

CHC/LAT 129: Chicana/o/x and Latina/o/x Music in the U.S.

Spring 2018 – SYLLABUS

Lecture: HH 262: T and Th, 5:00pm-6:20pm

Instructor: Alexandro D. Hernández, PhD

Office hours: Social Science Tower, room 311 (SST 311), T an Th 3:00pm-4:00pm

Email: ALEXADH1@uci.edu

Teaching Associate: Tannya Amaris Islas

Email: [<tislas@uci.edu>](mailto:tislas@uci.edu)

Teaching Associate Office Hours: TBA

Course Description:

CHC/LAT 129: surveys the critical analysis of music within historically aggrieved Chicana/o/x-Latina/o/x communities and how place, identity, ethnicity, gender, sexuality and social movements shape these musical cultures. Development of critical consciousness on race, social and economic inequality, gender, male privilege, U.S. history and its impact on Latina/o/x-Chicana/o/x music and people are key analytical frameworks for this course.

We will learn about select musics originally from México, Central America, South America and the Caribbean with a specific emphasis on their cultivation in the United States. This includes Texas Mexican *conjunto*, *son* from Cuba and México, chanchona from El Salvador to the Washington, DC metro area, New York *salsa*, Afro-Puerto Rican *bomba*, *boleros* to jazz, soul, rock, punk rock, metal, hip-hop, DJs, Dominican *bachata*, reggaetón and musical intersectionality as combinations of these genres. Many forms of popular music have emerged from African American and Afro-Latin American/Caribbean communities, and the subsequent appropriation of these genres by privileged (read: “light skinned”) classes, therefore a special analysis of privileging in the music industry is key to the course. Conditions of context such as marginalization, migration, assimilation or social crisis in which styles of music emerge in Latinx communities are also vital analytical frameworks.

Course requirements

- 1) **Class attendance** is essential, as lecture material will constitute a good portion of exams.
 - a) You are expected to take notes in class and do the reading and listening assignments.
 - b) Taping lectures is not permitted, unless you have a disability (in such a case you should talk first to the professor or the TAs).
- 2) **Sections attendance** is also essential for review and new material, as well as exam preparation. Active academic participation in Friday sections is important (reading, listening, and discussion), and will be taken into account for part of your final grade.
- 3) **Examinations:** there will be a **MID-TERM (THURSDAY, MAY 4, 2018)** and a **FINAL EXAM Thursday, June 4, 2018, 4:00pm-6:00pm** They will be based on

lectures, readings, sections, identification of listening examples, and important details pertaining to the listening examples. **THE FINAL EXAM WILL NOT BE CUMULATIVE.**

- 4) **Listening Playlist:** A Spotify Playlist for each segment of the quarter—topics covered up to the midterm and post-midterm to final—is required to follow for critical listening. The midterm and final exam will feature songs/pieces from the playlist and you are required to identify artist/band titles, song titles, genre, country-region of origin, social, cultural and/or political significance, and key instruments of a given tradition. You may locate the playlists via Spotify under Alexandro D. Hernández and find *M116: Chicax-Latinx Music: Midterm* and *M116: Chicax-Latinx Music: Final*, or here:

Midterm Playlist:

<https://open.spotify.com/user/1211476877/playlist/5Jp3BiF4icTjKymPk5ZINI>

Final Playlist:

<https://open.spotify.com/user/1211476877/playlist/4vtmNuK7aGcx7Wd3rJDRmx>

5) **2-Page Proposal of Essay + Minimum List of References**

Please turn in a 2-page proposal of your projected essay/presentation assignment. Do include a minimum of three sources in bibliographic format at the end of your document. You may choose a diverse amount of musics pertaining to the course such as: *mariachi*, *balet folclórico*, *son jarocho*, *son huasteco*, *rock en español* (in the U.S.), *corridos*, Garifuna *punta* in the U.S., reggaetón, *bachata*, *merengue*, Puerto Rican *bomba* and *plena*, *jibaro* music, Cuban *son*, *rumba*, *santería*, *salsa* in the U.S, Central American music in the U.S., and popular music such as hip-hop, electronic dance music, DJs, punk rock, metal, Latin Alternative **from the Chicax-Latinx population in the U.S.** Remember that we are not covering México, Central America, South America or the [Spanish speaking] Caribbean per se, but the impact of these countries, regions, people, and musical-culture developed or reinterpreted in the U.S. due to international migration or the long time trajectory **of Latinos that predates the establishment of this Nation.** Do state if you plan on doing an album/songs review or will attend a live musical performance or dance. **DUE Week 6, MAY 10th.**

6) **Research paper**

8-pages, Times New Roman, 12-font, double-spaced, based on a field study and/or incorporation of related literature, recordings, concerts, or film The paper must be based on a live musical performance, music genre or style, musical community, dance, or performer(s) and should include reference to class readings in addition to related literature. It is expected that some of the theoretical and their/her/historical perspectives presented in class will constitute a portion of the analytical structure. The paper topic should be selected no later than 6th week, in consultation with the TAs or Professor Hernández, and is due in **section THURSDAY, May 24th (Week 8). Five points per**

day will be deducted for papers received after the deadline. In addition to submitting a hard copy in section, YOU ARE REQUIRED TO SUBMIT YOUR ESSAY TO THE COURSE WEBSITE. THE LINK IS LOCATED BELOW TA INFORMATION.

