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# Urban Genres in Puerto Rico<sup>1</sup>

## Géneros urbanos en Puerto Rico

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Recibido: febrero 2020 | Aceptado: marzo.2020

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### Abstract

The Urban Genres in Puerto Rico research intends to map out all the genres that fall under the umbrella term *música urbana* or *el género urbano*. It is an argument as to why libraries should collect materials for the study and research of these genres. As music research interest shifts from the Western European canon, libraries should face these changes proactively. In order to facilitate the collection of materials for these genres, a historical timeline and a collection development policy are provided.

*Keywords:* urban music, underground, rap, reggaetón, dembow, dem bow, Latin trap, trap, collection development

### Resumen

La investigación sobre géneros urbanos en Puerto Rico tiene el propósito de mostrar los géneros incluidos bajo el concepto amplio de música urbana o el género urbano. Se presenta un argumento sobre la importancia del desarrollo de colecciones en bibliotecas para el estudio y la investigación de estos géneros. Las bibliotecas deben asumir los cambios en los intereses de investigación que se alejan del canon musical tradicional. Se provee un ejemplo de una política de desarrollo de colecciones y una línea de tiempo del desarrollo del género urbano que puede servir como referencia para facilitar la recopilación de estos materiales.

*Palabras clave:* música urbana, género urbano, desarrollo de colecciones, underground, rap, reggaetón, dembow, dem bow, Latin trap, trap

## Urban Genres in Puerto Rico

From its modest beginnings and underground roots to its politicization, globalization, and commercialization, Puerto Rican urban music has in some way impacted the lives of many people. What started out as a criminalized subculture, recorded in living rooms and self-distributed, has become a renowned genre all over the world. Big artists like Bad Bunny have not only been successful in the Latin and Spanish speaking charts, but have taken over the mainstream Billboard charts all while “singing exclusively in Spanish” (Cepeda, 2019), “without giving up on his native tongue” (Suárez, 2019). This genre of music and its artists can no longer be ignored and must be studied as part of Puerto Rican music history in order to capture a complete historical overview of Puerto Rican music and its impact globally.

Libraries reflect the interests and demographics of its constituents. The US Census and the National Center for Education Statistics have pointed out the rise in the Hispanic/Latino population in higher education. In the past two decades, Hispanic enrollment has more than doubled. As such, and in accordance with the American Library Association and the Association of Colleges and Research Libraries’ diversity, equity, and inclusion efforts, it is necessary that libraries stop ignoring these musical influences. In order to facilitate the study and research of Puerto Rican urban genres, libraries and archives must proactively collect materials pertaining to them. While an argument can be made that these genres are still evolving and developing and as such, they are difficult to collect, academia can no longer ignore the significant gap in coverage and must address it to the best of its abilities. This research focuses on the importance of the representation of Puerto Rican urban genres, *el género urbano*, in libraries.

## El género urbano

During the course of this research, it is discovered that what the writer originally thought were Puerto Rican urban music genres are not purely Puerto Rican at all. Urban music genres, more commonly referred to as *el género urbano* and *música urbana*, is an umbrella term that encompasses several genres that have and continue to travel and evolve all throughout Latin America and New York (Billboard, 2019). Dr. Wayne Marshall points out that:

Although reggaeton’s national provenance remains a hotly disputed issue, attending to particular sonic details can provide a persuasive resolution of various claims to the genre, which has been defined, by various stakeholders, as



essentially Jamaican, Panamanian, North or Latin American, and/or Puerto Rican (Marshall, 2008, p.1).

This umbrella term refers to a set of different Spanish-sung genres, which historically did not have as much airplay on radio stations as other genres such as pop, baladas, salsa, etc. Some of the genres that fall under this umbrella term are: underground rap, dembow, reggae, dancehall, reggaetón, and Latin trap. However, what is now one of the most popular styles of music started off in the humblest beginnings.

