

**HNRS 230 002:
The History of Popular Music in the Americas**

MW, 1:30-2:45
Innovation 133
Spring 2017

Prof. Matt Karush
Robinson B339
mkarush@gmu.edu
Office Hours: M, 3:00-5:00
and by appt.

This course will examine the transnational and cross-cultural history of popular music in the United States and 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 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. They will also have the opportunity to research the transnational history of a song or artist who interests them.

Course Website: <http://matthewkarush.net/hnrs-230/>

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 via the class schedule 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. Students are expected to come to class prepared to discuss the assigned reading and listening. For every class session, each student must prepare a 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 reserve the right to 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. Short Essay. Students will write one essay of 3-5 pages. No outside reading or research will be required. This essay must be submitted to my email address (mkarush@gmu.edu). The essay question is included at the end of this syllabus.

4. Research Paper. Students will write a research paper of 8-10 pages on the transnational history of a song, artist or musical genre of their choice. This essay also must be submitted to my email address (mkarush@gmu.edu). Students will have the opportunity to rewrite their papers for an improved grade. Specific instructions are included at the end of this syllabus.

5. Class Presentation. Students will prepare a 5-minute presentation on their research paper to be delivered in one of the final two class sessions of the semester.

6. 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	15%
Midterm Listening Quiz	10%
Short Essay	20%
Research Paper	25%
Class Presentation	5%
Final Exam	25%

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/hnrs-230/>) often in case of changes.

1/23 Introduction: Musical Genealogy

1/25 How to Read a Pop Song

Reading: Pacini Hernandez, 1-14

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

I. Roots: The Afro-Atlantic

1/30 Atlantic Slavery: Cultural Survivals and Creolization

2/1 1900: Maxixe, Milonga, Danzón

Reading: Chasteen, 1-88

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)

2/6 Colonial Mixing and National Identities

Reading: Chasteen, 91-163

Listening: Georges Bizet, “Habenera” (from the opera, *Carmen*, 1875)

2/8 Mestizaje and Official Nationalisms

Reading: Chasteen, 189-204

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)

2/13 Jazz Origins: New Orleans, Ragtime

Reading: Danny Barker, *A Life in Jazz*, 1-10, 21-56

Listening: Scott Joplin, “Maple Leaf Rag” (composed, 1898); Original Dixieland Jazz Band, “Livery Stable Blues” (1917); King Oliver’s Creole Jazz Band, “Dippermouth Blues” (1923); Clarence Williams Blue Five (featuring Sydney Bechet), “Wild Cat Blues” (1923); Louis Armstrong’s Hot Five, “West End Blues” (1928)

2/15 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)

II. Exoticism and Folklore

2/20 Exoticism I: Tango, Choro, and Jazz in Paris

Listening: Oito Batutas, “Graúna” (1923, Brazil)

Short Essay due (via email) before class on Monday, 2/20

2/22 Exoticism II: Hawaiian Steel Guitar

Reading: John W. Troutman, “Steelin’ the Slide: Hawai’i and the Birth of the Blues Guitar,” *Southern Cultures* 19:1 (2013), 26-52.

Listening: Frank Ferera and Helen Louise, “Waikiki Mermaid Medley” (1916); Sylvester Weaver, “Guitar Blues” (1923)

2/27 Inventing the Folk: The U.S.

Reading: Benjamin Filene, ““Our Singing Country”: John and Alan Lomax, Leadbelly, and the Construction of an American Past,” *American Quarterly* 43:4 (1991), 602-24

Viewing: 1935 March of Time Newsreel

3/1 **Midterm Listening Quiz**

Inventing the Folk: Argentina

Listening: Andrés Chazarreta y su Orquesta Nativa, “La Telesita” (chacarera, 1929); Antonio Tormo, “El rancho ‘e la Cambicha” (chamamé, 1950)

III. The Rock and Roll Era

3/6 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*)

3/8 Cuban 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)

[Spring Break]

3/20 The Hidden Latin II: The Latin in Rock and Roll

3/22 “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, “Anacaona” (1972)

IV. Countercultures

3/27 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)

3/29 The Transnational 1960s

4/3 Brazil: from Bossa Nova to Tropicália

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

Listening: João Gilberto, “Desafinado” (1959); Caetano Veloso, “Tropicalia” (1968)

4/5 Hidden Latin III: Funk

4/10 Soul and Race in Rio

Reading: Paulina Alberto, "When Rio was Black: Soul Music, National Culture, and the Politics of Racial Comparison in 1970s Brazil," *Hispanic American Historical Review* 89:1 (2009), 3-39.

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

V. New Latino Grooves

4/12 Miami, MTV, and Rock Latino

Reading: John Lannert, "MTV to Beam 24-Hour Channel into Latin America," *Billboard* (2/6/93); John Lannert, "21 Countries Plugged in for MTV Latino Debut," *Billboard* (10/2/93).

Listening: Soda Stereo, "Nada Personal" (1986); Maldita Vecindad, "Pachuco" (1991); Fabulosos Cadillacs, "Matador" (1994)

Research Paper due (via email) by noon on Friday, 4/14

4/17 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)

4/19 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)

4/24 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, live [Argentina]

4/26 Student Presentations

5/1 Student Presentations

5/3 Student Presentations/Final Exam Review

5/10 **Final Exam** (1:30-4:15)

Short Essay Question

Due (via email) before class on Monday 2/20

Answer the following question in a typed, double-spaced essay of 3-5 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. This question is 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.

We have examined the emergence of popular musical (and dance) forms in four Atlantic cities: Buenos Aires, Havana, Rio de Janeiro, and New Orleans. 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?

Tips: Be sure to make an argument that answers the question. This is a complex question, and 3-5 pages gives you very little space to answer it. So 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.

Research Paper: a Transnational Musical Genealogy

Due (via email) by noon on Friday, 4/14

Select a song, a musical genre, or a popular performer, composer, or producer from anywhere in the Americas. You may not choose a song that we have already analyzed in class, but individuals or genres that we have discussed are fair game. Write an 8-10 page paper in which you examine the transnational history of your chosen topic. How was the music or musician in question shaped by foreign musical influences, foreign audiences, or foreign record companies? Be careful not to write an encyclopedia entry in which you list a set of facts; instead, be sure to make an historical argument.

Your paper must cite at least five sources, at least three of which must be scholarly books or articles. Use parenthetical citations (author, page #), and be sure to include a Works Cited page. Please use a reasonable, 12-point font (like Times) and margins of 1 inch or 1.25 inches. Make sure to put your name on the paper and include page numbers. Submit your paper as a Word document and send it to me as an email attachment.

Rewrite Option: 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) before class on Wednesday, 5/3.

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: 1/30

Last day to drop a class: 2/24

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

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.