****Include a minimum of four academic sources**

Traditional library sources are unlimited and encouraged. I also suggest a visit to the Chicano Studies Research Center and the Latin American Institute as potentially helpful sites to find resources.

Essay prompt #1:

Live Music Performance Review/Music as cultural practice-performance:

The field study conducted by you and the stories captured, will add to the essential historical record of music, cultural and social heritage.

Ethnography is an approach to research. Ethnographers generate understandings of how people communicate by studying the "insider's point of view." Through observation, interviewing, analyzing, and writing, an ethnographic approach to research on social life is one that centers on meaning as created through communication practices, by participants in some activity, or among members of a speech community.

A live music performance review describes a show's overall structure-including its music, musicians, venue, time, and location-and attempts to place the concert in a larger context by comparing it to other concerts. For your readers to grasp the atmosphere and quality of the concert, you should try to capture the entire scene in your review and also include your own evaluation.

1. Take notes about what is happening on the stage. Write down your observations of the time and space of the concert-such as intermission (or sets between bands), stage lighting, and musicians' attire. Both formal and informal conversations by the musicians on the stage may be also useful for your review.
2. You will need to mention what pieces were played at the concert/show in your review. If some particular pieces are outstanding among the repertoire, take notes on the reasons. If you do not know the names of all of the pieces, you can sometimes get a copy of the song list from the concert manager or reference their albums via YouTube, Spotify or Soundcloud.
3. Review the performers: Take notes about how the musicians played, if there was any outstanding piece/song (and if so, why?), and whether or not there was any stage banter. Be as descriptive and detailed as possible, including the performers' positions, attire, gestures, etc. You might also want to pay attention to the backup

players; lead singers are not the only stars. Don't let your review be only a critique of the center stage.

4. Take notes about the audience. While your focus should be on what the musicians do, not the audience, it may be useful for your readers to know what type of fans showed up, how the audience responded, and whether it was a large or small crowd. Whether the show was sold out or only 10 fans showed up, audience size and their response have a tendency to affect the musicians' performance.

B. After the concert: write a review

1. Introduction

Your introduction should include the title, venue, and date of the concert, and names of musicians/ensembles/conductors. You may also include details, such as the specific locale, to give readers unfamiliar with the area a better idea of where the concert took place. Also, if the concert was held earlier in the day, or extremely late at night, be sure to mention that.

2. Description

The main body of the concert review should include brief discussions of each piece played during the concert you attended. Do not quote the program notes: you should write your own observations on the performance. The format of your description may be varied according to the genres of music, but it should include: the title of each piece and the name of the composer and/or musician; basic and brief information about the composer and/or piece; and your reaction to the piece.

3. Evaluation

Based on your notes, be sure to mention what made attending the concert worthwhile. What about the experience was new or different for you? Expand on your writing by augmenting it with relevant facts such as the history of the band or the effect the venue had on the performance. Be honest about whether you individually enjoyed the concert and how, in your opinion, the audience as a whole responded. Also, include in your review the acoustic quality of the music -if the live music deviated from studio versions of music as well as the effect of the music on the crowd.

4. Conclusion

Your conclusion should summarize your overall impression of the concert. Do not include any new information (for example, upcoming events) in the conclusion.

Essay Prompt #2: Song Analysis:

1. What is the song about?

- A) Summarize what the song is about, in general.
- B) Explain and quote lines from the song to support your ideas about the song's meaning.

2. What is the theme of the song?

- A) Explain why you think the writer wrote this song. What message is he/she trying to send to people who listen to this song? Quote lines from the song as evidence for your opinion.

3. Why is this song meaningful to you/What are your thoughts about the song?

- A) What made you choose this song? What makes you relate to this song?
- B) Quote lines which really resonate with you, or strike you in some way.

4. Comment on the structure:

- A) Is repetition used? Rhyme? Are there changes in the tempo at any points? Is it structured to tell a story/build a picture?
- B) What effect does the structure have on the song?

5. Identify poetic devices used:

- A) Symbolism, similes, metaphors, imagery, alliteration, etc.
- B) What effect do they have on the song?

