

# **MUS 334/LAS 326/AFR374F**

## **Music of Mexico and the Caribbean**

Instructor: Dr. Robin Moore  
[robin.moore@austin.utexas.edu](mailto:robin.moore@austin.utexas.edu)  
Meeting times: T-TH 11AM-12:15 PM  
Classroom: MRH 2.634  
Instructor's office: MBE 3.210  
Instructor's telephone:—512 471-0373  
Office hours: Tues-Thurs 1:30-2:30 PM, or by appt.

Teaching Assistant: John Bimbiras  
[johnbimbiras@gmail.com](mailto:johnbimbiras@gmail.com)

MUS 334  
22570 (lab Mon 5-6PM, MRH 4.126)  
22575 (lab Mon 6-7PM, MRH 4.126)

AFR 374F  
30775 (lab Mon 5-6PM, MRH 4.126)  
30780 (lab Mon 6-7PM, MRH 4.126)

LAS 326  
39745 (lab Mon 5-6PM, MRH 4.126)  
39750 (lab Mon 6-7PM, MRH 4.126)

MUS 380 (graduate)  
22820 (lab optional)

### **Description**

This course provides an introduction to the history of Mexican and Caribbean music within a broad cultural and historical framework. All inquiries are framed by a range of terms and concepts pertinent in Latin American contexts such as colonialism and its repercussions, hybridity, migration, diaspora, and cultural exchange. Class meetings are divided into lecture/discussion segments, videos, listening, and performance/demonstration. It is hoped that students will leave the course with a better understanding of the history, musical styles, and local meanings of numerous Latin American musical forms, as well as with stronger listening skills and new ways of discussing music.

The course carries the Global Cultures flag. Global Cultures courses are designed to increase your familiarity with cultural groups outside the United States. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one non-U.S. cultural group, past or present.

### **Reading Materials**

One book has been ordered for the class, *Music of the Hispanic Caribbean* (Oxford University Press, 2010). In addition, a selection of readings and listening has been assembled that contains articles on other topics of interest. These have been uploaded to Canvas. Please check the site and let the instructor or TA know if you have any problem accessing materials there.

### **Listening**

Students are asked to listen to assigned musical selections each week and will be responsible for recognizing and identifying them on exams; two or three songs per lecture will be expected of you. Supplemental listening is available on Canvas. Other required listening is available on the CD accompanying your textbook (pieces on the textbook CD are marked in bold on the weekly class descriptions below).

You will be asked to remember something about the histories, contexts, functions, and social significance of assigned music. Your TA will help with preparation for listening tests by conducting practice exams in lab sections. For each musical example assigned, consider making a list for test review that includes as much of the following information as possible:

- The title of the piece and the composer, if known
- The approximate date it was written, within a decade
- The culture area/country with which it is associated
- The lyrics of the piece, what they discuss
- The instrumentation of the piece
- The typical contexts in which it is performed
- The formal musical characteristics that define the music
- The broader social issues discussed that relate to the piece

### **Grading Policy**

Students are required to attend classes and labs, to keep up with the reading and listening, to respond with comments to readings on Canvas posts, to participate actively in discussion in class, to take exams on the assigned day, and to complete all assignments punctually. Grades for undergraduates will be determined on the basis of three in-class exams, other small assignments (postings to Canvas, a concert review), a final brief oral presentation, class participation, and attendance. The three exams will constitute 60% of the student's overall grade, the minor assignments 15% (postings 10%, concert review 5%), the oral presentation 10%, attendance 10%, and class participation 5%.

In-class exams for students will consist of three parts: (1) the identification of key terms, ideas, or people; (2) discussion of assigned listening examples; and (3) the writing of a short essay on a topic related to class assignments. Students will be provided with a review sheet prior to a given test that lists key terms they are to be responsible for, and possible essay topics. The essay will be evaluated in terms of the following categories: organization, grammar/syntax, reference to musical examples in support of arguments, use of relevant musical terminology, and full response to all aspects of the question posed.

