HIST 525 001 / HIST 615 013
Popular Music in the Americas

Thursdays, 7:20-10:00 PM
Arlington: Founders Hall 210
Spring 2014

Prof. Matt Karush
Office: Rob B 339
Office Hours: T, 10:30-12:00
and by appt.
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Course Description
This course will explore the intersection of musicians, their audience, the commercial culture industry, and the state in the Americas. Focusing primarily on the twentieth century, we will occasionally indulge in comparative history, seeking to uncover the commonalities and divergences in popular music history throughout the Americas. But more often, we will attempt to elaborate a transnational history of popular music. In other words, we will try to see through the national biases that have typically constrained scholars’ understanding of popular music and to situate each of our case stories within a larger context. Among the many questions we will consider: How have jazz and rock music been exported to and reconfigured by Latin Americans? How have Latin American musical exports influenced North American culture? Of particular interest will be the role of race in the Americas as well as the ways music, and the popular culture surrounding it, allow people to negotiate race. Among the countries we will consider are Brazil, Argentina, the United States, Cuba, and Mexico. While the course will treat popular music as a lens through which to explore larger questions of cultural history, it will also take music seriously on its own terms. Students, therefore, will be required to do a significant amount of listening as well as reading. Dancing, however, is optional.

Required Books
All other readings listed in the class schedule below ARE required. They are accessible either via the course blog or the electronic databases on the GMU library’s web page.

Requirements
1) **Class Participation.** The class will function as a seminar in which all students are expected to participate actively. If students fail to come to class prepared to discuss the required reading and listening, the result will be torture for all of us. Therefore, your contributions to class discussion will constitute a significant portion of your final grade.

2) **Blog.** The blog for this course is at http://musicamericas.wordpress.com. I will invite each registered student to become a wordpress user; simply follow the link in the email you’ve received. Once you have joined, I will add you to the blog, and you will be able to post to it. The required listening is also available on the blog (click “Music”).

Each week, students are required to make at least **two** blog posts about the required reading and/or listening. These can be new posts or comments to posts made by classmates. These blog entries need not be long, nor formally written. But you will be graded on how substantively and creatively you engage with the material. *Do NOT use the blog as a forum for voicing your preferences (i.e. – “I hate this kind of music”). Feel free to share those opinions with me; I won’t be offended. But the blog is for more substantive discussion. I will give you a midterm blog grade so that you know how you are doing.*

3) **Book Reviews.** Students will write a short book review for **two** of the required texts, due by the start of class on the date the book is to be discussed. Your review (around 5 double-spaced pages, submitted as an email attachment in Word) should focus on the following questions: What is the author’s principal argument in the book? What kinds of evidence does the author use to support this argument? Are you persuaded by the argument and the evidence, and why or why not? “I didn’t like this book because it was boring” or “This book is well-written” or “I don’t know anything about Brazil” are not useful comments. Since you will in most cases only be discussing one book, formal footnotes are not necessary; parenthetical citations with specific page numbers will be sufficient. **Note:** You do **not** have to write blog entries for the weeks you are writing book reviews.

4) **Final Paper.** You have two options for the final paper:
**Option A:** Write a paper of 12-15 double-spaced pages that examines a central theme (either analytic or methodological) of the course. Your paper must be organized around an historiographical argument of your own devising, and you must pay substantive attention to at least 14 of the works we have read (either books or articles).

**Option B:** Select a musical genre or musician that we have not considered in this class, and make an original historical argument about it in a paper of 12-15 double-spaced pages. You must consult at least 5 scholarly works (books or articles) that we have not read in class AND at least 5 of the works we did read in class. You may also (but are not required to) consult primary sources for this paper.
The Final Paper is due as a Word doc in my email inbox by 7:20 PM on May 8.

Final grades will be determined as follows:
Class Participation = 20%
Blog = 20%
Book reviews = 30% (15% each)
Final Paper = 30%

Class Schedule
1/23 Introduction

1/30 The African Diaspora in Latin America
Reading: Chasteen, *National Rhythms, African Roots*
Listening: Georges Bizet, “L’amour est un oiseau rebelle (Habanera),” *Carmen* (1875)
Orquesta de Felipe Valdés, “La machicha” (danzón, 1920s)
Vicente Greco, “El Estrapbo” (tango, 1912)
Ernesto Nazareth and Pedro de Alcantara, “Favorito” (maxixe, 1907-12)

2/6 New Orleans and the Birth of Jazz
Reading: Brothers, *Louis Armstrong’s New Orleans*
Listening: King Oliver’s Creole Jazz Band, “Dippermouth Blues” (1923)
Louis Armstrong, “Big Butter and Egg Man” (1926); “Heebie Jeebies” (1925);
“West End Blues” (1927); “Potato Head Blues” (1927)