Around the 1980s, the first Spanish rap cassettes started circling around in Puerto Rico (Rivera, 2009). It was unclear who the artists were or where these came from, as these early mixtapes were self-produced. It is explained in the 2008 documentary *Straight Outta Puerto Rico: Reggaetón's Rough Road to Glory*, "People would gather in someone's living room and start rapping in Spanish on top of a well-known track" (Savidge, 2008); they were then self-marketed, distributed, and sold. These mixtapes had no record label, artist names, or dates; the only emblem on them was usually the DJ's stage name (e.g. DJ Playero or DJ Negro) followed by the number of the recording.

Towards the 1990s, a popular reggae song, *Dem Bow* by Shabba Ranks, was covered by El General, a Panamanian rapper and Spanish reggae singer. It is from there that the popular reggaetón beat, now called "dembow" came from. The 1990s saw the growth of this underground movement. The music genre was called underground because it was all self-recorded, produced, and distributed. During this time, many artists like DJ Negro, DJ Playero, Vico C, Tego Calderón, Nicky Jam, and Ivy Queen made themselves known. The Noise, a nightclub in San Juan, Puerto Rico, is credited for the development of reggaetón in *Straight Outta Puerto Rico: Reggaetón's Rough Road to Glory*. The Noise was also the name of a collective of DJs and rappers who performed together in the San Juan nightclub.

However, during the mid-1990s and early 2000s, underground rap and reggaetón were severely criminalized, largely at the behest of Senator Velda González and Governor Pedro Rosselló. Stores were raided, cassettes were confiscated, and artists were arrested. According to Santos Febres, "the Puerto Rican police launched a raid against underground rap, applying those sections of the penal code known as Laws 112 and 117 against obscenity" (Santos Febres, 1996). However, this matter was taken to the courts and in 2002, as reported in the newspaper *El Nuevo Día*, "freedom of speech prohibits obscenity, but protects pornography and indecency" (as cited in Mulero, 2002, p. 13). Thus, reggaetón and perreo, the dance associated with it, were deemed as protected by the Constitution. According to Negrón-Muntaner and Rivera, it is then that "flanked by reggaetón stars Héctor and Tito (a.k.a. The Bambinos), the senator,



sporting tasteful makeup and a sweet, matronly smile, was lightly swinging her hips and tilting her head from side to side to a raucous reggaetón beat” (Negrón-Muntaner and Rivera, 2008).

According to *Straight Outta Puerto Rico: Reggaetón’s Rough Road to Glory*, the criminalization of the genre made it more popular and brought knowledge of it to a national level as it gave it an element of “forbiddenness” among young people and made national news. However, what brought it to an international level was N.O.R.E.’s *Oye mi canto* and Daddy Yankee’s *Gasolina* in 2004. These two songs hit the Top 100 Billboard charts and brought a global appeal to the genre. It was around this time that reggaetón got its name and American radio stations started playing “hurban”, Hispanic urban, music (Marshall, 2015). In “En mi imperio” reggaetón is defined as “as a hybrid musical form, reggaetón is a fusion of dancehall reggae, rap, and sometimes salsa, merengue, and bomba, along with other forms of Latin American, Caribbean, and African American music” (Báez, 2006).

It was by now the mid-2000s and reggaetón started to evolve into a new sound with new artists coming into the scene. Luny Tunes, a group of two Dominican producers from Massachusetts gave reggaetón a more “musical” sound by introducing samples from other genres. Around this time, Calle 13, a group of two brothers and their sister, entered the scene with their alternative Latin beats. Residente, lead singer of Calle 13, describes their sound as “a fusion. I was reggaetón, but I was also tango, bossa nova, cumbia, batucada, and mambo” (Pérez Joglar, 2017, track 1).

