

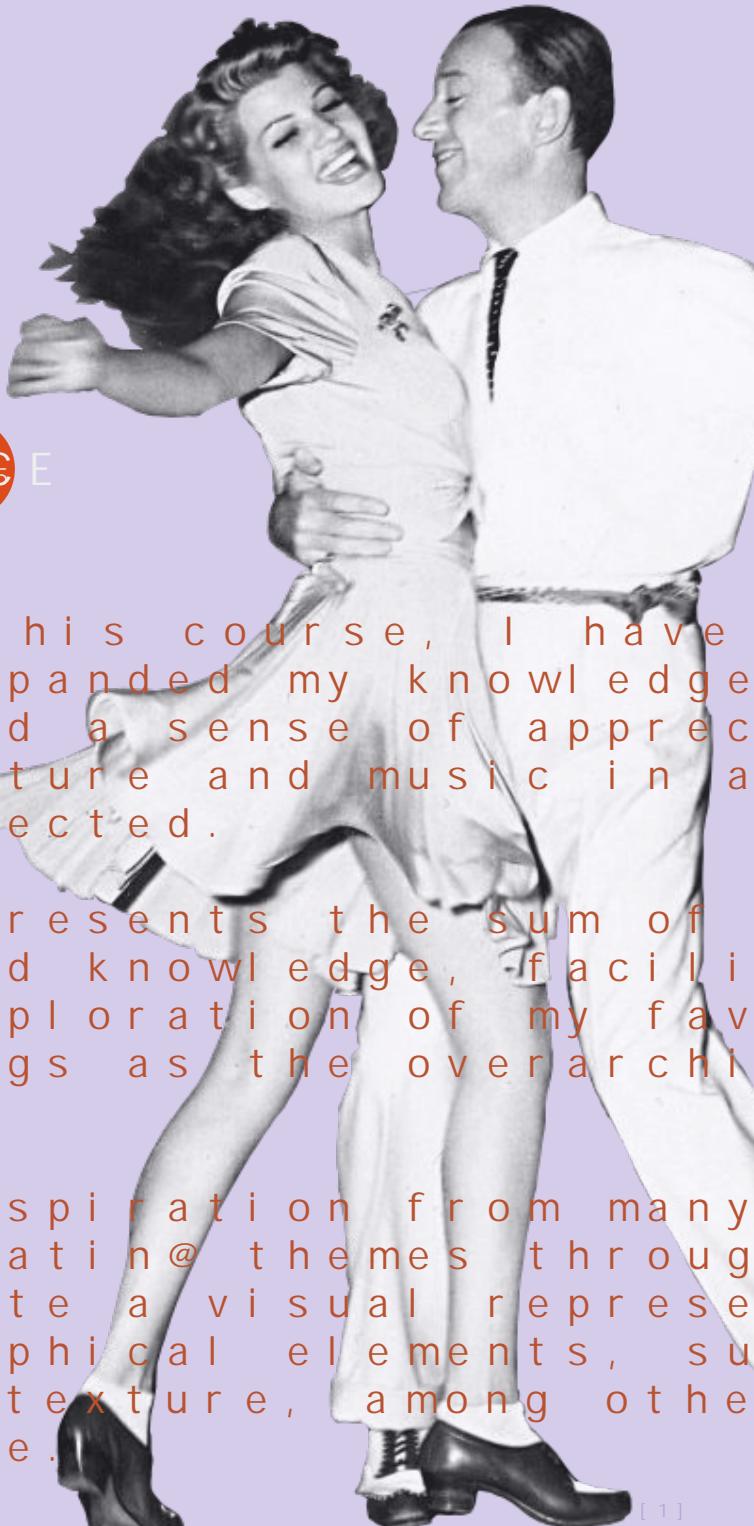
FINAL

REAGAN H2N1GE

Throughout this course, I have undoubtedly expanded my knowledge and have gained a sense of appreciation for Latin@ culture and music in a way I have never expected.

This paper represents the sum of experiences and knowledge, facilitated through the exploration of my favorite topics and songs as the overarching theme.

