

UNDERGRADUATE CURRICULUM CHANGE MEMO

Date: February 23, 2022
From: Charles Francis Leinberger, Department of Music
Through: Steve Wilson, Chair, Department of Music *AW*
Through: Denis O'Hearn, Dean, College of Liberal Arts
To: Chair, Undergraduate Curriculum Committee

Proposal Title: MUSL Course Change and Addition

The Department of Music is updating two of our Music History and Literature offerings to better reflect the expanding and diverse backgrounds of our faculty. Juan David Rubio Restrepo teaches courses offered by the Department of Music and the Chicano Studies Program.

MUSL 3325 has the outdated name Music on the Border. This does not reflect the current content of the course. We are proposing changing the name to Cumbia: Music, Difference, and Identity in the Americas, the topic that Dr. Rubio Restrepo has been teaching since joining the faculty in 2020.

MUSL 3335 will be a new course number and title. Dr. Rubio Restrepo has taught the topic Regional Mexican Music as a section of MUSL 3329, Topics in Music History and Culture. Many popular upper-level MUSL courses that are now part of the Block Electives for Fine and Performing Arts began as a section of MUSL 3329, and were "spun off" after demonstrating a steady student demand. Regional Mexican Music will be such a course. MUSL 3335 will be cross-listed with CHIC 3335, with the same title.

CURRICULUM CHANGE PROPOSAL

APPROVAL PAGE

Proposal Title: MUSL Course Change and Addition

College: Liberal Arts

Department: Music

DEPARTMENT CHAIR

I have read the enclosed proposal and approve this proposal on behalf of the department.



2/22/2022

Signature

Date

COLLEGE CURRICULUM COMMITTEE CHAIR

I have read the enclosed documents and approve the proposal on behalf of the college curriculum committee.

Signature

Date

COLLEGE DEAN

I have read the enclosed documents and approve the proposal on behalf of the college. I certify that the necessary funds will be allocated by the college in support of this proposal.

Signature

Date

COURSE CHANGE FORM

COPY OF CATALOG PAGE NOT REQUIRED

All fields below are required

College : Liberal Arts

Department : Music

Effective Term : 202320

Rationale for changing the course:

Course Title and Description are outdated and do not reflect current trends in musicology.

All fields below are required

Subject Prefix and number MUSL

Course Title 3325

Change	From	To
Title	Music on the Border	Cumbia: Music, Difference, and Identity in the Americas
Description	An investigative course designed to promote a greater awareness of the role music plays in contemporary life along the U.S./Mexico border, with special attention to folk and popular styles. Supervised field research will be emphasized in which each student is encouraged to relate music to his or her personal interest and/or major field. No musical background is assumed.	This survey course focuses on one of the most widely spread musics across the American continent: cumbia. Focusing on case studies from cumbia practices stemming from Argentina to the U.S., the course threads the shared genealogy of this music and delves into site-specific dynamics of race, class, gender, ethnicity, and trans/nationalism.

These changes will be reflected in Banner, Goldmine, and the catalog

**Cumbia: Music, Difference, and
Identity in the Americas**
The University of Texas at El Paso
MUSL 3325

Instructor: Juan David Rubio Restrepo (him/his)
jrubioest@utep.edu

Office hours: Tuesdays 11:00-1:00 pm, (MT), via Zoom

Course description

Cumbia is one of the most transnational musics in the American continent. Though particular types of cumbia are found in most American countries these differ musically and contextually while keeping a similar genealogy. This class takes local types of cumbia from countries across the Americas and focuses on how the construction of race-class, gender, and nation relates to these music practices. Besides developing basic musical concepts and listening skills that allows understanding the aural-musical side of cumbia, the class also offers a quick overview of relevant sociopolitical issues in 20th and 21st century Latin America.

Course Objectives

At the end of this course, students will:

- o Have a holistic view of the wide range of musics that the genre cumbia encompasses
- o Develop basic listening skills in regards to these musics
- o Understand the sociopolitical dynamics that shape these music practices
- o Critically approach the role music practices play in processes of subjectivation, interpolation, and resistance
- o Think and listen critically and inter-disciplinarily through expressive cultures
- o Be able to articulate these ideas in writing

Course materials

Reading and listening materials will be assigned for every week, these should be made before accessing the module from which they were assigned. All the materials are accessible online.

Readings: No text book is required for this course. Instead, we will read from different authors working from a wide range of disciplines. Academic literature and music examples constitute the backbone of the course materials. All the materials are accessible online. They are posted on the “File/Readings” tab and linked to each module. While most materials will be accessible on Blackboard, students are encouraged to set up a VPN connection. Instructions on how to do so can be found [here](#). If you need technical assistance, email [IT Service Desk](#). Do not email the instructor on tech-related questions.

Listening: The tracks are provided in the form of YouTube hyperlinks included in the Class Schedule section of this syllabus (below). If you find a link that is not working, email the instructor.

Online format and course assignments

Weekly modules: This course is designed using a modular format—that is, each week is “packaged” as a single module so that all the materials, lectures, tests, and discussion posts are in one area for a given week. Each module will become available each Monday morning of its respective week. Once a module is available, it will remain so until the end of the semester

Weekly quizzes: Each weekly module finishes with a quiz. The week 1 quiz is aimed to troubleshoot any possible technological issues and will *not* count towards your final grade. Starting in week 2, each weekly quiz will count towards your final grade. Quizzes will open Monday morning. However, unlike the rest of the materials of each module, quizzes will close every Friday night of each respective week (check Blackboard for exact times).