With the influence of American South trap beats mixed with reggaetón, the Latin trap genre emerged during the late 2000s. According to an article on *Rolling Stone*, “Latin trap blends smooth Latin American crooning and touches of reggaetón with the sound of traditional trap, whose roots lie in the hyperactive high-hats, 808 bass and gritty lyrics of nineties southern hip-hop” (Leight, 2017). It was then that the genre achieved “pop” status when Colombian artists and producers like Syk Sense and Sky Rompiendo el Bajo created a more radio friendly reggaetón sound according to Billboard, 2019. In 2016, the “Latin Trap Explosion” took place with artists like Bryant Myers, Anuel AA, Bad Bunny, Ozuna, and Mambo Kingz hitting the airwaves.

As soon as 2017, *Despacito*, reggaetón’s biggest hit in years got international attention. This song shot up to number 1 on the Billboard Top 100 and stayed there for 56 weeks according to an article by Bump on The Washington Post. Shortly after, in 2018, Bad Bunny’s first album *X100PRE* was released. According to a Billboard article, Bad Bunny is “one of the most recognizable faces of the burgeoning Latin trap movement and an architect of where it’s headed” (Almeida, 2018). This is where we arrive at the present day. *El género urbano* is still very much evolving and it is up to us



to pay attention to what happens with it. Only time will tell where it goes and how far its reach will expand.

Below, a visual timeline of seminal works and events for *el género urbano*:

1983 - First rap cassettes start to appear

1990 - El General - Bien buena and No me va a matar

- Shabba Ranks - Dem Bow

1991 - El General - Son Bow (Spanish translation of Shabba Ranks' Dem Bow)

1993 - *Mano Dura Contra el Crimen*

- Vico C - Explosión

1994 - Nicky Jam - Distinto a los Demás

- Daddy Yankee debuts in *Playero 38* which, “helped catapult underground into the bedrooms, clubs, and Walkmans of Puerto Rico’s youth” (Cepeda, 2017).
- Wiso G - *Sin Parar* on an official record label, NRT Inc

1995 - Vice Control Division & National Guard raids confiscating tapes and CDs from music stores

- Ivy Queen joins underground group The Noise
- *Playero 39* and *The Noise 3*, “DJs would release two versions of the same album, one that censored explicit content and one that was left uncensored” (Lebrón, 2009).

1996 - Puerto Rican police raid against underground rap (cassette confiscation) Laws 112 117 against obscenity.

1998 - Los Bambinos (Héctor y Tito)

2002 - Anti-Pornography Campaign by Senator Velda González

- El País article *Garantía constitucional al perreo*
- Courts establish perreo and reggaetón protected by the constitution

2003 - Velda González baila reggaetón



- Tego Calderón - El Abayarde
- Ivy Queen - Yo quiero bailar

2004 - Daddy Yankee - Gasolina

- Urban radio
- Start calling it reggaetón
- Eddie Dee - Censurarme por ser rapero

2005 - Calle 13 - Querido FBI (about the murder of nationalist leader Filiberto Ojeda Ríos)

- DJ Nelson and Luny Tunes mix bachata and other genres to create reggaetón.

2005 - Don Omar - Reggaetón Latino

- Wisin & Yandel

2007 - Voltio - El mellao

- Ñejo & Dálmata - Broke and Famous
- Paulina Rubio says “reggaetón belongs to Puerto Rico” and the war against reggaetón is unofficially declared over (Negrón-Muntaner and Rivera, 2008).

2008 - The first Latin trap song is recorded

- Héctor el Father retired from music and became a Christian pastor

2011 - Jamsha - El Putipuerko, “Jamsha is an early Latin trap singer who uses many elements from the underground genre” (Y. Torres, personal communication, November 11, 2019).

2014 - Nicky Jam reemerges - Voy a Beber

2015 - Syk Sense and Sky Rompiendo el Bajo - radio friendly reggaetón

- New wave of Colombian reggaetón pop

2016 - Bad Bunny gets signed to Hear This Music

- DJ Luian and Mambo Kingz - La Ocasión
- Farruko



- Karol G
- Anuel AA
- Jenny La Sexy Voz, “reggaetón’s most prolific guest vocalist” (Herrera, 2016) is interviewed. Jenny is the voice behind the moans and commentary in many tracks.