I also took inspiration from many illustrative Latin@ themes throughout the course to create a visual representation of my own. Graphical elements, such as color, shape, texture, among others, were emphasized here.



Pachuco Culture:

“Pachuco Boogie”

One of the themes I learned the most about was the Pachucos of Los Angeles, this population with distinct style of speech and dress that meshed elements of the African Zoot Suit, with jazz, blues, and a “counterculture” of expression.

They danced the Jitterbug, listened to the Mambo, and were a stigmatized group in society. This group was highly stigmatized and outcasted. During this time, the Zoot Suit was largely seen within the movie, “Zoot Suit”. Anglos were faced by Pachucos and Mexican-Americans. I was especially interested in the educational experience of Pachucos. The lack of opportunity and the lack of equality highlighted the discrimination of war in relationship to Mexican Americans. Reinforced by the lack of opportunity and the lack of equality, food shortages were rampant, leading to “rural mexicans” to seek work in the cities. Aircraft industries were heavily involved in the war effort, leading to a lack of opportunity and the lack of equality. During this time, Zoot suits became increasingly popular. However, tensions quickly increased between Anglos and Mexican Americans. In 1943, the Zoot Suit riots began as a result of ~200 men being stripped of clothes and beaten, simply as a result of roaming Mexican American neighborhoods beating Latinx people.

Also during this time, a forgotten historical event, the Zoot Suit Riots, occurred. The Zoot Suit Riots are an important part of Mexican American history.

A milestone song during this time was “Pachuco Boogie” by Don Tosti. The song was a representation of different backgrounds in the same way Pachuco’s did.

“Pachuco Boogie” was a song that combined “boogie-woogie piano, walking bass, and Sabor” (Tosti, 83). This song was representative of the Pachucos and gave them a sense of national representation.

Don Tosti was considered a “musical father of modern Chicano music.”

“Pachuco Boogie” began a new trend in music. According to UCSB Library, Tosti, along with his band, the Cuarteto Don Ramon, Sr., effectively created the sub genre of post-war Mexican music. Tosti and his band effectively set the foundation for Mexican music later. Tosti’s “Pachuco Boogie” and similar jump tunes “influenced Mexican style and Pachuco vernacular in later groups, and contributed immensely to the development of Mexican music.”



SALSAMUSIC and Puerto Rico

Another facet of salsa music is the history of its creators.

Throughout this course, our unit on Salsa music, especially the history of its creators. Salsa music is influential and unique, and history in regard to Latin music. Here, author, Berrios-Miranda

To begin, despite discourse by its creators, salsa music is incredibly influential as a genre. This is due to the unique sound, unique instruments, and unique history. The instruments most commonly used in salsa are the congas, timbales, and bongos, and are typically played together. When played properly, these instruments blend in such a way that they become one. Salsa music originated in the United States, specifically in New York City, in the Bronx. It features a slow, more tight, type of rhythm, often described as "mountainous". It features a slow, steady, and almost exclusively in salsa. The colony of the United States, slow, more tight, type of rhythm, often described as "mountainous". It features a slow, steady, and

only furthers this rhetoric. The origins of salsa are not clear, as those of other genres, such as salsa criolla and salsa cubana, are a combination of many different cultures, but has been characterized as "undeniably Puerto Rican" (Is Salsa a Musical Genre?). Although the origins of salsa are obscure, it began as a mix of different cultures, but since developed. Building on this, the salsa has been developed, placing it in a category of its own. The ideal qualities of "authenticity" are tightly linked to the genre, but its disputed as a genre. An idealization of the genre, "Is Salsa a Musical Genre?", is the conflict between the two. Many Cuban's claim to take credit for salsa music, but Cuban salsa music sounds much different than traditional salsa music. However, with this being said, there are many different variations of salsa: Puerto Rican, Venezuelan, Cuban, with none of them being the "correct version".