Students may opt to write an 8-10 pp. paper instead of taking one of the midterm exams or the final. If they choose the paper option, they should refer to the writing

guidelines below for graduate students. *Those planning to write a paper must provide the instructor and TA with a proposed topic and bibliography no later than week 5 and an outline of the paper by week 7.*

### **Missed Test Policy**

You are required to keep track of scheduled test days on the syllabus and to take tests when they are scheduled. Students missing tests without a medical excuse will not be allowed to make them up, so please don't forget to come.

### **Attendance**

Regular attendance is important because various activities that take place in class (the screening of video clips, musical demonstrations or performance opportunities, collective discussion, guest presentations, and so on) cannot be experienced through individual work at home. The same is true for attendance in discussion section. For that reason, attendance in both class and sections is mandatory and will be monitored. Attendance will be assigned 30 points and after the first 3 unexcused absences by a given student each absence will result in 3 lost points.

### **Class participation**

Your participation grade will be based on meaningful participation in collective discussions. Meaningful participation is taken to be analytic engagement with the texts and course themes. Each student is expected to come to class prepared to participate actively. Those who take the initiative to engage critically with the readings and themes of the class and actively participate by sharing their thoughts on a regular basis will be graded highly in this area. Those who participate infrequently in class discussions will be graded down.

While you may bring your electronic devices to class for the purposes of note-taking or web browsing related to class activities, please do not abuse the privilege by using your device to email, IM, text message, update your social media, or browse the web in ways not related to class activity – it distracts your classmates and detracts from their learning experience as well as yours.

### **Concert Reviews**

As noted above, one written concert review is required of all students. The review should be 3 or 4 pages in length, typed and double-spaced. The overall goal of the assignment is that you experience music making live and develop an appropriate vocabulary with which to describe/discuss it. Please consult at least two authoritative written sources (in addition to class readings) in order to acquire background information on the styles of music you hear at the concert; the sources should be formally cited and referenced in the review. You should also conduct a brief interview with one of the performers following the event and incorporate what you learn from them into your review. See the "Extra Credit Options" section below about concerts for a listing of possible events to attend. Other concerts may be appropriate, but require approval in advance from either the Instructor or TA. Please hand in your review no later than Tuesday of Week 15 unless special arrangements are made.

### **Ensamble Congrí Performance**

Texas Performing Arts has invited the Cuban-American performer Pável Urkiza to perform on the UT campus, together with the Ensamble Congrí, on Friday Nov. 9<sup>th</sup> at 8pm in the McCullough Theater. TPA has agreed to sell tickets to our class for this event for \$10. Given its relevance to class content, and the fact that the group will visit our class earlier in the week to discuss the show, attendance at this event is required. Please mark your calendars; more info about the performance is available here:

<https://texasperformingarts.org/season/pavel-urkiza-mccullough-theatre-2018>

### **Individual Projects**

You will prepare a final class presentation on music by researching a particular musical artist, genre, or national or regional musical style of your choice. Focus on particular aspects of Mexican/Caribbean music making as appropriate and discuss it with the class for 10 minutes. Some portion of the presentation should discuss or analyze music per se: instruments, sounds, rhythms, etc., and the remainder can focus on topics such as historical background/development, contemporary social meanings of the repertoire, changes in style, accompanying dance, etc. You will begin planning these presentations later in the course in section.

The presentation of your individual research should be accompanied by visual aids. These may consist of images on Powerpoint or Keynote. These files (including any mp3 music files to be played) should be given to the TA at the class meeting prior to the presentation so that they can be uploaded to the class computer. The talk should also include audio examples: recorded music, youtube video, or other sources. Up to two minutes of your talk may be devoted to playing music.

### **Assignments for Graduate Students**

Graduate students who enroll for independent study (MUS 380) will complete an individual project on a topic of their choice that relates to course content as well. It may consist of a performance (learning a new piece of music), musical analysis, a research paper, or any other project approved by the instructor. If written, individual projects should be roughly 12-15 pp. in length, excluding notes and bibliography.

In addition, graduate music students are required to complete two additional assignments: First, they must transcribe and analyze at least one minute's worth of music related to the class listening. This task may be incorporated into and/or support their final project, or it may be separate from it. Second, they must learn to play and/or sing a representative piece or rhythm of Mexican/Caribbean repertoire unfamiliar to them. Again, this may be incorporated into to their final project or not, as they choose. Students may demonstrate their performance skills to the class as part of final class presentations if they wish.