2017 - Despacito hits no.1 on Billboard charts

- Residente vs Tempo reggaetón battle

2018 - X100PRE Bad Bunny

2019 - Afilando los cuchillos

- Perreo Combativo
- Reggaetoneros boycott the Latin Grammys

### **From a demographic standpoint**

While it is true that *música urbana* is not only enjoyed and consumed by Latin American and Spanish speaking audiences, this research will focus on Hispanic/Latino statistics as a baseline for its inclusion into mainstream libraries. Given the genres’ nature as primarily Spanish-sung, this researcher will focus on the industry’s immediate target demographic, young adult Hispanic and Latino people.

As a general overview in higher education, in 2018, the US Census published a report, which claimed that the percentage of Hispanics enrolled, at all levels of higher education doubled after the recession. For more detailed and granular data, the National Center for Education Statistics reports that Hispanic and Latino students are the second largest ethnic group enrolled in undergraduate degrees and third largest ethnic group enrolled in post-baccalaureate degrees, increasing by 79% in 17 years. “Hispanic enrollment increased in each year between 2000 and 2017, more than doubling during this period (from 1.4 million to 3.3 million students, a 142 percent increase)” (National Center for Education Statistics, 2019).

Taking a closer look at students in arts and music collegiate programs, Data USA, with data provided by the Integrated Postsecondary Education Data System (IPEDS), reports that Hispanic/Latino students are the third largest group to receive degrees in music behind white and “non-resident aliens”, more colloquially referred to as international students. Lastly, according to PEW Research Center, “Puerto Ricans



are the second-largest population of Hispanic origin living in the United States” and 19% have obtained at least a bachelor’s degree (Noe-Bustamante, Flores, and Shah, 2019).

All these statistics have a clear and defined impact; Hispanic/Latino enrollment has doubled and continues to increase. With this incoming student demographic, institutions and its libraries are presented with the opportunity to update and diversify their collections. Music libraries in particular are known to center around Western European classical music styles; this leads to Latin American underrepresentation in all genres. Collections that reflect the interests and experiences of libraries’ constituents will create higher interest and usage. “As we invite more individuals from other backgrounds into our space, we have a responsibility to make room for a variety of cultural expressions” (Williams, 2019).

In fact, both the American Library and Association (ALA) and the Association of Colleges and Research Libraries (ACRL) have standards and provide tools for diversity, equity, and inclusion efforts. ALA’s 2017 update for Strategic Directions stresses the importance of diversifying the field, mainly focusing on diversifying the field and the Association:

The American Library Association recognizes that equity, diversity, and inclusion (EDI) affects all aspects of work among members of the Association, within the field of librarianship, and within the communities served by libraries. This work includes addressing, dismantling, and transforming policies, structures and biases throughout the organization and the field of librarianship. ALA, through its actions and those of its members, is instrumental in creating a more equitable, diverse, and inclusive society (ALA, 2017, p.6).

On the other hand, ACRL’s Diversity Standards state: “Everyone can benefit from diversity, and diverse populations need to be supported so they can reach their full potential for themselves and their communities” (ALA, 2012).

Music libraries have already begun to slowly shift their collections with the rise of popularity of World Music and Popular Music as valid research topics. Some libraries and archives have already started to collect materials for genres not pertaining to the Western canon. Below are several examples of how music libraries have catered to genres outside of the Western canon.