Additional guidelines:

- The final draft must be at the least 8 full pages in length. In other words, a paper that is 7.5 or even 7 and $\frac{3}{4}$ does not meet the minimum requirements and points will be deducted. Your essay should be no longer than 10 pages.
- Proofread your essay
- 1-inch margins all around
- Double space between paragraphs. Do not quadruple space.
- Paginate your essay as a header on the top right corner of your page. Your last name is placed right before the page number.
- Your initial page is not paginated. Opt out of the "show number on first page" if you are using Microsoft Word.
- Your references page is not paginated.
- At the end of your introduction, state the purpose of your essay (thesis statement). It is imperative to have a purpose or positionality that will ground your essay.
- When quoting a scholar, concept, or theory, explain how this applies or expands to the subject matter of your work. Do not cite and expect your reader to decipher how a quote applies to your work.
- If you conduct interviews for your essay, cite them as a personal communication in footnotes. Refer to the citation style guide on how to format a personal communication.
- This is a formal essay. Do refrain from using slang or other informalities in your paper.
- Genres and styles of music go in lower case.

- After initially referring to notable musicians, scholars, or interviewees by first and last name, refer to them formally by last name thereafter. Of course, you may refer to their full name on occasion or in the conclusion, but never by their first name only.
- Avoid repeating words at the end and beginning of sentences For example, “Scott Joplin was a prominent composer of ragtime. Ragtime is a music genre that emerged at the end of the 19th century.” A better example is: “Scott Joplin was a prominent composer of ragtime, a music genre that emerged at the end of the 19th century.”
- Your essays will be formatted in **Ethnomusicology Citation Style**. Consult the Ethnomusicology Citation Style Guides on the course website.
- At the end of your essay—your conclusion—review what was discussed and reword your thesis within this final segment.
- Staple your essays!!! Refrain from turning in an essay that is not stapled. Essays without a staple will not be accepted. There are staplers available for you in the Music Library (located immediately across Schoenberg 1100 where we meet for lecture).
- Final drafts will only be accepted as hard copies.
- Essays turned in via email will not be accepted.
- Remember to pick a topic related the geographic area(s) pertinent to the course. In other words, your topic should focus on Chican@ or Latin@ music and its cultural production or impact regionally, within a community, or at the national level. Most of the music covered in this course has transnational connections, and this nexus should be recognized, but the great majority of your essay should emphasize its presence in the U.S.
- Essays from previous courses, friends, or those shared at a profit are absolutely not acceptable. If you are having trouble conceptualizing original work, then I advise that we meet during office hours. I’m here to help you!!
- **Again, essays are due on WEDNESDAY, MAY 23rd in section of 8th week. Essays will not be accepted via email.**

6) Academic integrity: cheating on exams, plagiarism of lecture notes, and other forms of academic dishonesty will not be tolerated. In case of doubt, please check the *Student Guide to Academic Integrity*, Office of the Dean of Students, 1206 Murphy Hall, phone: 825-3871.

7) Class behavior: during lectures, sections, and examinations, you are expected to:

- a) Maintain a proper learning environment: this will help everyone involved in the course.
- b) Arrive on time and do not chat: if you have any questions or comments, you can make them.
- c) Turn off cell phones and any other technological devices, since all this may distract the professor, the TAs, and other students. Laptops will be allowed for note taking only. If any one person is found utilizing the Internet during class the laptops will also be banned from the class.

d) I expect that the classroom, which includes your sections, should be a “safe space” that is open to respectful and conscientious educational inquiry and debate.

8) Students with disabilities, please follow these instructions:

a) Inform the professor or TAs at the beginning of the quarter if you have a disability requiring special accommodation or treatment in class or for exams.

b) If you have not done that yet, register with the Office for Students with Disabilities: <http://www.saonet.UCLA.edu/osd/>.

Course grading (and special situations)

1) The final evaluation (grade) will be obtained from the following:

a) Mid-term exam: 25%

b) Final exam: 25%.

c) Section quizzes, and reports from reading materials and participation in discussion sections: 20%

d) Research Paper: 30%

2) **The grade will be calculated (in percentage) according to the following grading scale:**

A+ = 100%

A = 95%

A- = 90%

B+ = 89%

B = 85%

B- = 80%

C+ = 79%

C = 75%

C- = 70%

D+ = 69%

D = 65%

D- = 60

3) Special situations: they will be considered only in exceptional cases as follows:

a) The only way to reschedule an exam is due to very special situations as: religious holidays, sickness, or family emergency. In such cases, please inform the professor or the TAs by e-mail or by phone immediately (preferably in advance or within 24 hours).

b) In any case, a document will be required to prove every special situation: a doctor’s note, a family letter, an official or religious report, etc.

c) It is essential to communicate immediately when there is a problem. When failing to do so, we cannot guarantee to find a solution for any special problem or situation you may have.