A two-page description/outline for the written project and an accompanying bibliography is due during week 5, and a draft of the project is due week 11. The final version of the paper (assuming additional revisions are necessary) as well as the transcriptions and recording of musical performance (in the case of graduate music students) will be due on Tuesday of the last week of classes. This schedule will ensure that the instructor has time to interact with you as you define the project and conduct your research. Graduate students are welcome to combine the topic of their individual research

paper and/or musical transcriptions and performance work with their final class presentation.

For graduates, the midterms will constitute 25% of the overall grade, the final 15%, the individual project 30%, the transcription and performance/recording 10%, the postings/oral presentation 10%, and attendance 10%.

### **Extra Credit Options**

1. Performance Ensembles. It is the intent of this course to encourage active participation in musical experiences to the greatest extent possible. Therefore, any student interested in formally enrolling and participating in an appropriate one-unit world music performance ensemble within the Music School in conjunction with this course will have their *lowest test score raised to an A*. If all test scores are already an A, they will be allowed skip exam #3 and receive full credit for it. If you decide to pursue this option, please notify your instructor and TA. You will need to formally enroll in the ensemble by the 12<sup>th</sup> day of classes.

#### Ensemble options in the Music School:

(1) The Mariachi Paredes. Meets Wed evenings from 7-10pm in MRH 2.604. The instructor is Monica Fogelquist ([musiczc@suddenlink.net](mailto:musiczc@suddenlink.net)).

(2) The Conjunto Ensemble (meets Tues and Thurs afternoons from 5-6:30pm in MRH 6.252. The instructors are JJ Barrera ([jjbarrer@austin.rr.com](mailto:jjbarrer@austin.rr.com)) and Joel Guzmán ([jguzman4@austin.rr.com](mailto:jguzman4@austin.rr.com)).

(3) The Hispanic Caribbean Ensemble, directed by your instructor, meets Wed evenings 5-8pm in MRH 6.252.

(4) The UT Steel Pan ensemble, supervised by Diana Loomer ([dloomer@utexas.edu](mailto:dloomer@utexas.edu)), meets Mon and Wed afternoons 5-6pm in MRH 6.222.

Other groups may be appropriate for extra credit as well, subject to instructor approval. Students may opt to join other groups for the semester or to take private lessons on an instrument. In such a case, they must attend rehearsals regularly for the semester or take at least five private lessons. Participation in alternate groups will not result in replacing students' lowest test grade with an A as in the case of the organized ensembles, but it will generate substantial credit depending on the extent and length of the commitment.

#### Additional performance options:

—UT's Ballet Folklórico teaches traditional Mexican dance:

<http://studentorgs.utexas.edu/utbf>

—Zapateado dance classes may be available through the music/dance group Flor y Canto: [grupoflorycanto@yahoo.com](mailto:grupoflorycanto@yahoo.com)

—Salsa dance lessons available through Longhorn Salsa. Contact Bradley Arthur McConnon, [bradley.mcconnon@yahoo.com](mailto:bradley.mcconnon@yahoo.com)

—Buscando el Monte is a Cuban *comparsa* or carnival drumming group in Austin: <http://www.myspace.com/buscandoelmonte>

—Puerto Rican Folkloric Dance (<http://www.prfdance.org/>)

—Gerard Villanueva offers private conga lessons: [carambolita@hotmail.com](mailto:carambolita@hotmail.com)

**\*\*All students participating in an ensemble or private lessons for extra credit must send the instructor or TA a brief email by the beginning of Week 15 documenting their participation in the group, discussing the material covered, and providing contact info for someone who can vouch for their participation.**

2. Extra Concert Reviews. Although one concert review is required, those interested in attending additional concerts of music related to the music of Mexico or the Caribbean and writing reviews of their experiences will receive up to 7 additional points added to one of their exam scores. Up to two additional reviews may be submitted by any student through Tuesday of week 15, unless late submission is authorized. The reviews should be 3-4pp. in length, typed and double-spaced, and follow the format described for the required concert review above. A list of concerts that students may attend and review is included below. Other concerts may also be appropriate, but check with your instructor and/or TA to confirm.

