

FINAL

REAGAN IN 21ST CENTURY

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 my 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, and more, are emphasized here.

Pachuc Culture:



“ Pachuco Boogie”

One of the themes I learned the most about was t Angeles, this population with distinct style of spee meshed elements of the African Zoot Suit, with jaz, “counterculture” of expression.

They danced the Jitterbug, listened to the Mambo stance in society. This group was highly stigmatized outcasted expression. During this time, the Zoot Suit can largely be seen within the movie, “Zoot Suit”. A faced by Pachucos and Mexican-Americans. I was espec educational experience. Pachucos were highlighted the of war in relationship to Mexican Americans reinforcement of shortages were rampant, leading to “rural mexican” highlighted through the Bracero Program. Similarly, to seek women and minorities. Aircraft industries pu during war times). This collective war effort led to much. During this time, Zoot suits became increasing. However, tensions quickly increased between Anglo a 1943, the Zoot Suit riots began as a result of ~200 men were stripped of clothes and beaten, simply as a roamed Mexican American neighborhoods beating Latino.

Also during this time, a forgotten historical were sentenced for a crime they didn’t commit, along with and of the Zoot Suit riots are an important part of.

A milestone song during this time was “Pachuco Boogie” different backgrounds in the same way Pachuco’s did.

“ boogie-woogie piano, walking bass, and Sabor, 83). This song was representative similarly gave Pachucos national rep.

Don Tosti was considered a “musical modern Chicano music.



“Pachuco Boogie” began a new the According to UCSB Library, Tosti, al creating the sub genre of post-war M Guerrero effectively set the foundat music later. Tosti's “Pachuco Boogie Boogie” and similar jump tunes “infu Mexican style and Pachuco vernacular later groups, and contributed immens music.

SALSA MUSIC

and Puerto Rico

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

Throughout this course, our unit on Salsa music, music. Salsa music is influential nature, unique sound, and history in regard to Latin music.

To begin, despite discourse is incredibly influential and by its "instrument". This congas, timbales, and bongos played. When played properly, these instruments blend in such a way that they be almost exclusively in Salsa.

Salsa music originated from a slow, more tight, type of music mountain. It features occasional contrast with bright

The origins of Salsa are as those of other genres, a combination of many identifiable cultures, but has been characterized as "undeniably Puerto Rican" (Is Salsa a Musical Genre?). is obscure, it began as a since developed. Building Salsa as a genre has been ambiguous origin. The ideal "authenticity" are tightly disputed as a genre. An Musical Genre?", is the Salsa. Many Cuban's claim but Cuban salsa music sounds 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".



Siembaya Willie Colón

Maquino Lbanydlesmael Rivera

+ S E L E N A★

Throughout American Sabor, there is no exception. I loved this aspect, and the book. Moreover, there are always very women, and their role in music. For example, 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 both gendered and racial discrimination, and have contr will be examined largely through Selena, and her achiev

Selena Quintanilla, arguably the most influential Tejano mainstream audiences, and simultaneously, showcase the rancheras, and she was known for her mix of Tejano musi music from traditional Tejano songs, it brought Tejano With this, according to "Bidi Bidi Bom Bom: The Audioto Americas", Selena's music served as an utopia for "Mex+B oppressive country. The music she created, and subseque generated, provided a safe haven for fans who were at t conflicting communities.

In this paper, the idea of audiotopias provide a utopia like sense of comfort music allows for two different audiences author employs three examples of fans in the girl in Mexico" both being able to apply life yet "allowing for her music to take experience her music's audiotopia. This relatively unexplored idea encompasses blended music, and how goes to explain

Selena similarly embodied the idea of a woman and illustrated the reversal of gender roles. and redefined what it means to be a Tejano woman highlighted as in many of her concerts, "leather-clad male place of the sexualized woman, reversing what was expected by small changes like this built upon the culture of inclusiveness is reinforced as Selena took upon the theme of a "woman in tot Astrodome. In her matinee show, there was 66,994 people in att performance at the Astrodome. The album sets a new record for Tejano Technocumbia style, as well as her emphasis on a "woman in tot much of what she accomplished in her life.