## Figure 1

*The University of Las Vegas's LibGuide on Popular Music.*

Retrieved from <http://guides.library.unlv.edu/CFA102>

The screenshot shows the homepage of a LibGuide titled "CFA 102: Perspectives in Popular Music: Home". At the top right is a search box labeled "Sea". Below the title is a sub-header: "This guide provides information about the UNLV Libraries and resources for finding information about popular music." A navigation bar contains several red tabs: "Home", "Finding Books & Biographical Information", "Finding CDs", "Finding Articles & Reviews", "Finding Photos", and "Creating a Bibliography". The main content area has a "Welcome" heading followed by a paragraph: "Welcome! This guide is designed to help you with assignments for the CFA 102: Perspectives in Popular Music course. Please keep in mind that music resources can be located in several places: print books about music (i.e. musician biographies) are located at Lied Library, music recordings are located at the Music Library, and additional e-books and encyclopedia can be found online. The Music Library is located in the Beam Music Center at the northeast corner of campus. Use the tabs above to find different types of resources."

## Figure 2

*The University of California, Santa Cruz's Grateful Dead Archives.*

Retrieved from <https://guides.library.ucsc.edu/gratefuldeadarchive>

The screenshot shows the homepage of the "The Grateful Dead Archive" LibGuide. The title is "The Grateful Dead Archive" with the subtitle "@ UCSC Special Collections & Archives". A navigation menu on the left includes: "Welcome!" (highlighted in yellow), "From Trixie Garcia", "Conducting Research", "Exhibits in Dead Central", "Connect Online", "Support the Archive", and "BACK TO Special Collections". The main content area features a heading "About the Grateful Dead Archive" followed by a quote: "It seemed to all of us that the stuff really belongs to the community that supported us for all those years. And Santa Cruz seemed the coziest possible home for it." - Bob Weir. Below this is the section "WHAT IS THE GRATEFUL DEAD ARCHIVE?" with the text "The Grateful Dead Archive is made up of nearly a thousand boxes of documents and" followed by a small image of a bookshelf.



**Figure 3**

*British Library's Popular Music Recordings.*

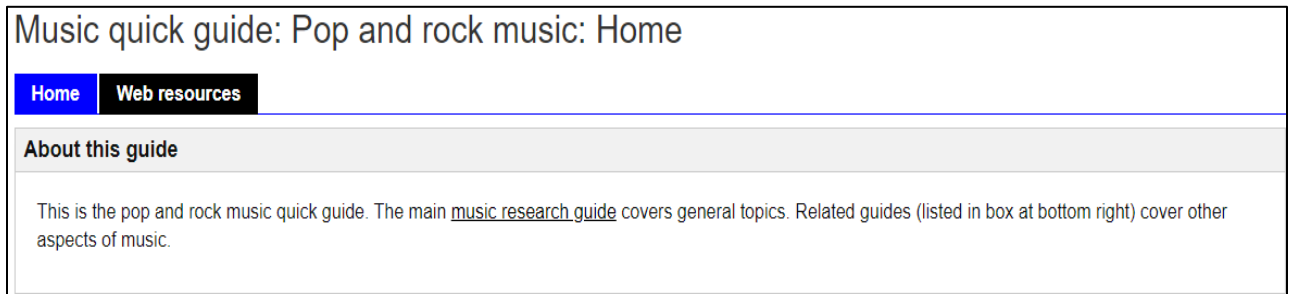
Retrieved from <https://www.bl.uk/collection-guides/pop-music>



**Figure 4**

*The Massachusetts Institute of Technology, MIT's Pop and rock music LibGuide.*

Retrieved from <https://libguides.mit.edu/pop-and-rock>



**Figure 5**

*The College of the Mainland's catalog of popular music LibGuides.*  
Retrieved from <https://libguides.com.edu/Pop>



Aside from these examples, in *Silenced Sounds: The State of Post-1940 Popular Music in United States Libraries and Archives*, Andrew J. Bottomley lists a series of institutions that collect popular music in 2016. The list includes “ARChive of Contemporary Music, Bowling Green State University, Country Music Hall of Fame and Museum, Library of Congress, Middle Tennessee State University, National Archives and Records Administration, New York Public Library, Rock and Roll Hall of Fame + Museum, and the University of California, Los Angeles, all collect post 1940s popular music materials” (Bottomley, 2016).