"Siempre" by Willie Colón

"Maquino" by Luisito Rivera



+ SELENA★

Throughout American Sabor, there is no exception. I loved this aspect, and how the book. Moreover, there are always very women, and their role in music. For example, women are strongly discouraged from participating in or dancers, rarely seen as instrumentalists which did used to music, and subsequently



This theme is especially relevant when examining Tejano music. Both gendered and racial discrimination, and have contributed to this. These will be examined largely through Selena, and her achievements.

Selena Quintanilla, arguably the most influential Tejano artist, reached mainstream audiences, and simultaneously, showcase the rancheras, and she was known for her mix of Tejano music and traditional Tejano songs, it brought Tejano music to the Americas. With this, according to "Bidi Bidi Bom Bom: The Audiotopia of Selena Quintanilla-Pérez", Selena's music served as an utopia for Mexican Americans in the oppressive country. The music she created, generated, provided a safe haven for fans who were at the time, conflicting communities.

In this paper, the idea of audiotopias are explored, which provide a utopia like sense of comfort. The author employs the example of a song in "Selena's life", both being able to apply the concept of a utopia to her music, yet "allowing for her music to take her through her experience". The music's audio-topia is thus said to encompass the relatively unexplored idea of a woman in a blended music, and how goes to explain the concept of a utopia.

Selena similarly embodied the idea of a woman in a utopia, and illustrated the reversal of gender roles. She and redefined what it means to be a Tejano woman in a male-dominated place of the sexualized woman, reversing what was expected by small changes like this built upon the culture of inclusiveness. This is reinforced as Selena took upon the theme of a "woman in total control" at the Astrodome. In her matinee show, there was 66,994 people in attendance at the performance at the Astrodome. Selena's Technocumbia style, as well as her emphasis on a "woman in total control" of what she accomplished in her life.

There are many more influential Latina women who contributed to this. Shakira, Jennifer Lopez, Selena, and many others.

fe aSta ntana

Latin Rock is a fusion between classic rock and various groups in the Bay Area during the 1960's. It originated in the Bay area of San Francisco, during diversity parallels this activism. According to the Guitarist Carlos Santana, from Mexico; percussionist Carabello, Puerto Rican; bassist Dave Brown; keyboardist Gregg Rolie, the diverse group of people is what contributes to their success. The San Francisco Area, and the Latino community (12) mirrors the musical traditions carried by each of them. "Como Va" by Santana, highlights the influence of Latin Rock. Santana's rendition, the "slow sensuous cha-cha-chá", emphasizes the percussion and bass became louder and heavier. In Gregg Rolie's organ; the flute has been replaced with "bending blue notes and distortion". Santana's version of "Como Va" features "timbres, bluesy organ, and electric guitar", while the magical blend appealed to a wide audience, and brought the Latin Rock scene that were thriving in the San Francisco area during the 1960's.

Santana's success in the 1950's went on to inspire him to incorporate rock, blue funk, soul, jazz, and salsa in a similar way.

Malo, another Latin Rock band during this time, emphasizes the romantic aspects of Latin Rock. This slow, smooth, and intimate song emphasizes other traits of Latin Rock. This song also features the singer Richard Bean, a Tejano man who moved to the Bay Area. The lead singer is Jorge Santana, brother of Carlos Santana.

In many Latin Rock songs, mixed lyrics of both English and Spanish are used to appeal to both dual audiences. Although Santana is what brought national attention to Latin Rock, it is the band Malo that inspired the community centered around Latin Rock.