Take into account the following guidelines:

- The quizzes will cover the lectures of that particular module
- They will also cover listening examples from the assigned listening examples for each week (hyperlinked below). You will be asked to listen to a short passage (30 sec. to 1 min. long), identify the performer/song, and some follow-up questions based on the track
- Unlike lecture materials, listening question will be cumulative until week 7 (i.e., a listening question during week 6 may include tracks assigned between week 1 and 6). After the week 8, listening questions will cover tracks assigned since that week and on (i.e., a listening question during week 14 may include tracks assigned between week 8 and 14)
- Failing to take the quiz within the indicated timeframe will result on a score of 0 (zero) for that particular assignment.
- Each quiz comes with a time limit that will be specified before it is launched
- The quiz will auto-send once the time runs up
- Procure a suitable working space and time slot as well as a stable machine and Internet connection

Reading quizzes: Reading quizzes will be announced at the beginning of each lecture and will cover the reading assigned for that particular week. Reading quizzes will open Monday morning and close Friday night of the week from which they are assigned (check Blackboard for exact times). Note that, contrary to weekly quizzes, there will be only 6 reading quizzes. The specific readings these cover will *not* be announced beforehand. Students are encouraged to check the weekly module early and plan accordingly.

Writing assignments: A separate handout with guidelines regarding the paper proposal and final paper assignments will be available on Blackboard under the “Syllabus” folder.

Assessment (3 credits)

Weekly quizzes (14)	42% (3% each)
Reading quizzes (6)	21% (3.5% each)
Remix assignment	10%
Paper proposal	7%
Final paper	20%

Grading scale

90-100	A
80-89	B
70-79	C
60-69	D
59-below	F

Course policies

Academic integrity: Academic dishonesty in the form of plagiarizing, cheating, etc. won't be tolerated. UTEP takes these violations seriously and they could lead to academic and administrative sanctions. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the [Office of Student Conduct and Conflict Resolution \(OSCCR\)](#) for possible disciplinary action. To learn more, please visit [HOOP: Student Conduct and Discipline](#).

Contact and communication: Email and regular office hours, both included at the top of the syllabus, will be our main point of one-on-one communication. A separate Zoom link for the office hours will be circulated. Feel free to reach out to me with questions or suggestions. I do my best to reply to emails in a timely fashion. Note that I don't check my work email during non-working hours. If you email me Friday night, I won't see it until the following Monday.

(N)Etiquette: Note that I use my full name (Juan David Rubio Restrepo) in UTEP documents. I understand this can be confusing for some. If you wish to address me by last name, you may do so using both of my last names (Prof./Dr. Rubio Restrepo) or just the first part (Prof./Dr. Rubio).

Late assignments: Assignments should be handed-in on time. 5% of the grade will be deducted for each day late. Note that late Blackboard assignments will only be accepted under extenuating circumstances.

Student resources

Academic sources: [UTEP's Library](#) is your primary source of information. Get familiar with its website and search engine. The website has several tutorial videos on how to find materials as well as contact information for staff that can advise/help you. Through the library site, you can access a wide range of data bases. Be sure to be connected via VPN if you are doing so off-campus.

Writing Center: The [University Writing Center](#) is a great resource that is fully operational online. Students can submit papers here for assistance with writing style and formatting, ask a tutor for help, and explore other writing resources.

Students with disabilities: Students requesting an accommodation based on a disability must register with the [UTEP Center for Accommodations and Support Services \(CASS\)](#). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at cass@utep.edu, or apply for accommodations online via the [CASS portal](#). Students are advised to take care of this as soon as possible.

COVID-19: Although this course is fully online and does not have a face-to-face component, students are advised to practice safety measures at all times. Regular updates

and resources can be found [at UTEP's Responding to COVID-19 webpage](#). Each student must complete a short COVID-19 training [accessible here](#).

UTEP Food Pantry: [Click here](#).

UTEP Counseling and Psychological Services: [Click here](#).

UTEP Technology Support: [Click here](#).

CLASS SCHEDULE (subject to change)

Week 1 (January 19-22)

Syllabus review, introduction to the course

Race-class construction in colonial Latin America; a very brief overview

Read:

- D'Amico Leonardo. 2013. "Cumbia Music in Colombia." In *Cumbia! Scenes of a Migrant Latin American Music Genre*, edited by Héctor Fernández L'Hoeste and Pablo Vila, 29-48. Duke University Press.

Week 2 (January 25-January 29)

"Traditional" cumbia: The Colombian Atlantic coast

Read:

- Wade, Peter. 2000. "La Costa and Música Costeña in the Colombian Nation." In *Music, race and nation: Música tropical in Colombia*, 30-52. University of Chicago Press.

Listen:

- [Pedro "Ramayá" Beltran: "Lucy Abucheibe"](#)
- [Los Gaiteros de San Jacinto: "Viene amaneciendo"](#)
- [Totó La Momposina: "El Pescador"](#)
- [Andrés Landero: "La Pava Congona"](#)

Additional listening:

- [Andrés Landero: "El Nacimiento de la Cumbia"](#)
- [Andrés Landero: "Virgen de la Candelaria"](#)
- [Carmelo Torres: "Amanezco Bailando"](#)
- [Aguacero e' Mayo: "Totó la Momposina"](#)
- [Los Gaiteros de San Jacinto: "Fuego de Cumbia"](#)

Week 3 (February 1-5)

Orchestral cumbia, race, and class: From the Colombian coast to the interior

Read:

- Wade, Peter. 2000. "Origin Myths: The Historiography of Costeño Music." In *Music, race and nation: Música tropical in Colombia*, 53-66. University of Chicago Press.