In addition to these, several libraries have developed programming around different genres of music. In 2012, librarian Dora Ho from the Los Angeles Public Library addressed the peak in interest in Korean Pop, K-Pop, and developed programming around it. They also advocated and reported the Los Angeles Public Library’s efforts in collecting K-Pop. In *The K-Pop Wave Hits Libraries!* Dora Ho states, “Teen librarians should be aware of current music trends. To keep up with the K-pop wave, we need to provide materials to meet teens’ interests” (Ho, 2012).



Similarly, California State University, Northridge, addressed their student demographics and developed programming around Hip Hop and Spoken Word poetry. Using the same logic as this research, librarian Del Williams argued that “globalization of higher education and diverse campus population demanded programmatic changes. [...] Integrating events featuring spoken word poetry and hip-hop music represents a radical, though logical, change from the traditional academic library of the past” (Williams and Stover, 2019).

### What do the professionals say?

Dr. Nathaniel Sloan, Assistant Professor at the University of Southern California, states that he regularly researches pop music. Dr. Sloan is also the co-host of the podcast *Switched on Pop* along with songwriter Charlie Harding. According to the *Switched on Pop* website, “we break down pop songs to figure out what makes a hit and what is its place in culture” (Switched on Pop, n.d.). Dr. Sloan confidently states that it, “has been easy to find the information I need in libraries although 21st century pop is the most difficult to research” (personal communication, November 11, 2019). However, he also recommends that libraries catalog individual pieces of sheet music.

In contrast, Dr. Wayne Marshall, co-editor of *Reggaetón*, mostly researched and compiled information for his book through non-traditional mediums such as personal websites, hard-to-find recordings, and online discussions. Through the course of email communications, Dr. Marshall states, “I found that individual enthusiasts had been doing some amount of their own digitization and archiving of materials on the web, though these sites, of course, proved to be ephemeral in their own ways” (personal communication, September 24, 2019). When asked on libraries collecting materials for this genre, Dr. Marshall said, “I think that libraries might be able to assist with such research in the future, but they'd have to do a very different job of assessing, acquiring, and cataloguing the various kinds of sources that scholars studying emergent media phenomena need to consult” (personal communication, September 24, 2019). Furthermore, both Dr. Sloan and Dr. Marshall state that they would design courses and encourage students to use library holdings if they collected materials for different pop music genres.

### Conclusion

In the process of researching and writing this paper, this author has had to heavily and almost exclusively rely on interlibrary loan requests, purchasing requests,



and other non-traditional platforms of information. As the study and research of popular music continues to gain popularity, libraries must shift their collections proactively. Just as the University of California, Santa Cruz, has the Grateful Dead archives, other libraries can follow suit and develop collections that cater specifically to their communities' research interest. Instead of only catering for the research of the Western canon, libraries should diversify their collections. After all, we need more research on a younger, non-Western European influence. For that purpose, this author has created and facilitated a collection development policy. This document is hypothetical and has not been adopted by Simmons University.



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## APENDIX.1

### Introduction

#### A. Purpose

The purpose of this document is to set specific guidelines for the evaluation and collection of materials pertaining to the musical styles known as *música urbana*. Such a collection does not yet exist in any library holdings and, as such, will pioneer in the scholarship and research of these musical genres.

Simmons University is committed to diversity, equity, and inclusion. Part of the University's mission states:

By approaching diversity work in a systemic and multidimensional way — so it is embedded in all we do —we will demonstrate the tremendous educational and cultural benefits that equity and inclusion initiatives have served and will continue to serve the Simmons community, the U.S. and the world (Simmons University, 2019).

This document is intended to be used as a subset of Simmons University, Beatley Library's Collection Development Policy as part of the effort to diversify its collections. As such, Beatley Library's Collection Development Policy will be highly referenced.

#### B. Clientele

This collection's primary clientele is undergraduate and graduate students interested in Latin American urban music genres, as per Beatley Library's indication:

- a. Doctoral support at a Research Level
- b. Masters support at an Advanced Study or Instructional Support Level
- c. Bachelors support at an Intermediate Support or Instructional Support Level

This collection will facilitate the study of popular music theory, popular music history, ethnomusicology, sociology, and all other humanities disciplines.



