

## HIST 387: Popular Music in Latin America

MW, 10:30-11:45  
Nguyen Engineering Building 1103  
Spring 2018

Prof. Matt Karush  
Robinson B339  
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Office Hours: MW, 12:00-1:00  
and by appt.

This course will examine the transnational and cross-cultural history of popular music in Latin America. Though we are used to thinking of rock music as a purely North American invention and salsa as a "Latin" one, such simplifications hide a rich history of borrowing and mixing. Since the mid-nineteenth century European and North American audiences have listened to Latin American musicians playing exotic musical styles, and audiences throughout Latin America have avidly followed the latest musical trends in the North. All of this cross-cultural listening, and the recording and marketing strategies that made it possible, had major effects on the kinds of music people played and even on the identities they formed. In this class, students will study this complex process by reading both scholarly studies and primary sources as well as by careful listening.

Course Website: <http://matthewkarush.net/hist387/>

### Books for Purchase:

John Charles Chasteen, *National Rhythms, African Roots: The Deep History of Latin American Popular Dance* (New Mexico, 2004).

Deborah Pacini Hernandez, *Oye Como Va! Hybridity and Identity in Latino Popular Music* (Temple, 2010).

All other required readings are listed in the class schedule below. Journal articles are available via the GMU library page: <http://library.gmu.edu>. Other readings are available on the course website. I will email you the password to access these readings. The course website also contains links to all the required listening.

### Course Requirements:

1. Class Participation/Discussion Questions. Students are expected to come to class prepared to discuss the assigned reading and listening. For every class session, each student must prepare one question on something in the reading or listening; these questions should raise important issues or draw connections with other material we have considered; they may not be simple questions of fact. At the beginning of each class, I will call on several students at random to share their questions. If I find that many students are not prepared for discussion, I may assign pop quizzes on the reading.

2. Midterm Listening Quiz. Listening closely to the assigned music is crucial for success in this class. Links to the required listening are included in the class schedule on the course website. In order to encourage close listening, we will have a quiz on the music midway through the semester. I will provide details on the quiz format in class.

3. Essays. Students will write three essays of 4-6 pages each. No outside reading or research will be required. These essays must be submitted to my email address ([mkarush@gmu.edu](mailto:mkarush@gmu.edu)). The essay questions are included at the end of this syllabus.

4. Final Exam. The in-class final examination will be an essay test that covers material from the whole semester. It will also contain a short listening section on the assigned listening from the second half of the semester.

#### Grade Breakdown:

Participation/Discussion Questions	15%
Midterm Listening Quiz	10%
Essay 1	15%
Essay 2	20%
Essay 3	20%
Final Exam	20%

#### A Note on Classroom Decorum:

It is entirely up to you whether you attend this class. With the exception of the final exam, there is no direct penalty for non-attendance. Of course, you will learn much more and earn a better grade for the course if you choose to attend regularly, but attendance is a choice. Therefore, if you have more pressing matters to deal with – texting, social media, online shopping, web surfing, sleeping, etc. – there is no reason for you to be in class. The material we cover in class is complex; it demands your full attention. Moreover, your decision to send a text or check Instagram will not just affect you; it will distract your neighbors, and it will diminish the quality of classroom discussions. DO NOT TEXT in class. If you bring your laptop to take notes, please do not open your email program or web browser (except to google some question that is directly relevant to class discussion).