- Wade, Peter. 2000. “¡Alegría! Costeño Music Hits the Heartland, 1940-1950.” In *Music, race and nation: Música tropical in Colombia*, 106-143. University of Chicago Press.

Listen:

- [Lucho Bermúdez: “La Pollera Colorá”](#)
- [Climaco Sarmiento: “Cumbia Sabrosa”](#)
- [Pacho Galán: “Boquita Salá”](#)
- [Pedro Laza: “Cumbia del Monte”](#)

Additional Listening:

- [Lucho Bermúdez: “Tolú”](#)
- [Edmundo Arias: “El Mecánico”](#)

Week 4 (February 8-12)

Made in Medellín: The recording industry and chucu-chucu

Read:

- Wade, Peter. 2000. “The Golden Era of Costeño Music – and After.” In *Music, race and nation: Música tropical in Colombia*, 144-186. University of Chicago Press.

Listening:

- [Los Golden Boys: “Rubiela”](#)
- [Los Corraleros de Majagual: “Festival en Guararé”: \(studio version\)](#)
- [La Sonora Dinamita: “Se Me Perdió La Cadenita”](#)
- [Los Graduados: “Macondo”](#)

Additional Listening:

- [Los Black Stars: “Se Acabó Quien te Quería”](#)
- [Los Corraleros de Majagual: “La Burrita”](#)
- [Los Corraleros de Majagual: “Los Sabanales”](#)
- [Los Hispanos: “Adonay”](#)
- [Los Hispanos: “Cariñito”](#)

Week 5 (February 15-19)

Mexico: Race and the media industry

Reading:

- Pacini Hernández. 2010. “From Cumbia Colombiana to Cosmopolatina: Roots, Race, and Mestizaje.” In *Oye Como Va!: Hybridity and Identity in Latino Popular Music*, 106-141. Temple University Press.

Listen:

- [Luis Carlos Meyer: “Micaela”](#)
- [Carmen Rivero y su Conjunto: “Cumbia Cumbiamba”](#)
- [Linda Vera: “Navidad Negra”](#)

- [Mike Laure y Sus Cometas: “Quiero Amanecer”](#)

Additional Listening:

- [Luis Carlos Meyer: “Cumbia Cienaguera”](#)
- [Mike Laure y Sus Cometas: “039”](#)
- [Mike Laure y Sus Cometas: “Tiburón”](#)

Week 6 (February 22-26)

Cumbia across the border: The Mexican Northeast I

Read:

- Madrid, Alejandro L. 2013. “Rigo Tovar and the Transnational Gruperero Boom.” In *Cumbia!: Scenes of a Migrant Latin American Music Genre*, edited by L’Hoeste, Héctor Fernández, and Pablo Vila, 105-118. Duke University Press.
- Paredez, Deborah. 2009. “Becoming Latina, Becoming Selena.” In *Selenidad: Selena, Latinos, and the Performance of Memory*, 126-154. Duke University Press.

Listen:

- [Rigo Tovar: “Cómo será la Mujer”: \(studio version\)](#)
- [Los Bukis: “La Cumbia Michoacana”](#)
- [Bronco: “Cumbia Triste”](#)
- [Selena: “Baila Esta Cumbia”: \(studio version\)](#)

Additional Listening

- [Rigo Tovar: “Mi Matamoros Querido”: \(studio version\)](#)
- [Selena: “Como la Flor”: \(studio version\)](#)
- [Selena: “Amor Prohibido”](#)

Week 7 (March 1-5)

Cumbia across the border: The Mexican Northeast II

Read:

- Olvera Gudiño, Alejandro L. 2013. “Cumbia in Mexico’s Northeastern Region.” In *Cumbia!: Scenes of a Migrant Latin American Music Genre*, edited by L’Hoeste, Héctor Fernández, and Pablo Vila, 87-104. Duke University Press.

Required Listen:

- [Beto Villa y Los Populares de Nueva Rosita: “Cabellos Largos”](#)
- [Ramón Ayala: “Pero Yo no la Conozco”](#)
- [Celso Piña y su Ronda Bogotá: “La Piragua”](#)
- [La Tropa Colombiana: “La Cumbia de la Vaca”](#)

Additional Listening:

- [Celso Piña y su Ronda Bogotá: “Reina de Cumbias”](#)
- [Celso Piña: “Cumbia Sampuesana”](#)
- [Los Vallenatos de la Cumbia: “Mentiras”](#)

Week 8 (March 8-12)

Sonideros: *Cumbia Sonidera and Cumbia Rebajada*

Read:

- Ragland, Cathy. 2013. "Communicating the Collective Imagination: The Sociospatial World of the Mexican *Sonidero* in Puebla, New York, and New Jersey." In *Cumbia!: Scenes of a Migrant Latin American Music Genre*, edited by L'Hoeste, Héctor Fernández, and Pablo Vila, 119-137. Duke University Press.

Listen:

- [Andrés Landero: "Mara del Carmen" \(rebajada\)](#)
- [Celso Piña: "La Piragua" \(rebajada\)](#)
- [Sonido Condor: "La Cumbia del Piropo" \(sonidera\)](#)
- [Sonido Sonoramico: "Medley" \(sonidera\)](#)

SPRING BREAK (March 15-19)**Week 9 (March 22-26)**

Race, migration, and indigeneity: Cumbia in Peru

Read:

- Tucker, Joshua. 2013. "From The World of the Poor to the Beaches of Eisha: Chicha, Cumbia, and the Search for a Popular Subject in Peru," in *Cumbia!: Scenes of a migrant Latin American music genre*, edited by Héctor Fernández L'Hoeste and Pablo Sergio Vila, 138-167. Duke University Press.

