

SPECIMEN PAPER 2015

Part II Paper 15

LATIN AMERICAN MUSIC AND THE POLITICS OF REPRESENTATION

- 1 How might the celebration of popular music in Latin America reflect a regionalised variant on (post-)modernity and hybridity (NÉSTOR GARCÍA CANCLINI)? Select one genre and nation-state to make your case.
- 2 The concept of *cosmopolatino* (DEBORAH PACINI HERNANDEZ) explains the circulation and popularity of the various types of *cumbia* throughout the Americas. How might it inform another example of urban popular music?
- 3 Consider the following quote: “the tango tourism sector operates as a highly developed and self-contained sector, whose popularity and visibility are widely recognized but whose scope and influence are almost imperceptible to the wider Argentinian society.” (ARLENE DÁVILA) What are the consequences of the tango tourism sector on the non-tango musical genres enjoyed by wider Argentinian society?
- 4 How might the controversy over salsa’s origins (ROBIN MOORE) also apply to the development of another Cuban genre we discussed in class?
- 5 How does nor-tec music exemplify the “narco aesthetics” of the Mexican counterculture (ERIC ZOLOV)? Be specific in your attention to musical detail in one song.
- 6 **Either a)** The south zone of Rio de Janeiro mixes wealth and poverty unlike any other region in Brazil in what FREDERICK MOEHN describes as a promiscuous place. How has that mixing influenced the development of popular musical genres in that neighborhood of Rio de Janeiro?
Or b) Considering narratives of migration and representation, how might the “invention of the Brazilian Northeast” (DURVAL MUNIZ de ALBUQUERQUE JR.) explain the reception and popularity of one major genre?