#### Class Schedule:

**Note: Please check the online class schedule on the course website (<http://matthewkarush.net/hist387/>) often in case of changes.**

1/22 Introduction: Transnational Music History

1/24 How to Read a Pop Song

Reading: Pacini Hernandez, 1-14; How to Read a Pop Song (handout)

Listening: Tito Puente, “Oye Como Va” (1963); Carlos Santana, “Oye Como Va” (1970)

#### **I. Roots: The Afro-Atlantic**

1/29 Atlantic Slavery: Cultural Survivals and Creolization

1/31 Transgressive National Dances

Reading: Chasteen, 1-32

2/5, 2/7 1900: Maxixe, Milonga, Danzón

Reading: Chasteen, 33-88

Listening: Baiano, “Pelo Telefone” (samba composed by Donga, 1916); Orquesta Típica Criolla Vicente Greco, “Don Juan” (tango, 1910); Orquesta Felipe Valdés, “La machicha” (danzón, 1907)

2/12 Colonial Mixing

Reading: Chasteen, 91-113, 165-75, 189-97

2/14 The Nineteenth Century: Global Fads

Reading: Chasteen, 115-37

Listening: Georges Bizet, “Habanera” (from the opera, *Carmen*, 1875); Louis Moreau Gottschalk, “Bamboula: Danse des Negres” (1848)

2/19 The Nineteenth Century: Independence and National Rhythms

Reading: Chasteen, 139-63

2/21 Mestizaje and Official Nationalisms

Reading: Chasteen, 197-204; Gilberto Freyre, “Mestizo Pride” (excerpt from *Big House and Slave Quarters*, 1933)

Listening: Ciro Monteiro, “Falsa Baiana” (1944, composed by Gerardo Pereira – Brazil. Be sure to read the lyrics in English); Libertad Lamarque, “La morocha” (1939, originally composed in 1905 – Argentina); Miguelito Valdés, “Babalú” (original was 1937 – Cuba)

2/26 The Hidden Latin I: Jazz and “the Spanish Tinge”

Listening: Jelly Roll Morton, “New Orleans Blues” (composed circa 1905); W.C. Handy’s Orchestra, “St. Louis Blues” (1914); Orquesta Pablo Valenzuela, “La Patti Negra” (1906); Europe’s Society Orchestra (led by James Reese Europe), “Amapa” (1913)

**Essay 1 due via email before class on 2/26**

## **II. Paris, Exoticism and Folklore**

2/28 The Parisian roots of Brazil’s National Identity

Reading: Lisa Shaw, “Afro-Brazilian popular culture in Paris in 1922: Transatlantic dialogues and the racialized performance of Brazilian national identity,” *Atlantic Studies* 8:4 (2011), 393-409

Listening/Viewing: Oito Batutas, “Urubu” (1922); Carmen Miranda, “O que é que a baiana tem” (1939)

3/5, 3/7 Paris, Chile and the Nueva Canción

Reading: Fernando Rios, “La Flûte Indienne: The Early History of Andean Folkloric-Popular Music in France and its Impact on Nueva Canción,” *Latin American Music Review* 29:2 (2008), 145-189.

Listening: Los Hermanos Ábalos, “Carnavalito Quebradeño”; Los Incas, “El Humahuaqueño”; Violeta Parra, “Gracias a la vida” (1966); Simon & Garfunkel, “El Condor Pasa” (1970)

### **Listening Quiz in class on 3/7**

### **[Spring Break]**

### **III. The Rock and Roll Era**

3/19 Latin (Mainly Cuban) Music in America I

Reading: Gustavo Pérez Firmat, “Latunes: An Introduction,” *Latin American Research Review* 43:2 (2008), 180-203

Viewing: Xavier Cugat, “Jungle Rhumba” (from 1949 film *Neptune’s Daughter*); Carmen Miranda, Mamãe Eu Quero (from 1940 film *Down Argentine Way*); Carmen Miranda, “The Lady in the Tutti Frutti Hat” (from 1943 film *The Gang’s All Here*); *I Love Lucy*, “Be a Pal” (1951)

3/21 Latin Music in America II

Reading: Pacini Hernandez, 15-33

Listening: Arsenio Rodríguez, “El reloj de Pastora” (1946); Dámaso Pérez Prado, “Mambo No. 5” (1949); Tito Puente, “Ran Kan Kan” (1949)

3/26 The Hidden Latin II: The Latin in Rock and Roll

Listening: Dave Bartholomew, “Country Boy” (1949); Ray Charles, “Heartbreaker” (1953); Professor Longhair, “Tipitina” (1953); Little Richard, “Slippin’ and Slidin’” (1956); Big Mama Thornton, “Hound Dog” (1952); Elvis Presley, “Hound Dog” (1956); Bo Diddley, “Bo Diddley” (1955)

### **Essay 2 due via email before class on 3/26**

3/28 “To Rock or Not to Rock”: Chicano L.A. vs Puerto Rican N.Y.