Listen:

- [Los Demonios de Mantaro: "La Chichera"](#)
- [Los Destellos: "Caminito Serrano"](#)
- [Los Ecos: "Dame tu Amor"](#)
- [Chacalón y la Nueva Crema: "Soy Provinciano": \(live version\)](#)
- [Los Shapis: "Ambulante Soy"](#)
- [Los Mirlos: "Sonido Amazónico"](#)
- [Rossy War: "Nunca Pensé Llorar"](#)

Additional Listening:

- [Los Destellos: "A Patricia"](#)
- [Los Destellos: "Valicha"](#)
- [Chacalón y La Nueva Crema: "Por Ella"](#)
- [Chacalón y la Nueva Crema: "Por Maldad"](#)
- [Juaneco y Su Combo: "Vacilando con Ayahuasca"](#)
- [Los Shapis: "El Aguajal"](#)
- [Los Shapis: "Chofercito Carretero"](#)
- [Los Mirlos: "La Danza de Los Mirlos"](#)
- [Rossy War: "Que te Perdona Dios"](#)
- [Euforia: "Alegría de Bailar"](#)

Week 10 (March 29-April 2)

Transnationalisms and tropicalisms: Cumbia in Venezuela and Ecuador

Read:

- Wong, Ketty. 2012. "Chichera Music: The 'Tropicalization' of Musica Nacional." In *Whose National Music?: Identity, Mestizaje, and Migration in Ecuador*, 130-162. Temple University Press.

Listen:

- [Billo's Caracas Boys: "Tres Perlas"](#)
- [Los Melódicos: "Chipi chipi"](#)
- [Hugo Blanco: "Cumbia con arpa"](#)
- [Pastor López: "El Ausente"](#)
- [Polibio Mayorga: "Bien Bailadito"](#)
- [Ángel Guaraca: "El Migrante"](#)
- [Azucena Aymara: "Llanto por llanto"](#)
- [Sharon: "Ámame suavcito"](#)

Additional Listening:

- [Billo's Caracas Boys: "Cumbia Caletera"](#)
- [Pastor López: "Traicionera"](#)
- [Polibio Mayorga: "Cumbia Triste"](#)
- [Rock Star: "Collar de Lágrimas"](#)
- [Bayronn Caicedo: "Pila Pila"](#)

Week 11 (April 5-9),

Read

Whiteness and whitening: Cumbia in the Argentinian city

- Martín, Eloisa. 2011. "The History: Trajectory and Consolidation of the Cumbia in the Field of Argentine Music." In *Troubling Gender: Youth and Cumbia in Argentina's Music Scene*, by Pablo Vila and Pablo Semán, 23-40. Temple University Press.

Listen:

- [Cuarteto Imperial: "La Lora"; \(live version, medley\)](#)
- [Los Wuawancó: "El Cuartetazo"](#)
- [Los Caú: "Salten Todos"](#)
- [Gilda: "Fuiste"](#)

Additional Listening

- [Los 5 del Ritmo: "Los Domingos"](#)
- [Ricky Maravilla: "Qué Tendrá el Petiso"; \(video clip\)](#)
- [Los Cartageneros: "El Superman"](#)
- [Gilda: "No me Arrepiento de este Amor"](#)

Week 12 (April 12-16)

Race, class, gender, and marginalization in Buenos Aires: Cumbia Villera

Read:

- Pablo and Pablo Semán. 2011. "The Lyrics." In *Troubling Gender: Youth and Cumbia in Argentina's Music Scene*, 41-79. Temple University Press.

Listen:

- [Commanche: "Tonta"; \(video clip\)](#)
- [Damas Gratis: "Quiero Vitamina"](#)
- [Meta Guacha: "Ollas Vacías"](#)
- [Yerba Brava: "María Rosa"](#)
- [La Piba: "La Transa"](#)

Additional listening:

- [Lía Crucet: "Yo no soy Abusadora"](#)
- [Commanche: "Cómo te lo Digo"](#)
- [La Piba: "La Sandra"](#)
- [Meta Guacha: "Alta Gata"](#)
- [Damas Gratis: "Laura. Se Te Ve la Tanga"](#)

Week 13 (April 19-23)

Cumbia revival: National identity in the neoliberal world

Read:

- Fernández L'Hoeste, Héctor. "On Whitening and Other Disaffections: The Impact of Tropipop on Colombia's Music Scene." In *Music and Youth Culture in Latin America*, edited by Pablo Vila, 157-173. Oxford University Press,
- Rubio Restrepo, Juan David. 2020. "Una Cosa Es El Indio Y Otra Cosa Es La Antropología: Racial And Aural (Dis)Encounters in Cumbia's Current Circulation." *Twentieth-Century Music* 17 (1). Cambridge University Press: 87-112.