- The UT Ensembles (Mariachi, Conjunto, Hispanic Caribbean, steel pan) have performances scheduled in the Recital Studio of the School of Music (MRH 2.604) during week 12 or 13 of the semester. Consult the on-line calendar for the School of Music and choose the “week view” for mid-November
- The Jordi Savall “Routes of Slavery” baroque concert is scheduled in Bates Hall on Thursday Nov. 8<sup>th</sup> at 8pm. Student tickets are \$10.
- Reggae is played regularly at Flamingo Cantina ([www.flamingocantina.com](http://www.flamingocantina.com)) and elsewhere.
- Salsa Bands in Austin include: O Positivo, Grupo Fantasma, Cienfuegos, El Tule, and The Brew.
- Joel Guzmán, instructor of the Conjunto ensemble, plays regularly in Austin: <http://www.guzmanfox.com/>
- Live conjunto music played by Los Pinkies is often heard on Sundays beginning around 5pm at the White Horse Saloon, <http://www.thewhitehorseaustin.com/>.
- Cerronato is a local Colombian vallenato band. They can be contacted about upcoming shows: <http://cerronato.com/contact.htm>

### **Undergraduate Writing Center**

Don't forget to take advantage of writing help on campus as needed. The UGC (Located in FAC 211) is typically open from 9 a.m. to 8 p.m. Monday-Thursday and 9 a.m. to 3 p.m. on Friday. They serve students on a walk-in or appointment basis (512 471-6222).

### **Academic Dishonesty**

Each student is expected to uphold the institution's core values through integrity, honesty, trust, fairness, and respect toward peers and community. Scholastic dishonesty includes, but is not limited to, cheating, plagiarism, and any other act designed to give

unfair academic advantage to the student, or the attempt to commit such an act. Any incident of cheating or plagiarism may result in a failed individual exam score or a failing grade in the course.

### **Religious holidays**

According to UT Austin policy, you must notify your instructor of a pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

### **Disability policy**

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 471-6259, <http://www.utexas.edu/diversity/ddce/ssd/>

---

## **Weekly Topics and Readings**

Note: The dates on the syllabus indicate the day by which *you are expected to have read* the assignments in question and be ready to discuss them. Again, bolded musical examples indicate those available on the CD accompanying your book rather than on the supplemental mp3s provided through Canvas.

### **Week 1. Introductions.**

Subjects to be addressed: Introductions.

Discussion topics: none

Thurs Aug 30—Overview of course content.

Listening/performance: Contigo en la distancia; Contigo

### **Week 2. Defining Music of Mexico and the Caribbean.**

Subjects to be addressed: Week 2 focuses first on defining Latin American and Caribbean music. It continues with an introduction to the cultural history of Mexico and the diverse musical forms associated with that country during the colonial period.

Discussion topics: Are there any common characteristics that help define the Caribbean or Mexico in musical or social terms? Also: what is known about Mexican music prior to the Spanish conquest? What creolized or mestizo music, and how did it emerge?

Tues Sept 4— Mexico and the Caribbean as a culture area

Reading: *Music in the Hispanic Caribbean (MHC)*, Chapter 1.

Listening: Lecuona, “**La comparsa**”; Irakere, “La comparsa”; “Mi gente”

Thurs Sept 6—Introduction to Mexico: Music of the Colonial Era

Reading: Excerpts from *Musics of Latin America (MOLA)*, pp. 25-30 (background), 31-39 (pre-conquest indigenous music, music and conversion), 40-45 (on the mass), 45-50 (on the villancico), 45-69 (early dance music), and 71-73 (conclusion).

Optional reading for section discussion: *MOLA* appendix, “The Elements of Music,” pp. 434-53.

Listening: “Xicochi conetzintle” (Sleep Revered Baby), “Missa ego flos campi”; “Jácaras por la E.

### **Week 3. Indigenous Music, Con’t. Mariachi Music History**

Subjects to be addressed: Week 3 begins with a case study of music making among the Totonac Indians living near Puebla. It continues with an overview of the development of mestizo mariachi ensembles from the late nineteenth century to the present.

Discussion topics: What are the musical and social characteristics of indigenous Mexican music? How/why was mariachi music transformed from a regional tradition into national heritage? How did the music change in the process?

Tues Sept 11— Indigenous music. Film excerpt, *The Tree of Life*.