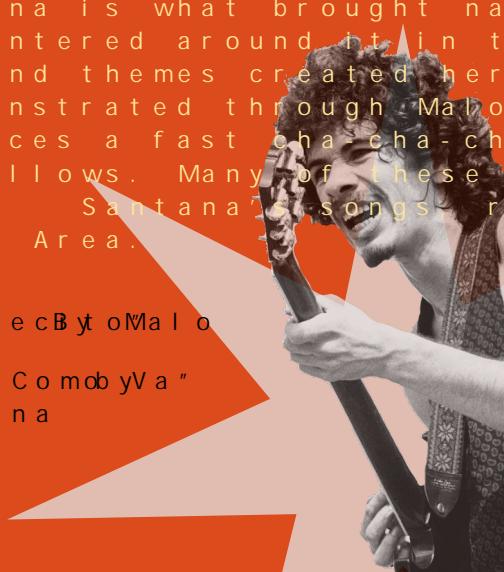
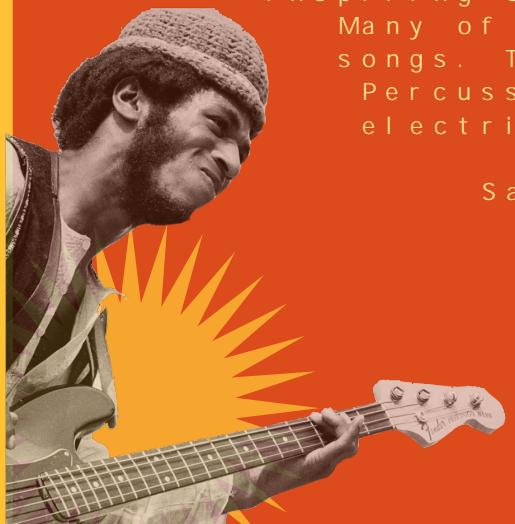
Many of the ideas and themes created here are reflected in the lyrics of the band Malo's songs. This is demonstrated through Malo's "Suave" and "Oye Como Va". The song "Suave" features a slow, smooth, and intimate song. Percussion introduces a fast cha-cha-chá, followed by a guitar solo. The electric guitar follows. Many of these songs reflect the Latin Rock scene in the San Francisco Area.



"Suave" by Malo



"Oye Como Va" by Santana





MUSIC CULTURE:

Throughout American Sabor, I have noticed the immense creation of music, and its community. In the beginning for groups of many different origins and the Ciudad de la Republic; and New York. Subsequent to this, the music and contributed to many of the genres and songs heard and gave rise to musicians like Tito Puente. New York Salsa, Rap and Urban Bachata originate from New York. New York.

A part of New York that had a large influence on its music range of people to come listen, dance, and simply interact. Puente and Tito Rodriguez began, where both were determined to also known as the "home of the mambo" [6]. Here dancers showed their skills, and audience members of all ethnicities made an important venue for the development of Latin music and dance were partly created here, where "Puerto Rican, Cuban, American" people danced nightly to music of the "Big Machito" [6]. The culture of the Palladium progressed in New York, due to the excellent quality and rigor of the Rodriguez were competing at the Palladium, testing their skills circulating to new audiences. Unfortunately, the Palladium event paired with rising interest, eventually led to the craze that began in the 1990s: Salsa [6].

New York's influence on music isn't limited to the Palladium hotspots of dance and music.

To begin, Park Plaza and Park Palace, were similar. Often referred to as the birthplace of New York Latin culture, share dance and song. Rhumba, mambo, and the cha-cha-cha predominantly Jewish and Italian, but slowly gave rise to become the epicenter of Latin nightlife. This place provided a space to "bask in the memories and nostalgia of Puente, Joe Cuba, and many others began singing here,

Right next door was Park Palace, a smaller space that which later became a Museum for African Art, launched by the Afro-Cubans, as well as Charlie and Eddie Palmieri. Melodies from Puerto Rico and African drum beats were embodied the New York spirit of music and dance, and included genres ranging from the mambo, to rhumba and salsa, Latin

...continued

Another aspect of New York that contributed to the Puerto Rican community was Casa Amadeo. This music shop was originally owned by a man named Hernandez, an already accomplished musician, and other local artists, and gave a voice to the Puerto Rican community in the 1920s. Amadeo, born in Puerto Rico, where he renamed it (Amadeo), and continuously run Latin music store which still stands today. "few remaining intact sites connected with the Puerto Rican community." In addition, this music store was much more than just a store, it was a social hub where musicians, Amadeo, and other similar stores, served as one another, share ideas, a place for band members, and provided employment opportunities. As a result, it was a musical hotspot, and safehaven for many Puerto Rican immigrants. It held a special place in the Latin community, and played a significant role in the Puerto Rican migration experience.



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