Listen:

- [Bloque de Búsqueda: "Hay un Daño en el Baño"](#)
- [Carlos Vives: "La Tierra del Olvido"](#)
- [Sidestepper: "Deja"](#)
- [Fanny Lu: "No Te Pido Flores"; \(video clip\)](#)
- [Antonio Arnedo: "El Pescador"](#)
- [Curupira: "La Guachafita"](#)
- [Puerto Candelaria: "Cumbia Rebelde"](#)
- [Carmelo Torres y Los Toscos feat. Edson Velandia: "La Antropología"](#)
- [Los Pirañas: "Monstruo Prometedor"](#)
- [Meridian Brothers: "Cumbia. Eres La Cumbia"](#)

Additional Listening:

- [Carlos Vives: "Fruta Fresca"; \(live version\)](#)

- [Carlos Vives feat. Shakira: “La Bicicleta”](#)
- [Carlos Vives: “Pa Mayte”](#)
- [Jerau: “Estás Conmigo”](#)
- [Carmelo Torres y Los Toscos: “Teófilo el Gaitero”](#)
- [Los Pirañas: “Salvemos Nuestro Folclor”](#)
- [Meridian Brothers: “El Gran Pájaro de Los Andes”](#)

Week 14 (April 26-30)

DJisms: Of drums and sequences

Read

- Madrid, Alejandro L. 2008. “Tradition, Style, Nostalgia, and Kitsch.” In *Nor-tec Rifa!: Electronic Dance Music from Tijuana to the World*. Oxford University Press, 50-86.

Listen:

- [Nor-tec Collective: “Don Loope”](#)
- [Systema Solar: “Bienvenidos”](#)
- [Bomba Estéreo: “Fuego”](#)
- [Toy Selectah: “Half Colombian Half Mexican Bandit”](#)
- [Frente Cumbiero feat. Mad Professor: “CumbiaEtiopie \(dub\)”](#)

Additional Listening:

- [Nor-tec Collective: “Synthakon”](#)
- [Systema Solar: “Yo Voy Ganao”](#)
- [Bomba Estéreo: “Soy Yo”](#)

Week 15 (May 3-6)

Aural cosmopolitanisms in the “post-racial” world: Cumbia’s re-signification

Read:

- Baker, Geoffrey. “‘Digital indigestion’: cumbia, class and a post-digital ethos in Buenos Aires.” *Popular Music* 34, no. 2 (2015): 175-196.
- [NPR Podcast. *Kumbia Queers: Cumbia Is More Punk Than Punk*](#)

Listen:

- [Kumbia Queers: “La Isla con Chikas”](#)
- [Dick el Demasiado: “Uno Llamado Negrito”](#)
- [Chancha Vía Circuito: “Cumbia Murguera”](#)
- [Los Wachiturros: “Tírate un Paso”](#)
- [La Delio Valdez: “Cumbia Cineaguera”](#)

Additional listening:

- [El Gran Silencio: “Chúntaro Style”](#)
- [Ondatropica: “Cumbia Espacial”](#)
- [Dick El Demasiado: “Ayer me Bebí”](#)

COURSE ADD

All fields below are required

College : Liberal Arts Department : Music

Rationale for adding the course:

This topic has been taught as MUSL 3329, a rotating topics number, each fall and spring since 2020.

All fields below are required

Subject Prefix and # MUSL 3335

Title (29 characters or fewer): Regional Mexican Music

Dept. Administrative Code : 2060

[CIP Code](#) 50.0905.00

Departmental Approval Required Yes No

Course Level UG GR DR SP

Course will be taught: Face-to-Face Online Hybrid

How many times may the course be taken for credit? (Please indicate 1-9 times): 1

Should the course be exempt from the "Three Repeat Rule?" Yes No

Grading Mode: Standard Pass/Fail Audit

Description (600 characters maximum):

A critical study of musics emanating/taking place in Mexico and the U.S.-Mexico borderlands. Considering issues of race, ethnicity, gender, sexuality, media, and trans/nationalism, the course emphasizes the development of critical reading and writing skills via weekly readings and semi-weekly writing assignments. The structure of the final project may take the form of scholarly writing, a podcast project, or other hybrid forms.

Contact Hours (per week): 3 Lecture Hours 0 Lab Hours 0 Other

Types of Instruction (Schedule Type): Select all that apply

- | | |
|---|--|
| <input checked="" type="checkbox"/> A Lecture | <input type="checkbox"/> H Thesis |
| <input type="checkbox"/> B Laboratory | <input type="checkbox"/> I Dissertation |
| <input type="checkbox"/> C Practicum | <input type="checkbox"/> K Lecture/Lab Combined |
| <input type="checkbox"/> D Seminar | <input type="checkbox"/> O Discussion or Review (Study Skills) |
| <input type="checkbox"/> E Independent Study | <input type="checkbox"/> P Specialized Instruction |
| <input type="checkbox"/> F Private Lesson | <input type="checkbox"/> Q Student Teaching |

Regional Mexican Music
The University of Texas at El Paso
CHIC 3335/MUSL 3335

Instructor: Juan David Rubio Restrepo, Ph.D. (he/him)

[jrubiorest@utep.edu](mailto:jrubioest@utep.edu)

Office hours: Tuesdays 2:00-4:00 pm (over Zoom until further notice).

Course description

This course considers a wide variety of music practices and expressive cultures emanating/taking place in Mexico and the U.S.-Mexico borderlands. Designed to engage students in the Chicano Studies Program, the Department of Music, and across the College of Liberal Arts, this course is decidedly interdisciplinary. It critically engage with issues of race, ethnicity, gender, sexuality, media, and trans/nationalism by focusing on specific music practices and artists. We will cross the border often and cover musics that go from the “folkloric” to the “popular,” the nationalistic and the “regional,” and the local to the transnational. Student participation is expected. We will emphasize developing critical reading and writing skills via weekly readings and semi-weekly writing assignments. The structure for the final assignment may be modeled after the student’s interests and it could take the form of a piece of scholarly writing or a podcast project.