Readings: *MOLA* 77-85 (on contemporary indigenous music)

Listening: Indigenous instrument examples; “Huistan, fiesta of San Miguel.”

Thurs Sept13 — Introduction to mariachi music. Mariachi sheet music to performers.

Readings: Sheehy, Daniel. 1999. Excerpt from “Popular Mexican Musical Traditions: The Mariachi of West Mexico and the Conjunto Jarocho of Veracruz.” *Music in Latin American Culture* pp. 40-52.

Listening: “Jarabe tapatío,” “La ensalada,” “Ojos tapatíos,”

### **Week 4. Mariachi in film. Mariachi repertoire/sones**

Subjects to be addressed: Week 4 focuses first on representations of mariachi music in Mexican film of the mid-20<sup>th</sup> century and its circulation in stylized form. It then examines the history and musical characteristics of the *son huasteco*, the *son jalisciense*, and *son jarocho*.

Discussion topics: What role did film play in creating national forms of music making in Mexico? How did the music change in the process? What is the Mexican *son* and how does it vary by region?

Tues Sept. 18 — Mariachi in film. *Allá en el rancho grande*, *Aventurera*

Reading: none

Listening: “Allá en el rancho grande,” “Aventurera”

Thurs Sept. 20—Mariachi repertoire/*sones*

Reading: *Music in Latin America*, 85-88 (on traditional dance music), 93-96 and 98-100 and 102 (on *sones*).

Listening: El son de la negra,” “La calandria,” “La iguana”



### **Week 5. Bolero, Ranchera. Exam #1**

#### **\*\*Outline of grad student projects due**

Subjects to be addressed: Week 5 examines some of the most widely popular song styles in Mexico: the bolero and its working-class counterpart, the canción ranchera.

Discussion topics: Do the characteristic elements of the bolero derive from Mexico, the Caribbean, international pop, or elsewhere? What does the popularity of the canción ranchera tell us about the aesthetics of romantic music in Mexico today, and its various audiences?

Tues Sept. 25 — The Latin American bolero and ranchera

Optional reading: Gradante, William, “El Hijo del Pueblo. José Alfredo Jiménez and the Mexican Canción Ranchera.” *Latin American Music Review* vol. 3 no. 1 (Spring/Summer 1982), 36-59.

Listening: “Contigo” (see week 1 module), “Ella,” “Inolvidable” (Luis Miguel version)

Thurs Sept. 27— **Exam #1** (covering material through Week 4)

### **Week 6. Border Traditions**

Subjects to be addressed: During Week 7 we examine accordion-based *conjunto* music associated with the Texas-Mexico border region, as well as other forms including *orquesta* music, the *corrido*, and nortec electronica.

Discussion topics — What do the differences between conjunto and orquesta music tell us about divisions within Texas’ Chicano community in the mid-twentieth century? What significance does the corrido have in Mexico? How does the style of recent Chicano popular music suggest broader social trends or realities in the United States?

Tues Oct. 2— Conjunto/orquesta/corrido

Optional reading: Peña, Manuel. “From *Ranchero* to *Jaitón*: Ethnicity and Class in Texas-Mexican Music (Two Styles in the Form of a Pair).” *Ethnomusicology* 29:1 (Winter 1985), 29-55.

Listening: “Hermosísimo lucero”; “Río Grande”; “Contrabando y traición”

Thurs Oct 4— Mexican-American pop music, Nortec

Reading: assign reading from *MOLA* Chpt. 10 pp. pp. 397-99, 407-16 and 420-25 (on Chicano pop).

Listening: “De paisano a paisano,” “El presente”; Dandy del Sur”

### **Week 7. Chicano Rock. Mexican Classical Music**

Subjects to be addressed: During Week 7 we examine rock music performed by Mexican Americans, as well as the history of classical music making in Mexico.

Discussion topics — Why does George Lipsitz suggest that Chicano rock in LA and elsewhere evokes postmodern sensibilities? How have Mexican classical composers negotiated tensions between cosmopolitanism and local realities in their compositions?

Tues Oct. 9 — Mexican and Mexican-American Rock (guest presenter Luis Zapata)

Reading: Lipsitz, George. Chapter 6, “Crusin’ Round the Historical Bloc.” *Time Passages*, Univ. of Minnesota Press, 1990, 133-160.

