

“STANDARDIZATION OF CULTURAL PRODUCTS IN LATIN POP-MUSIC”

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**Introduction**

This work represents the initial stage of a project whose seed germinated thanks in part to what seems to be an ongoing debate between two different approaches to music in the sociological field. The first approach puts much of its emphasis on the functional dimension of music. That is, on the social functions it performs, enables and enhances; but also on its economic functionality. The subservience of music to economic ends does not imply a loss in terms of creativity for the representatives of this perspective. The second perspective does not deny that music fulfills certain economic and social functions. Yet, unlike the former, the latter warns against the atrophy of creativity that can be brought about by the models implemented by “the culture industries”, to use Theodor W. Adorno’s concept. My concern here lies with the question of whether the claims made by this important member of the Frankfurt school about the products of “the culture industries” can be substantiated with empirical evidence. I want to investigate whether popular music (Latin pop music in this case) is indeed, as Adorno says, just another standardized product fashioned after the formulas of “the culture industries”. This work, however, forms part of a broader preoccupation with the issue of musical style, what causes it and what makes it change. Further, the aim of this work is to find out if changes in the economic system or the social structure can be directly traced to stylistic changes in the formal elements of music.

As the initial stage of a larger project, however, this paper attempts an exploration, rather than a full testing of Adorno’s theory. I do so mainly through descriptive work. I look at a purposive sample of songs drawn from *Billboard’s Hot Latin Tracks* for the year 1995. I then concentrate on six musical aspects of the songs: key, measure, tempo, length of the song, harmonic progression of the chorus and number of chords in the progression. Whereas I could have performed a content analysis of the lyrics of the songs, I chose to focus on their strictly musical elements. The reason for this is that among social scientists there seems to be an acknowledged lack of attention to “how music’s specifically musical properties may be involved

in social processes.”<sup>1</sup> Thus, the kind of analysis I try to advance is one that focuses on those very same properties: I extract information about the six variables previously mentioned. And then, I describe what I find: if it is a numerical variable, as in the case of the length of the song, I provide summary measures; for categorical variables I give frequency distributions.

No comparative work has been attempted because this is only an exploratory work and, as such, my sample is not statistically significant. We postpone to a future moment the gathering of statistically significant samples and the comparative work they enable. It is therefore reasonable to expect that any conclusions that may be drawn from the data will be preliminary. But before we can move onto the analysis of our variables and the conclusions, a survey of the literature is in order.

### **Literature**

As a cultural product, music has drawn a considerable amount of attention from researchers in the social sciences. The approaches to the subject, however, are somewhat divergent. Some concentrate on its social functions, while others direct their attention to the factors that account for the different ways in which music is classified. There are those who focus on the structural conditions under which music is produced; and those who seek to link such conditions to changes in the the formal, aesthetic and stylistic elements of music.

Among those who focus on the functional dimension of musical products we find Leyshon (2005). His work postulates that musical products fulfill a subservient role to the interests of capital. Leyshon studies the record industry and the factors that have led to the catastrophic financial losses record companies have had to face in recent years. The main thrust of his argument, however, is that record companies have had to develop new business models in order to adapt to an environment where revenue from musical products does not flow back to record companies as easily as it used to. The reason this flow has diminished, according to

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<sup>1</sup> See DeNora, Tia. 2004. “Historical perspectives in music sociology.” *Poetics* (32): 211-221.

Leyhson, can be attributed to the secondary role music occupies in contemporary society. According to him, music<sup>2</sup> doesn't command the attention nor the market share it used to. Musical products now compete against a set of technological gadgets that now occupy an important portion of the market. Leyhson further argues that music is now more valued more for the ways in which it is consumed in relation to things like movies, TV commercials and cell phone ringtones. He concludes that "music has become an increasingly important part of the infrastructure of capitalist society, and is now an essential crutch to all manner of acts of consumption."

Tia DeNora is another sociologist who figures prominently in the literature dealing with the social uses of music. Her work (2000) explores the way music structures social action. DeNora's research in the British retail sector concludes that the role of music is to help consumers choose among the varying "modes of being" offered by stores. What she means by this is that retail stores sell identities or "modes of being". Stores play the music that suits the identities they are trying to sell. DeNora, however, cautions against the possibility that consumers listening to a particular piece of music automatically react through acts of consumption. For her, music is only one of the elements that contribute to the establishment of an environment inside retail stores. Along with music, store representatives and settings become signifiers that attempt to transmit meaning to customers. The role of music then is to work in conjunction with other elements inside the store in order to provide a semiotic framework suggesting lifestyles or "modes of being" to consumers.