### C. Mission and goals

“The Simmons University Library is an active participant in the student learning experience, an essential component of a Simmons education, and a vital asset to the University, fostering an institution-wide culture of academic inquiry and knowledge cultivation.”

The goal of this subset policy is to select and maintain a pioneering collection related to the research and scholarship of *música urbana*.

### D. Intellectual freedom, censorship, and copyright issues

In accordance to the overall Beatley Library Collection Development Policy,

“The Library acknowledges the authority of United States Copyright Law and the Simmons University Copyright Policy, and promotes copyright compliance among its staff and users. Our Collection Development Policy and collection development activities comply with the requirements of U.S Copyright Law, as put forth in 17 U.S.C. §101, et seq., and all amendments and supplemental provisions.”

## Overview of the collection

### A. History of the collection

In the Fall semester of 2019, one student decided to conduct research as an independent study, her chosen topic being Puerto Rican and Latin American urban music, *música urbana*. When the student started researching, she realized that her library didn't collect the materials she needed. She further understood that no singular library had enough resources to support her thesis. She went about her research by using interlibrary loan almost exclusively, as well as requesting purchases when no other option was found. This process was time consuming and tedious.

As pop music theory and research interest in urban subcultures gained popularity, many other researchers started looking for similar resources and encountering the same obstacles. This is when Beatley Library decided they would address this gap in coverage and house this pioneering collection.



## B. Areas of emphasis

Beatley will focus on collecting everything that falls under the scholarship and research of the umbrella term *música urbana*. This collection is not intended to be used for performance purposes.

## C. Collection locations

The collection in question is held at Beatley Library's first floor. The collection will spend at least two years on display next to the Simmons Authors and Zine displays. After this two-year period, it will be moved to the second level of the library.

## D. Persons responsible for building and maintaining collection

Acquisitions responsibilities will fall upon the Head of Collections and Systems. As per Beatley Library, "In deciding which format to purchase, the Library takes a number of factors into consideration, including but not limited to, cost, usage, ease of use, required or available storage space, preservation, availability to remote users and/or simultaneous users, and frequency of updates. Although duplication is usually avoided in the collection, the acquisition of items in multiple formats is sometimes desirable in order to make the material accessible to the greatest number of library users when and where they need it. Decisions about appropriate format and duplication are made on an individual basis."

## E. Summary of the scope of coverage at current collecting levels

### a. Broad categories of music

- i. Spanish Reggae
- ii. Underground
- iii. Dembow
- iv. Reggaetón
- v. Latin Trap

## F. Formats



- a. Books and other textual materials
  - i. Books
    - 1. Shall be collected both physically and as e-books
  - ii. Dissertation & Theses
    - 1. Second priority for collection
  - iii. Newspaper articles
    - 1. Only collected if not available online
- b. Printed Music
  - i. Printed music shall not be collected.
- c. Recordings
  - i. Sound
    - 1. Shall be collected as CDs, DVDs, and Cassettes in this order of preference.
      - a. The library does not provide streaming services such as Tidal, Apple Music, or Spotify.
    - 2. Video recordings shall be collected as DVDs or electronic copies. VHS tapes shall not be collected.
- d. Computer software
  - i. The library shall not subscribe to, or provide access to computer software such as Garage Band, Finale, or other music composition software.
- e. Electronic formats
  - i. The library shall subscribe to, and provide access to several internet resources and electronic journal including, but not limited to:
    - 1. Billboard Magazine
    - 2. Pitchfork
    - 3. Rolling Stone
    - 4. Time
    - 5. NPR Alt.Latino
    - 6. Alexander Street Popular Music Library