Reading: Pacini Hernández, 34-53

Listening: Cannibal and the Headhunters, “Land of 1000 Dances” (1965); Joe Cuba, “Bang Bang” (1966); Fania All-Stars, *Our Latin Thing* (1972) [watch first 5 mins]

### **IV. Countercultures**

4/2 Rock and Roll in Mexico

Reading: Eric Zolov, “La Onda Chicana: Mexico’s Forgotten Rock Counterculture,” in Pacini Hernandez, et al, eds., *Rockin’ Las Américas: The Global Politics of Rock in Latin/o Americas* (Pittsburgh, 2004), 22-42.

Listening: Little Richard, “Good Golly Miss Molly” (1958); Los Teen Tops, “La Plaga” (1960); Peace and Love, “We Got the Power” (1971)

4/4, 4/9 Brazil: from Bossa Nova to Tropicália

Reading: Caetano Veloso, *Tropical Truth*, 3-51

Listening: João Gilberto, “Desafinado” (1959); Maysa, "Caminhos cruzados" (1958);  
João Gilberto, "Caminhos cruzados" (1976); Caetano Veloso, “Tropicalia” (1968)

#### 4/11 Soul and Race in Rio

Reading: Bryan McCann, “Black Pau: Uncovering the History of Brazilian Soul,”  
*Journal of Popular Music Studies* 14 (2002), 33-62.

Listening: Jorge Ben, “Charles, Anjo 45” (1969); Tim Maia, “Réu Confesso” (1973);  
Toni Tornado, “Sou Negro” (1972)

### V. New Latino Grooves

#### 4/16, 4/18 Argentina, MTV, and Rock Latino

Reading: Matthew Karush, “The Music of Globalization: Gustavo Santaolalla and the  
Production of *Rock Latino*,” in *Musicians in Transit: Argentina and the Globalization  
of Popular Music* (Durham: Duke University Press, 2017), 179-215.

Listening: The Plugz, "El clavo y la cruz" (1981); Maldita Vecindad, “Pachuco” (1991);  
Bersuit Vergarabat, "Yo tomo" (1998)

#### 4/23 From Disco to Hip Hop

Reading: Pacini Hernandez, 54-76

Listening: Gil Scott-Heron, “The Bottle” (1974); Joe Bataan, “La Botella” (1975);  
Salsoul Orchestra, “Salsoul Hustle” (1975); N.O.R.E., “Oye Mi Canto” (2004)

### Essay 3 due via email before class on 4/23

#### 4/25 From Merengue to Reggaeton

Reading: Pacini Hernandez, 77-105

Listening: Wilfrido Vargas, “Abusadora” (merengue, 1981); Raulín Rodríguez,  
“Nereyda” (bachata, 1994); Kinito Méndez, “Suero de Amor” (merengue/palo, 1999)

#### 4/30 Cumbia’s Travels

Reading: Pacini Hernandez, 106-141

Listening: traditional cumbia from Colombia (music begins at 2:00); Los Corraleros de  
Majagual, “Los Sabanales” [Colombia]; La suerte sonidera mix [Mexico]; Damas  
Gratis, “Sufre cheto” [Argentina]

#### 5/2 Final Exam Review

#### 5/9 **Final Exam** (10:30-1:15)

### Essay Questions

Answer each of the following questions in a typed, double-spaced essay of 4-6 pages. Please use a reasonable, 12-point font (like Times) and margins of 1 inch or 1.25 inches. Use parenthetical citations (author, page #) to cite your sources. These questions are based on the assigned readings; there is no need for any outside research. Submit your essay as a Word document and send it to me as an email attachment. Make sure to put your name on the paper and include page numbers. Unless an extension has been granted at least one week prior to the due date, papers will be marked down one half-letter grade (ie – from B to B-) for every day they are late.