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<sup>2</sup> One of the major problems with Leyshon's approach, however, is that it fails to make a key distinction between the music produced by record companies, that is, popular music *and* other types of musical products such as orchestra performances. One of Leyshon's main points is that "a set of broader cultural forces have changed the role of music within society, and relegated its immediacy and importance among many of its consumers" (p. 181). Yet, the arguments he uses to defend this point all refer to popular music and the record industry; they cannot be generalized without further evidence to the entire range of musical products available in society. He does not delve either into the question of whether the value of all musical products can be determined in purely economic terms, that is, in terms of the market share products are able to command, or in terms of the profits they can generate for record companies.

The social function of music institutions is further explored in DeNora's study (1991) of the Vienna court during the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. According to DeNora, during most of the 18<sup>th</sup> century there existed among Vienna aristocrats the custom of having under their service court ensembles known as *Hausekapelle*. Court ensembles were of varying size and configuration, and they functioned primarily as a mechanism to establish social distinctions within the different ranks of the aristocratic class itself.<sup>3</sup> Moreover, musical activity was part of the aristocratic identity. That is, aristocrats saw music and participation in musical activities as part of their identity. As the century progressed, however, court ensembles fell into disuse by the higher ranks of the aristocratic class; consequently, they were seen less and less as symbols of social standing in the court. Aristocrats, nevertheless, held on to their dominant position in cultural matters. They transferred it from a material control over musicians and orchestras to the realm of taste through the creation of categories like "serious music". Good music, in aristocratic terms, was "serious music".

DeNora's exploration of the genesis of "serious music" directs our attention to those studies preoccupied with typologies and classifications of music, and the conditions under which they are generated. A case in point is Dowd's work on the establishment of the classical music canon in the United States. His research establishes links between what he calls "supra-organizational" factors and the degree of conformity or change in the canon. Dowd's "supra-organizational" factors comprise five independent variables: 1) expanding performance capabilities of symphony orchestras; 2) expanding resources for the performance of new music by symphony orchestras; 3) proliferation of music programs among U.S. colleges and universities; 4) the declining dominance of U.S. network radio; 5) the release of recordings

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<sup>3</sup> It might seem that it was unnecessary for aristocratic nobles to attempt to establish their nobility, since they were nobles already. But DeNora's point is that even within the aristocratic class there was a constant battle to outdo other nobles. Thus, with respect to music, if a count could put together a bigger and more fastous ensemble than a prince, he was demonstrating that he had more economic power, but at the same time he was challenging the position of a prince who stood higher in the aristocratic hierarchy.

featuring U.S. composers. On the other hand, Dowd measures the degree of change or conformity in the canon by looking at the programs of symphonic orchestras in the United States over the period 1842-1969. For Dowd, the observed effect of the five variables on the canon represents a transition from a well established canon to an environment where the exploration of new music undermines the original typology.

Dowd does not research the origins of the canon. His standpoint in this respect is DiMaggio's (1982) work on the emergence of the non-profit orchestra. According to DiMaggio, the rise of the non-profit orchestra in the United States first helped to establish the notions of high-culture and classical music, as orchestras of this kind were in the hands of American aristocrats. DiMaggio links the emergence of the non-profit orchestra to the efforts made by early American aristocrats to secure themselves arenas where they could be the sole source of influence and judges of taste. In this way, the classification of high-culture and classical music became a by-product of the social process through which meaning is assigned to cultural goods. It was, therefore, the influence of the upper classes, and in the American case, the Bostonian aristocrats of the late 1800s and early 1900s, which helped to establish the classical music canon. After all, it had been the Boston aristocrats who had helped to fund one of the first non-profit orchestras in the United States: the Boston Symphony Orchestra.

Up to this point we have dealt with approaches to music which mainly emphasize music's subservient role to a social class, as in the case of the Vienna aristocrats, or to an economic system, as in the case of capitalism. We have also looked into perspectives that consider the structural elements that account for the creation of music typologies and systems of classification. Yet, none of these works attempt an approximation to the content or form of cultural products; nor do they look for links between social transformations or structures and the formal and internal elements of those products. Theodor W. Adorno (1972) of the Frankfurt

School, on the other hand, is a good representative of a perspective that explicitly links structural elements to stylistic modifications in cultural products: he links the capitalist mode of production to an impoverishment of the formal and internal possibilities of the products of the culture industries.