Course Objectives

At the end of this course, students will:

- Have a holistic view of the wide range of musics emanating/taking place in Mexico and the U.S.-Mexico region
- Develop basic listening skills in regards to these musics
- Understand the sociopolitical dynamics that shape these music practices
- Critically approach the role music practices play in processes of subjectivation, interpolation, and resistance
- Think critically and interdisciplinarily through expressive cultures
- Be able to articulate these ideas in writing and/or other audio/visual media

Course materials

No text book is required for this course. Instead, we will read from different authors working from a wide range of disciplines. While texts constitute the backbone of the course materials, audiovisual content will also be assigned. All the materials are accessible online. They are either posted on the “File/Readings” section on Blackboard or are accessible via Electronic Reserves. Hyperlinks for the latter are included on the Class Schedule section of this syllabus (below). In order to access these off-campus, VPN connection is required. Instructions on how to set up

VPN can be found [here](#). If you need technical assistance, email [IT Service Desk](#). Do not email your instructor on tech-related questions.

Assessment (3 credits)

Attendance and participation	15%
Short writing assignments	10%
Response papers (4)	10% (2.5% each)
Presentation	15%
Pop quizzes (4)	10% (2.5% each)
Project proposal	5%
Final project	15%
Midterm	10%
Final Exam	10%

Grading scale

90-100	A
80-89	B
70-79	C
60-69	D
59-below	F

Course assignments

Response papers: Each student is responsible for writing 4 response papers. You will do so on an assigned reading of your choosing. Two (2) responses are due before the midterm, and two (2) after the midterm. The paper should be uploaded to the respective “Assignment” on Blackboard before the class for which the reading was assigned to starts (i.e., if you choose a reading assigned for January 18, the response should be uploaded by January 18, 9:00 am). The response must be 500 to 800 words, 12 font, and double-spaced. More than a summary of the reading, I expect you to engage critically with it. This may include, but is not limited to: providing salient points, expanding on issues you find interesting, problematizing some of them if you wish, and putting them in dialogue with your own ideas/experiences. The prose of the paper should be fluid and cohesive. Full paragraphs must be used. Bullet points are not acceptable. Use proper formatting (Chicago or MLA are acceptable) and citation etiquette. *All materials used in the responses (and in your writing more generally), whether quoted verbatim or paraphrased, should be properly cited. This include class slides and past writings by yourself.*

Pop quizzes: A total of four (4) pop-quizzes will be announced during lecture. They will be posted on Blackboard. The open/close date and further details will be provided in lecture.

The pop-quizzes will cover the lecture material and readings due for the class on which they are announced.

Final Project/Paper: The final assignment can take the form of 1) a paper, or 2) a podcast. These can be done individually or in couples. If you choose to work in groups, I expect to see this reflected in the quality and length of the final product. I will take this into consideration in the grading rubric. While the specifics of the final assignment will be discussed as the class progresses, keep in mind the basic guidelines below. *The final project will focus on an artist/scene/movement of your choosing that resounds with the geopolitical spaces and overall topics of this course* (broadly speaking, musics/expressive cultures taking place in the U.S.-Mexico borderlands). Focusing on artists *not* covered on the course materials is encouraged. As you pick the subject of your research, consider the availability of sources (academic, ethnographic, and otherwise). You may also focus on an artist discussed in-class. If you do so, I expect you to contribute to the sources and ideas presented in lecture and the assigned materials. Regardless of the format, the final assignment is due on Blackboard May 8th by the end of the day.

Academic Paper: It should be 5 to 8 double-spaced pages if written individually and 10 to 14 if done collaboratively. An additional works cited page is required for both cases.

The tone, style, and format of the paper should follow basic academic standards; that is, a clear topic, argument, and analysis to support it. You are required to use at least 5 academic sources. Two of these sources can come from the course's reading list. Three sources should come from your own research. I expect you to engage critically with these materials. Use pertinent quotes, proper formatting, and citation etiquette (Chicago or MLA are acceptable) in order to elaborate, problematize, or controvert the ideas in academic sources you are using through the topic you are researching. The paper is due on Blackboard May 8th by the end of the day.

Podcast: Audio or video formats are acceptable. The length should be 15-25 min. if done individually and 25-40 min. if done collaboratively. Creative liberties may be taken but the overall tone should be formal, informative, and clear. While you may use additional audiovisual materials in the podcast (i.e. short video clips, music tracks, recordings, etc.), keep in mind that these must serve a clear purpose. "Fillers" won't be tolerated and will impact your final grade. On top of the podcast itself, you must turn-in a script. The script doesn't have to be a word-by-word transcription but it should clearly outline the narrative structure of the podcast (there are plenty of examples online). We will take some time in class to discuss the technical aspects of podcasting as well as how to build its content. I am also available to advise you during office hours. The podcast is due on Blackboard May 8th by the end of the day. Upload the podcast to an online platform of your choosing (i.e., YouTube, Vimeo, Spotify, SoundCloud, etc.) and provide the hyperlink to access it

at the top of the script. In order to meet the deadline, keep in mind the time uploading may take.

Presentation: By the end of week 7, students should be zeroing in into the topic of their final project/paper. In the meetings of weeks 8 to 15, students will give a 15 min. presentation. The presentation should present your final project *in its early stages*. This includes the subject you will focusing on, issues that interest you and that you are planning to engage with, broad research questions, preliminary conclusions, paths where you see the project/research going, and specific materials you will be using. Slides are required. These should include audiovisual examples in the form of audios, videos, pictures, or similar materials that are illustrative of your working project. If you chose to work in groups, I expect you to clearly outline the responsibilities of each group member in the presentation. I encourage you to book an early date. The point of this assignment is to provide you with feedback from me and your classmates on your working project. The sooner you get it, the more helpful it will be. I will set up an online sign-up sheet by the end of week 6. Presentation slots will be reserved on a first come first serve basis.