Listening: “Tequila,” The Champs (1958); “Evil Ways,” Santana (1969); “Heaven,” Los Lonely Boys (2006)

Thurs Oct. 11 — Mexican Classical Music

Reading: *Musics of Latin America* pp. 111-21

Listening: Ponce, “Instantáneas mexicanas: Baile del bajo.” Moncayo, “Huapango,” Ortiz, “Río de las mariposas”

### **Week 8. Introduction to Music of the Caribbean**

Subjects to be addressed— Week 8 discusses musical styles in the Caribbean of African origin, using *güiro*/*chequeré* and rumba music as case studies. It then analyzes creolized music exhibiting influences from both Europe and Africa.

Discussion topics— How are rumba and *güiro* music representative of Afro-diasporic repertoire? How are they linked to the history of the Atlantic slave trade? Also: what are the musical characteristics of the Cuban *son*? Why might it be described as a “cultural bridge”? What does *son* history teach us about creolization and its politics in ethnically divided societies?

Tues Oct. 16 — Afro-Caribbean music and rumba

Reading: *MHC*, pp. 52-67 (on slavery in the Caribbean, and on toques de güiros); *MOLA* pp. 189-94 (on rumba).

Listening: “**Tratado for Elegguá, Oggún, Ochosi, and Inle**”; “En opuestas regiones,” “Obsession”

Thurs Oct. 18 — Creolization and the Cuban *son*

Reading: *MHC*, pp. 91-102 (on *son*).

Listening: “Mueve la cintura,” ***son* percussion exs. 1, 2, and 3**. “El rumbón de Luyanó”

### **Week 9. Spanish-Influenced Traditions of the Caribbean. Exam #2**

Subjects to be addressed: Week 9 continues discussion of Caribbean musical forms, emphasizing traditions derived primarily from Spain.

Discussion topics: What characterizes European-derived traditional music in the Americas? How is it similar to or distinct from African-influenced repertoire? How can we define Cuban *punto*, Puerto Rican *seis*, and Dominican *salve*?

Tues Oct. 23 — European-influenced heritage. Instructor away.

Reading: *MHC*, Chpt. 2 pp. 32-51.

Listening: **Una viagra que camine,” “Controversia”**

Thurs Oct. 25 —**Exam #2** (covers Weeks 5-8). Instructor away.

**Week 10. Puerto Rican Traditions: Bomba, Plena, Salsa**

Subjects to be addressed: Week 10 considers the development of unique folkloric musical forms in Puerto Rico and their eventual influence on salsa and other urban musical forms.

Discussion topics: What are bomba, plena, and when/how did each develop? What do their histories tell us about cultural dynamics in the Hispanic Caribbean? Also: who claims ownership of salsa, and on what basis? What stylistic elements tie it to particular communities? How does its history in New York reflect unique cultural and political moments?

Tues Oct. 30 — Bomba and plena

Film excerpt: *Plena is Work, Plena is Play*

Reading: *Music in the Hispanic Caribbean* pp. 76-82 (on bomba) and 102-08 (on plena)

Listening: **“Bomba sicá rhythms,” “Plena rhythms,” “Patria Borinqueña”**

Thurs Nov. 1 — New York Salsa

Film excerpt: *Salsa: The Rhythm of Latin Music*

Reading: *MHC*, pp. 108-120 (on salsa); *MOLA* pp. 425-429 (on salsa romántica and “Sedúceme”)

Listening: **“Anacaona,” “Cáscara patterns with clave,” “Salsa bell patterns with clave,” “Piano montuno pattern from Anacaona”;** Sedúceme”

**Week 11. Guest artist Pável Urkiza. Music in the Dominican Republic.**

**\*\*Draft of grad student papers due**

**\*\*Pável Urkiza optional additional lecture/demo Eastwoods Room (UNB 2.102) 3pm**

**\*\*Ensemble Congrí concert at the McCullough Theater, Fri Nov. 9, 8pm.**

**\*\*Jordi Savall concert, “The Routes of Slavery,” Thurs Nov. 8, 8pm, Bass Hall**

**\*\*Conjunto Ensemble show Sun Nov. 11, 7:30pm, MRH 2.608**

Subjects to be addressed: Week 11 begins with a visit by Cuban artist Pável Urkiza who will discuss his recent projects and his Friday concert with the Ensemble Congrí.