- 7. Vibe
- 8. XXL
- f. Microforms
  - i. The library shall not collect microforms.
- g. Manuscripts and early editions
  - i. Manuscripts and early editions are non-applicable for these genres.
- G. Local or regional artists'/writers' works collected systematically
  - a. Since the geographical origin of these genres are nowhere near Massachusetts, local artists for them shall not be collected.
- H. Writings about music
  - a. The library shall strive to collect most writings about *música urbana*. However, if no local copies can be procured, the library shall establish connections with other libraries and archives such as the Center for Puerto Rican Studies at CUNY and the University of Puerto Rico in order to access more material.
- I. Languages
  - a. Spanish language is preferred for the audiovisual items of this collection. However, English and/or Bilingual languages will be prioritized for print material.
- J. Multiple copies of a single edition
  - a. The library shall collect one copy per edition unless an item has a high demand. High demand shall be established by circulation count and faculty interest.
- K. Reserves
  - a. No material shall be added to the reserves unless a faculty member requests it. In the eventuality that an item should be requested for reserves, the library shall add a new copy so as to have one that circulates and one that stays in the library.
  - b. Faculty personal copies shall be accepted for course reserves.
- L. Standing orders and approval plans
  - a. Approval plans shall not be considered for this policy.
- M. Selection Tools



- a. Catalogs
- b. Professional association recommendations
- c. Reviews
- d. Buying guides
- e. Patron requests

#### N. Gifts

- a. In accordance to the overall Beatley Library Collection Development Policy,

“The Simmons Library accepts donations of materials in all formats, subject areas, and languages relevant to the curriculum and the collection. All materials given to the Library are evaluated by the same standards as purchased materials in accordance with the Library's Collection Development Policy. The Library reserves the right to dispose of unwanted items by sale, donation, or discard as appropriate. In most cases, the Library will accept gifts of periodicals only if they fill gaps in already existing periodical subscriptions.

Upon receipt, all gift materials become the property of Simmons University, and those added to the collection will be processed according to the Library's standard collection management practices. Gifts offered with conditions related to their acceptance, access, circulation or use may be accepted only at the discretion of the Library Director in consultation with the University Archivist and Head of Discovery Services and/or the Head of Information Services.

With the exception of the University Archives, the Library cannot provide an itemized list or appraisal of gift material. The Library can provide a letter to the donor acknowledging receipt of the gift.”

#### O. Replacements

- a. Replacements shall be purchased on a case-by-case basis. Priority shall be placed on reparations before replacement.

#### P. Expensive purchases

- a. The library shall not purchase items that are over \$500. For items in the \$150-\$499 range, strong justification for purchase shall be required and the Library Director will give final approval.

#### Q. Access and ownership policies



- a. In accordance to the overall Beatley Library Collection Development Policy,

“While we are committed to the curatorial responsibility of collecting scholarly assets, we are also committed to making quality materials of all provenance available to our community. As such, acquisitions may consist of books, periodicals, and other materials that we own as well as those that we do not own but to which we ethically and legally provide access.”

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<sup>1</sup> Author's note:

Since the time this work was written, many things have happened in the Latin music industry. One thing to bring to attention is that many have raised concerns about the way the industry has lumped together many genres under one category, urban genres. The conversation surrounding this topic and its effects is currently underway between artists, pop culture critics, and scholars. This conversation pertains to the way the Latin music industry has historically whitewashed the genres and is part of a larger conversation regarding racism, colorism, and Anti-Blackness in Latin America.

Nota del autora:

Desde el momento en que se escribió este trabajo, han sucedido muchas cosas en la industria de la música latina. Una cosa para llamar la atención es que muchos han expresado su preocupación por la forma en que la industria ha agrupado muchos géneros en una categoría, género urbano. La conversación sobre este tema y sus efectos está actualmente en curso entre artistas, críticos de la cultura pop y académicos. Esta conversación se refiere a la forma en que la industria de la música latina históricamente ha “whitewashed”, blanqueado, los géneros y es parte de una conversación más amplia sobre el racismo, colorismo y Anti-Negritud en América Latina.