Paper/project proposal: Students are required to turn-in a paper/project proposal. In 2 to 4 double-spaced paragraphs (around 500 words), outline your final project/paper as clearly as possible. For those writing academic papers, the proposal should follow the form of an academic abstract. For students doing podcasts, provide the main topic, production timeline, materials you plan to use, technical/technological aspects, and any other details that allow me to understand your plan, intention, and challenges so I can provide you with feedback as needed. Be as specific as possible. The proposal is due on Blackboard March 3rd by the end of the day.

Course policies

Attendance and Participation: Attendance and participation are key in this course. These items constitute 15% of your final grade. Our point of departure will be the assigned materials. You should read/watch/listen these before lecture. I expect you to come with questions, critiques, and insights to foster discussion.

Academic integrity: Academic dishonesty in the form of plagiarizing, cheating, etc. won't be tolerated. UTEP takes these violations seriously and they could lead to academic and administrative sanctions. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the [Office of Student Conduct and Conflict Resolution \(OSCCR\)](#) for possible disciplinary action. To learn more visit [HOOP: Student Conduct and Discipline](#).

Discussion guidelines and classroom etiquette: This course touches on sensitive issues of race, gender, sexuality, and ethnicity, among others. Students are cautioned that some of the assigned materials may contain offensive vocabulary. We will discuss/unpack them in a

productive and respectful way. Refrain from using offensive or triggering language, even when referring to specific examples. Discriminatory vocabulary/attitudes of any kind are not tolerated in my classroom. This is a safe space to discuss, debate, and disagree.

Contact and communication: Email and regular office hours, both included at the top of the syllabus, are our main point of one-on-one communication. Feel free to reach out to me with questions or suggestions via email, during office hours, or after class. I do my best to reply to emails in a timely fashion. Note that I don't check my work email during non-working hours. If you email me Friday night, I won't see it until the next Monday.

(N)Etiquette: I use my full name (Juan David Rubio Restrepo) in UTEP documents. I understand this can be confusing for some. If you wish to address me by last name, you may do so using both of my last names (Prof./Dr. Rubio Restrepo) or just the first part (Prof./Dr. Rubio).

Late assignments: Assignments should be handed-in on time. 5% of the grade will be deducted for each day late.

Student resources

Academic materials: [UTEP's Library](#) is your primary source of information. Get familiar with its website and search engine. The website has several tutorial videos on how to find materials as well as contact information for staff that can advise/help you. You can access a wide range of databases through the library site. Be sure to be connected via VPN if you are doing so off-campus. [This link](#) offers a nice introduction to using the MinerQuest search engine.

Writing Center: The [University Writing Center](#) is a great resource. Students can submit papers here for assistance with writing style and formatting, ask a tutor for help, and explore other writing strategies.

Students with disabilities: Students requesting an accommodation based on a disability must register with the [UTEP Center for Accommodations and Support Services](#) (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, email them at cass@utep.edu, or apply for accommodations online via the [CASS portal](#). Students are advised to take care of this as soon as possible.

UTEP Food Pantry: [Click here.](#)

UTEP Counseling and Psychological Services: [Click here.](#)

UTEP Technology Support: [Click here.](#)

COVID-19 precautions

Please stay home if you have been diagnosed with COVID-19 or are experiencing COVID-19 symptoms. If you are feeling unwell, please let me know as soon as possible, so that we can work on appropriate accommodations. If you have tested positive for COVID-19, you are encouraged to report your results to covidaction@utep.edu, so that the Dean of Students Office

can provide you with support and help with communication with your professors. The Student Health Center is equipped to provide COVID-19 testing.

The Center for Disease Control and Prevention recommends that people in areas of substantial or high COVID-19 transmission wear face masks when indoors in groups of people. The best way to take care of each other is to get the vaccine. If you still need the vaccine, it is widely available in the El Paso area. For more information about the current rates, testing, and vaccinations, please visit epstrong.org

CLASS SCHEDULE **(subject to change)**

January 18, Greetings and introduction to the course

January 20, Thinking music, space, and power.

Read:

Madrid, Alejandro L. "Introduction." In *Music in Mexico: Experiencing Music, Expressing Culture*. Oxford University Press, 2003, 1-10.

I. Music, media, and (trans)nationalisms

January 25, Mariachi and the construction of national identity

Read:

Henriques, Donald. 2011. "Mariachi Reimaginings: Encounters with Technology, Aesthetics, and Identity." In *Transnational Encounters: Music and Performance at the US-Mexico Border*, edited by Alejandro L. Madrid. Oxford University Press, 2011, 85-110.

January 27, Identity and media in the northern border

Read:

Ragland, Cathy. 2011. "From Pistol-Packing *Pelado* to Border Crossing *Mojado*: El Piporro and the Making of a 'Mexican' Border Space." In *Transnational Encounters: Music and Performance at the US-Mexico Border*, edited by Alejandro L. Madrid. Oxford University Press, 341-372.

February 1, Bolero, cosmopolitanisms, and the media industry

Read:

Madrid, Alejandro L. 2003. "*Bolero*: Cosmopolitanism and the Mexican Romantic Song Until the 1960s" In *Music in Mexico: Experiencing Music, Expressing Culture*. Oxford University Press, 37-55.