Week 1: Introduction (Concepts, Theories, Identities), Son Jarocho in Social Movements and Latina Trailblazers: Lydia Mendoza, Chelo Silva, Cardi B and Amara La Negra and Sheila E. (Prince and Beyond).

Read:

Broyles-González: Ranchera Music(s) and the Legendary Lydia Mendoza

Vargas: Borderland Bolerista

Díaz-Sánchez and Hernández: The Son Jarocho as Afro-Mexican Resistance Music

Week 2: Corridos of Struggle/Conflict in the Context of His/Herstorically Aggrieved Communities (Texas, New Mexico and California and Social Class/Movement in Conjunto and Tejana/o Music + Selena

Paredes: The Mexican Corrido

Hernández: A Corrido of Struggle

<http://www.folkways.si.edu/a-corrido-struggle-remembering-roberto-martinez-black-berets-through-el-corrido-de-cordova-y-canales/article/smithsonian>

Peña: The Texas Mexican Conjunto

Week 3: California Chicano-Latino Music from the Post-WWII Period into the Chicano Movement

Loza: Chapter 1, 2, 54-107

Azcona: Chapter 2: To Sing is to Organize: The Huelga Songs of the Farm Workers

Week 4: Chicanxs-Latinxs in Mainstream and Underground Rock Musics: Moz Angeles and Chicany Queer Identity, Chicanas/os-Latinas/os in Hardcore Punk, Post-Punk and Goth

Devereux and Hidalgo: You're Going to Need Someone on Your Side

Loza: 186-193

Johnson: "Teeth Gritting Harmony": Punk, Hip Hop, and Sonic Spatial Politics

Supplementary Material:

<http://www.laweekly.com/westcoastsound/2014/09/10/this-morrissey-karaoke-night-is-amazing>

<http://www.scpr.org/programs/madeleine-brand/2011/12/22/21874/morrissey-oke/>

Week 5: Central American Music in the U.S.: Salvadoran Chanchona via Los Hermanos Lovo, Garifuna Punta, Gaby Moreno and Los Rakas: Washington, DC Metro Area, Los Angeles and Oakland /MIDTERM

Sheehy: Liner notes to ¡Soy Salvadoreño!

http://media.smithsonianfolkways.org/liner_notes/smithsonian_folkways/SFW40535.pdf

Green, Jr.: Ethnicity, Modernity, and Retention in the Garifuna Punta

MIDTERM EXAM –WEDNESDAY, MAY 2, 2018

Week 6: Afro-Cuban Roots to “Latin” Music in the U.S.: Santería, Mambo and Salsa

Aparicio and Valentin-Escobar: Memorializing La Lupe and Lavoie;
D. Garcia: That Damned Mambo

Week 7: Latinxs in Hip-Hop: Nuyorican Roots, Freestylin’, B-Girls and B-Boys and Turntablism/Commercial and Conscious Artists

Rivera: New York Ricans From the Hip-Hop Zone
McFarland: Chicano Rap Roots

Listen to *Latino USA*’s coverage of Latinos in hip-hop and take notes:

<http://latinousa.org/2015/03/20/1512-a-latino-history-of-hip-hop-part-i/>

<http://latinousa.org/2015/06/05/1523-a-latino-history-of-hip-hop-part-ii/>

Week 8: The Emergence of Reggaetón, Bachata and Reggaetón Pop: Panamá, Puerto Rico, República Dominicana to the “Mainland”.

Pacini Hernández: New Immigrants, New Layerings: Tradition and Transnationalism in U.S. Dominican Popular Music
Marshall: From Música Negra to Reggaetón Latino

Week 9: MEMORIAL DAY HOLIDAY: Bomba (Bombazos): Puerto Rico to the U.S.

Díaz-Sánchez: EnGendering Bomba
Guest lecture- bomba demonstration: Héctor Luís Rivera

Week 10: The 1990s Latin Pop Explosion + Latin Alternative + Latinx DJ Culture in the U.S.: Origins, Ensembles and DJ Crews

Cepeda: A Miami Sound Machine: Deconstructing the Latin(o) Music Boom of the Late 1990s

Week 11: Finals Week

FINAL EXAM Thursday, June 4, 2018, 4:00pm-6:00pm

Additional Resources:

UCLA Ethnomusicology Research Guide <http://guides.library.ucla.edu/ethno>

Música del Pueblo, an interactive Smithsonian resource of Latin American and Caribbean music in the U.S., and countries of origin: <http://www.musicadelpueblo.org/>

Alt.Latino, a weekly pick of Latin Alternative and *Rock en Español* music via NPR: <http://www.npr.org/blogs/latino/>

Remezcla: <http://la.remezcla.com/> (check for local Latin Alternative music events)

Los Bailes: A blog of norteño and banda dances in Pico Rivera: <http://www.losbailes.com/clubs/events/index.php?club=a-mi-hacienda-de-pico-rivera>