There are many more influential Latina women who contributed to to:

Shakira, J. Lo, and many others.

f e aSta.n t a n a

Latin Rock is a fusion between classic rock and various groups in the Bay Area during the 1960's. This originated in the Bay area of San Francisco, during a time of diversity parallels this activism. According to their Guitarist Carlos Santana, from Mexico; percussionist Caraballo, Puerto Rican; bassist Dave Brown; keyboardist and diverse group of people is what contributes to their sound in the San Francisco Area, and the Latino community (12). "Como Va" by Santana, highlights the influence of Latin music. In Santana's rendition, the "slow sensuous cha-cha-chá" rhythm, 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 "timbres, bluesy organ, and electric guitar", while romantic and magical blend appealed to a wide audience, and brought that were thriving in the San Francisco area during the 1960's.

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

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

In many Latin Rock songs, mixed lyrics of both English and Spanish appeal to dual audiences. Although Santana is what brought national attention to the inspiring community centered around it in the 1960's.

Many of the ideas and themes created here are reflected in their songs. This is demonstrated through Malo's "Suave" and "Oye Como Va".

Percussion introduces a fast cha-cha-cha rhythm, and an electric guitar follows. Many of these elements are found in Santana's songs.

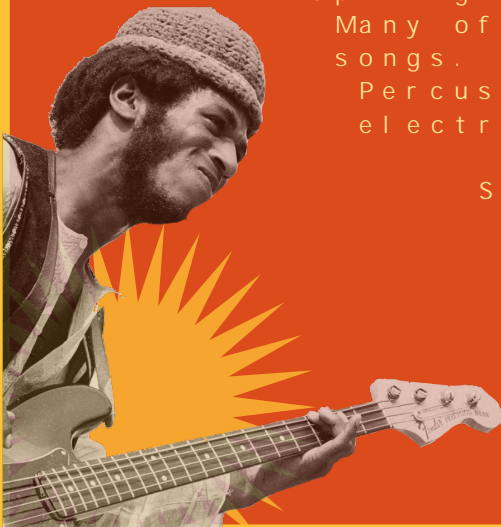
These songs are a reflection of the San Francisco Area.



" Suave by Malo



" Oye Como Va " by Santana





MUSIC CULTURE:

Throughout American Sabor, I have noticed the immediate creation of music, and it's community. In the beginning, for groups of many different origins and the city of New York; 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 Rodríguez began, where both were determined also known as the "home of the mambo" [6]. Here dancers showed their skills, and audience members of all ethnicities. An important venue for the development of Latin music and dance were partly created here, where "Puerto Rican, Caribbean American" people danced nightly to music of the "Big Mambo" [6]. The culture of the Palladium progressed in New York, due to the excellent quality and rigor of the music. Rodríguez were competing at the Palladium, testing the music circulating to new audiences. Unfortunately, the Palladium event paired with rising interest, eventually led to its decline. It warned the end of the mambo era, the music and dance 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 venues. Often referred to as the birthplace of New York Latin dance, they shared dance and song. Rhumba, mambo, and the cha-cha-cha were predominantly Jewish and Italian, but slowly gave rise to Salsa. This place became the epicenter of Latin nightlife. This place provided a space to "bask in the memories and nostalgia." Tito 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 African diaspora and the Afro-Cubans, as well as Charlie and Eddie Palmieri. Their melodies from Puerto Rico and African drum beats were embodied the New York spirit of music and dance, and Latin genres ranging from the mambo, to rhumba and salsa, Latin

...continued



Another aspect of New York that contributed to Casa Amadeo. This music shop was originally founded by Rafael 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), continuously runs a Latin music store which still remains one of the few remaining intact sites connected with the Puerto Rican community. In addition, this music store was much more than just a store. Amadeo, and other similar stores, served as a place where members of the community could come together, share ideas, and provide employment opportunities. As a store, it was a musical hotspot, and it still holds a special place in the Latin community, playing a significant role in the Puerto Rican migration experience.



tion, dancing

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