2/13 Transnational Nation?
Reading: Garrett, *Struggling to Define a Nation*
Robin Moore, “The Danzón and Musical Dialogues with Early Jazz,” in
Listening: Charles Ives, “Ragtime Dance No. 4” (1904)
Scott Joplin, “Maple Leaf Rag”
Jelly Roll Morton, “Maple Leaf Rag”
Helen Louise and Frank Ferera, “Waikiki Mermaid Medley” (1916)
Orquesta Valenzuela, “La Patti negra” (1906)

2/20 The Recording Industry
Reading: Suisman, *Selling Sounds*
Matthew Karush, “Chapter 2: Competing in the Mass Cultural Marketplace,”
Listening: Mamie Smith, “Crazy Blues” (1920)
Ethel Waters, “Down Home Blues” (1921)
Paul Whiteman, “Whispering” (1920)
Julio De Caro, “El Malevo” (1928)
Carlos Gardel, “Yira, Yira” (1930); “Mano a mano” (1923)
2/27 The Transnational History of Race  
**Reading:** Seigel, *Uneven Encounters*  
**Listening:** James Reese Europe’s Society Orchestra, “Amapa” (1913)  
Victor Military Band, “Dengozo” (1914)  
Pixinguinha & Donga, “Lamentos,” (1928)

3/6 Samba and the Battle over Intellectual Property  
**Reading:** Hertzman, *Making Samba*  
**Listening:** Donga, “Pelo Telefone” (1917) performed by Baiano  
Sinho, “A favela vai abaixo” (1928) performed by Francisco Alves  
Ismael Silva, “Se você jurar” (1930) performed by Francisco Alves and Mário Reis  
Gerardo Pereira, “Falsa baiana” (1944) performed by Ciro Monteiro

[NO CLASS 3/14: Spring Break]

3/20 Black Music/White Music  
**Reading:** Chude-Sokei, *The Last “Darky”*, 1-45; 161-206  
Miller, *Segregating Sound*  
**Listening:** Bert Williams, “Nobody” (1913)  
Fiddlin’ John Carson, “Little Old Log Cabin in the Lane” (1923)  
Jimmie Rodgers, “Blue Yodel No. 1” (1927)  
Leadbelly Newsreel (1935)  
W.C. Handy, “St. Louis Blues”  
Blind Lemon Jefferson, “Matchbox Blues” (1927)

3/27 Inventing the Folk in Latin America  
**Listening:** Simon and Garfunkel, “El Condor Pasa”  
Los Incas, “Dos palomitas”  
Violeta Parra, “Gracias a la vida”, “La carta”  
Quilapayún, “Dos palomitas”
4/3 The Son and “Latin Music”

Reading: García, Arsenio Rodríguez

Listening: Chano Pozo, “Ya no se puede rumbear en El Africa (rumba-guaguancó, 1947)
Arsenio Rodríguez, “El reloj de Pastora” (late 1940s); “Los sitios hacere” (late 1940s);
“Kila, Kiki, y Chocolate” (late 1940s)
Sonora Matancera, “Vive como yo” (1949)
Damaso Pérez Prado, “Mambo No. 5” (1950)
Don Azpiazu, “El manisero” (1930)
Xavier Cugat, “Miami Beach Rhumba” (1947)

4/10 Rock and Rhythm


Listening: René Touzet, “El Loco Cha Cha” (1956)
Richard Berry, “Louie, Louie” (1957)
The Kingsmen, “Louie, Louie” (1963)
Professor Longhair, “Tipitina” (1953)
Fats Domino, “I’m Walkin’” (1957)
James Brown, “I’ve Got Money” (1962); “Mother Popcorn” (1969)

[NO CLASS 4/17]

4/24 Appropriation: North American Popular Music in Latin America

Reading: Zolov, Refried Elvis

Listening: Little Richard, “Good Golly Miss Molly” (1958)
Los Teen Tops, “La Plaga” (1960)
Los Locos del Ritmo, “Yo No Soy un Rebelde”
La Revolución de Emiliano Zapata, “Nasty Sex”
Three Souls in My Mind, “Abuso de Autoridad” (1975)
Tim Maia, “Azul da Cor do Mar” (1970); “Que beleza” (1974)

5/1 Salsa and Cumbia
Deborah Pacini Hernández, “From Cumbia Colombiana to Cumbia Cosmopolitana” in *Oye como va!* (Temple, 2010), 106-41.

Listening: Eddie Palmieri, “Justicia” (1969)
Willie Colón, “Calle Luna, Calle Sol” (1973)
Lucho Bermúdez, “La Mucura”
Los Corraleros de Majagual, “La yerbita”
La sonora dinamita, “Mi cucu” (1981)
Los Daddy, “Pájaro loco”
Damas Gratis with Fidel Nadal

[5/8 FINAL PAPERS DUE]

Notes:
Mason uses only Mason e-mail accounts to communicate with enrolled students. Students must activate their Mason e-mail account, use it to communicate with their department and other administrative units, and check it regularly for important university information including messages related to this class.

If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Services at 703.993.2474 or ods.gmu.edu. All academic accommodations must be arranged through that office.

Last Day to Add (Full-Semester Course): Jan 28
Last Day to Drop (Full-Semester Course): Feb 21