Tips: Be sure to make an argument that answers the question. These are complex questions, and 4-6 pages gives you very little space to answer them. Avoid generalizations and empty sentences (even in your introduction); get right to the point, and be as specific as you can. Finally, avoid relying on long quotations, since they give you even less space to make your case.

#### Essay 1 (Due via email before class on 2/26)

We have examined the emergence of popular musical (and dance) forms in three Atlantic cities: Buenos Aires, Havana, and Rio de Janeiro. Pick two of these cities and compare the historical process that yielded these new forms; how were these processes similar, and how were they different?

#### Essay 2 (Due via email before class on 3/26)

We have examined musical exoticism in three different contexts: Brazilian music in Paris in the 1920s, Andean music in Paris in the 1950s, and “Latin” music in the United States in the 1950s. Pick two of these cases and compare the processes of exoticization: what meanings attached to these foreign musical forms? And what was the impact of exoticization?

#### Essay 3 (Due via email before class on 4/23)

For the last several weeks, we have considered the ways Latin Americans and Latinos engaged with music from the United States (rock, jazz and soul). Compare two of the cases we have examined. How did musicians and fans appropriate these genres? What were the effects of their efforts?

**Rewrite Option – available for only 1 of the 3 papers:** Once I have graded and commented on your paper, you may rewrite it for an improved grade. Keep in mind that in order to get a better grade, you will need to do some significant revision based on my suggestions. Merely making a few cosmetic changes will not result in a grade change. Your revised paper is due (again via email) within one week of the day you get the original paper back.

### ENROLLMENT INFORMATION

Students are responsible for verifying their enrollment in this class.

Schedule adjustments should be made by the deadlines published in the Schedule of Classes.

(Deadlines each semester are published in the Schedule of Classes available from the Registrar's Website, registrar.gmu.edu.)

Last day to add a class: 1/29

Last day to drop a class: 2/23

After the last day to drop a class, withdrawing from this class requires the approval of the dean and is only allowed for nonacademic reasons.

Undergraduate students may choose to exercise a selective withdrawal. See the Schedule of Classes for selective withdrawal procedures.

### ACADEMIC INTEGRITY

Mason is an Honor Code university; please see the University Catalog for a full description of the code and the honor committee process. The principle of academic integrity is taken very seriously and violations are treated gravely. For the purposes of this course, make sure that you understand what plagiarism is and how to avoid it. You may not present anyone else's words or ideas as if they were yours. If I suspect that you have, I will immediately turn your case over to the Honor Committee.

### MASON EMAIL ACCOUNTS

Students must use their MasonLIVE email account to receive important University information, including messages related to this class. See <http://masonlive.gmu.edu> for more information.

### OFFICE OF DISABILITY SERVICES

If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Services (ODS) at 993-2474. All academic accommodations must be arranged through the ODS. <http://ods.gmu.edu>

### WRITING CENTER

For help with your writing, please use the services of the Writing Center: A114 Robinson Hall; (703) 993-1200; <http://writingcenter.gmu.edu>; [wcenter@gmu.edu](mailto:wcenter@gmu.edu)

### COUNSELING AND PSYCHOLOGICAL SERVICES (CAPS)

(703) 993-2380;

<http://caps.gmu.edu>

### UNIVERSITY POLICIES

The University Catalog, <http://catalog.gmu.edu>, is the central resource for university policies affecting student, faculty, and staff conduct in university academic affairs. Other policies are available at <http://universitypolicy.gmu.edu/>. All members of the university community are responsible for knowing and following established policies.