Thursday’s class will focus on traditional repertoire from the Dominican Republic.

Discussion topics: What are merengue and bachata, and when/how did each develop? How are merengue, Cuban *son*, and Puerto Rican plena similar or different? How are the bolero and bachata similar or different?

Tues Nov. 6 —Visit by Pável Urkiza

Reading: none

Listening: Aixa; [Mayeya; Longina]

Thurs Nov. 8—Dominican merengue, bachata

Reading: *Music in the Hispanic Caribbean* pp. 83-91 (on merengue) and 133-38 (on bachata).

Listening: **Merengue percussion rhythms**; “Homenaje a Santiago,” “Amores de Colores,” “Que vuelva”

### **Week 12. Jamaican Music and Reggaeton**

**\*\*Hispanic Caribbean Ensemble show, Wed Nov. 14, 7pm, Bates Recital Hall\*\***

**\*\*Mariachi Paredes show Sun Nov. 18, 7:30pm, MRH 2.608**

Subjects to be addressed: During Week 12, students consider differences between cultural forms that have developed in the “Latin” countries of Latin America and those from the British colonies such as Jamaica. Week 12 also considers the transnational development of reggaeton in Jamaica, Panama, Puerto Rico and the U.S.

Discussion topics: How does Peter Manuel characterize the overall development of Jamaican popular music? To what does he attribute the trend toward “slackness” beginning in the 1980s? What controversial themes does Manuel discuss in dancehall, and what is your reaction to them? Similarly, what have you learned about dancehall-influenced reggaeton and its controversies?

Tues Nov. 13 — Jamaican popular music: mento, ska, reggae, dancehall

Reading: *Caribbean Currents*, Jamaica chapter excerpt, 187-215.

Listening: “Simmer Down,” “Get Up, Stand Up,” “Boom Bye Bye”

Thurs Nov. 15— Film screening, *Straight Outta Puerto Rico* (Instructor Away)

Reading: *MHC* pp. 138-146 (on reggaeton)

Listening: “Dem Bow,” “Muévelo,” “**Oye mi canto**”

### **Week 13. Protest Song/Thanksgiving**

Subjects to be addressed: Week 13 discusses political protest music in Latin America, a style of performance that first gained widespread popularity in the 1960s and 70s. It uses musical works by Cubans and Puerto Ricans as a point of entrée into this diverse repertoire.

Discussion topics: How can protest music be defined? If all music is politically situated, is this category useful? What particular historical conflicts and debates are referenced in the assigned reading and listening examples?

Tues Nov. 20—Political Song

Reading: *MHC* chpt. 147-176

Listening: “Son de Cuba a Puerto Rico”; “**Libertad y soberanía**”; “**La llaman puta**”

Thurs April 22 — **Thanksgiving Holiday**

### **Week 14. Student Presentations**

Tues Nov. 27 — Individual oral presentations

Thurs Nov. 29 — Individual oral presentations

**Week 15. Student presentations. Exam #3**

**\*\*Combined UT world music ensembles, Friday December 7, Central Market North, 4-9pm.**

Tues Dec 4 — Student presentations.

Thurs Dec 6 — **Exam #3** (covering weeks 9-15)

---

**Research Materials in English on Mexican and Caribbean Music**

Please ask your instructor if you are interested in additional references pertaining to:

- additional sources in English on Cuban popular music
  - sources in Spanish on Cuban music
  - sources on Afrocuban religious music
  - sources on Puerto Rican music
  - sources on music of the French Caribbean
  - sources on the English-speaking Caribbean
  - Mexican music
  - Hispanic music in the U.S.
- 

**Basic Reference Guides**

*The New Grove's Encyclopedia of World Music* (esp. articles on countries)

*The Garland Encyclopedia of World Music* (organized by continent)

*The Garland Handbook of Latin American Music*

**Databases**

*The Music Index*

*RILM*

**Journals**

*Latin American Music Review*

*Ethnomusicology*

*Journal of Latin American Popular Culture*