education in Ecuador today.

Zubrisky, Rodolfo. "La VII Conferencia Interamericana de Educación Musical (The VII Inter-American Conference on Music Education)." *Revista Musical Chilena*, 41 (July-December, 1987): 67-68.

Zubrisky held a few important positions as president of various Argentinian societies and counsels for music education. This report is essentially a quick letter affirming the importance of the The sixth inter-American conference on music education and organized discussion of music educational issues facing Latin American countries at that time.