Crespo, Francisco J. 2003. "The Globalization of Cuban Music through Mexican Film." In *Musical Cultures of Latin America: Global Effects, Past and Present*, edited by Steve Loza and Jack Bishop. University of California, Los Angeles, 225-231.

February 3, Sonideros, migration, and audiotopias

Read:

Ragland, Cathy. 2013. "Communicating the Collective Imagination: The Sociospatial World of the Mexican *Sonidero* in Puebla, New York, and New Jersey." In *Cumbia!: Scenes of a Migrant Latin American Music Genre*, edited by Héctor Fernández L'Hoeste and Pablo Vila. Duke University Press, 119-137.

II. Music, identity, and the nation-state

February 8, Son Jarocho across the border

Read:

Madrid, Alejandro L. 2003. "The Transnational Resurgence of *Son Jarocho*." In *Music in Mexico: Experiencing Music, Expressing Culture*. Oxford University Press, 11-36.

February 10, Blackness and erasure

Read:

Madrid, Alejandro L. 2011. "Transnational Identity, the Singing of Spirituals, and the Performance of Blackness among Mascogos." In *Transnational Encounters: Music and Performance at the US-Mexico Border*, edited by Alejandro L. Madrid. Oxford University Press, 171-190.

February 15, Conjunto music and nationalism(s)

Read:

Dorsey, Margaret E. and Miguel Díaz-Barriga. 2011. "Patriotic Citizenship, the Border Wall, and the 'El Veterano' Conjunto Festival." In *Transnational Encounters: Music and Performance at the US-Mexico Border*, edited by Alejandro L. Madrid. Oxford University Press, 207-227.

February 17, "La colombia de Monterrey"

Read:

Rubio Restrepo, Juan David. 2021. "Cumbias y Rebajadas: Aurality, Race, and Class in Monterrey's 'colombia' Culture," in *Scattered Musics*, edited by David Henderson and Martha Chew Sanchez. University Press of Mississippi, 24-56.

Watch:

I'm Not Longer Here / Ya No Estoy Aquí (Dir. Fernando Frías). Available on Netflix (clips will be shown in class)

February 22, Wrap-up first half of the course

February 23, MIDTERM OPENS ON BLACKBOARD, CLOSES March 2 (NO CLASS BETWEEN THESE DATES)

III. Critical interventions: Gender, sexuality, and music across the border

March 3, Queering the accordion

Read:

Vargas, Deborah R. 2012. "Tex-Mex Conjunto Accordion Masculinity: The Queer Discord of Eva Ybarra and Ventura Alonzo." In *Dissonant Divas in Chicana Music: The Limits of La Onda*. University of Minnesota Press, 108-141.

Watch:

Chulas Fronteras (Dir. Les Blank). Accessible via YouTube in [this link](#)

March 8, Joteria: Unsettling masculinity

Read:

Madrid, Alejandro L. "Secreto a Voces: Excess, Performance, and *Jotería* in Juan Gabriel's Vocality." *GLQ: A Journal of Lesbian and Gay Studies* 24, no. 1 (2018): 85-111.

March 10, Student presentations 1

SPRING BREAK (MARCH 14-18)

March 22, Selena and the representation of the Latina body

Read:

Paredes, Deborah. 2009. "Becoming Latina, Becoming Selena." In *Selenidad: Selena, Latinos, and the Performance of Memory*. Duke University Press, 126-154.

March 24, Student Presentations 2

March 29, Feminist soundings across the border: Jenni Rivera

Guest speaker: Dr. Yessica Garcia Hernandez, Assistant Professor of Latina/Latino Studies, San Francisco State University.

Read:

TBA

March 31, Student presentations 3

IV. (Re)Performing the “regional”

April 5, Class, nation, and the Grupero Boom

Read:

Madrid, Alejandro L. 2013. “Rigo Tovar, Cumbia, and the Transnational Grupero Boom.” In *Cumbia!: Scenes of a Migrant Latin American Music Genre*, edited by Héctor Fernández L’Hoeste and Pablo Vila. Duke University Press, 105-118.

April 7, Student presentations 4

April 12, The origins of Banda

Read:

Simonett, Helena. “Strike up the Tambora: A Social History of Sinaloan Band Music.” *Latin American Music Review / Revista de Música Latinoamericana* 20, no. 1 (1999): 59–104.

April 14, Student presentations 5

April 19, Norteña and narcocorridos

Read:

Madrid, Alejandro L. 2003. “Norteña Music and Its History of Hybridization.” In *Music in Mexico: Experiencing Music, Expressing Culture*. Oxford University Press, 73-89.

Madrid, Alejandro L. 2003. “Banda Music: From Village Brass Music to *Narcocorridos*.” In *Music in Mexico: Experiencing Music, Expressing Culture*. Oxford University Press, 90-103.

April 21, Student presentation 6

April 26, Policing, race, immigration, and imprisonment in the U.S.: Auralities of oppression

Read:

Gilmore Wilson, Ruth. 2007. “The Prison Fix.” In *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California*. University of California Press, 87-127.

Watch:

Los Tigres del Norte at Folsom Prison (Dir. Tom Donahue). Available on Netflix (clips will be shown in class)

April 28, Student presentations 7

May 3, From the regional to the cosmopolitan

Read:

Madrid, Alejandro L. 2008. "Tradition, Style, Nostalgia, and Kitsch." In *Nor-tec Rifa!: Electronic Dance Music from Tijuana to the World*. Oxford University Press, 50-86.

May 5, Wrap-up

May 9, FINAL EXAM OPENS ON BLACKBOARD, CLOSES May 12