Adorno's theory of culture states that the manufacture of cultural products in modernity is greatly affected by factors which bear the imprint of technology and economic power. He regards the mass processes by which cultural products reach the shelves at retail stores as imposing rules not only limiting the expressive faculties of humans, but also conditioning the very nature of those products. Adorno calls this process "objectification". And what he means by it is the equation of thought and object. The categories of the mind replace reality, and reality is made to fit those categories. Differences between any two objects are sacrificed at the expense of those features which make them similar. "Objectification", in turn, predisposes the mind to develop an expectation for certainty and regularity. Such disposition is then reflected, as standardization, in the products of "the culture industries." This enables Adorno to refer to the modes of production in industrialized societies not only as fulfilling a subservient function to capital, but also as having a standardizing effect upon cultural goods.

The work of Fink (2005) in this regard is also a case in point. His study of minimalist music reveals that the repetitive character of this kind of music is in itself a reflection of the "extremely high level of repetitive structuring necessary to sustain capitalist modernity."<sup>4</sup> The repetitious nature of minimalist music thus becomes an expression of what goes into its production.

Adorno's theory has been accused of many things, including a lack of empirical support.<sup>5</sup> Yet, the work of Peterson (1975) provides evidence supporting Adorno's claim that concentration

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<sup>4</sup> Fink, Robert. *Repeating ourselves : American minimal music as cultural practice*. Berkeley : University of California Press. 2005. P. 4.

<sup>5</sup> See DeNora, Tia. *After Adorno: rethinking music sociology*. New York: Cambridge University Press. 2003. P. XI.

of the means of production in a few hands results in a homogeneous production. Peterson's work links structural factors such as the relatively low number of recording companies to the homogenous quality of their products. And concludes that his finding "that changes in market concentration lead rather than follow changes in diversity, contradicts the conventional idea that in a market consumers get what they want."

Following the work of Adorno, Fink and Peterson, this thus paper proposes a similar route. DeNora (2004) has emphasized the fact that a substantial amount of work has been devoted to explore "the social shaping of music (its context of production and its various appropriations for identity politics and distinction)."<sup>6</sup> Yet, DeNora has also acknowledged one of the criticisms musicologists constantly level against sociological approaches to music; namely, the lack of attention to "how music's specifically musical properties may be involved in social processes". This work, therefore, will concentrate on the "musical properties of music", while at the same time exploring how such properties may provide evidence to support the notion that cultural products become standardized through the agency of the culture industries as they are conceptualized in the work of Adorno.

### **Methods**

In order to explore the degree of standardization in Latin pop music I look at *Billboard's Hot Latin Tracks* for the year 1995. *Billboard's* listings are generated through electronic monitoring of radio. They go back to 1985 for Latin music. And they are generated on a weekly basis, with the exception of the first week of the year. I look at year 1995 because I did not know most of the music for that year. Consequently, my approach to that year's music is less biased in terms of personal preferences. But I also chose to look at 1995 because it was until *that* year that *Billboard's Hot Latin Tracks* started to be generated through electronic monitoring of radio stations. Before that, the list was generated through tracking of retail sales, a mechanism which,

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<sup>6</sup> *Ibid.*, p. 213.



according to some,<sup>7</sup> could be easily manipulated. Therefore the 1995 songs I look at are “compiled from a national sample of airplay supplied by Broadcast Data Systems radio track service: 117 Latin music stations are electronically monitored 24 hours a day, 7 days a week.”<sup>8</sup>

Questions can be raised as to why I chose year 1995, instead of looking at songs drawn from subsequent years, when the electronic monitoring system was functioning as well. But, for the purposes of this study, year is not so much what concerns us, as are the mass processes by which musical products reach the market. Almost all of the songs found in the listings were produced by just a handful of record companies. If we follow Peterson (1975) in this respect, it can be argued that a limited number of record companies is a condition for a homogeneous cultural production.

This study is mainly a descriptive and exploratory one. Our intention is to gather as much empirical evidence as a way to open possibilities for future research. Therefore, my sample is a purposive one. I do not draw a statistically significant sample in this work. Instead, I look at a set of songs drawn from *Billboard's Hot Latin Tracks* over a period of one year or 51 weeks, in this case 1995. *Billboard's Hot Latin Tracks* contains 50 songs every week. The total universe of songs for any given year totals 2550. But, I only look at the top ten songs for every week. This amounts to 510 songs per year. Many songs, however, remain in the chart for more than one week. Selena's *Fotos y Recuerdos*, for instance, stayed in the charts longer than any other song in 1995: twenty weeks. Therefore, songs that stayed on the top ten for more than one week were counted more than once. In this way the total number of songs in the top ten dramatically dropped from 510 to just 81. Out of the 81 songs, a purposive sample of 40 was selected. The main criteria for this selection was the number of weeks a song had stayed on the top ten. However, we made sure that every song that hit number one in the top ten was included in the

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<sup>7</sup> See Billboard. *Protecting the Charts*. 2004. Vol. 116. No. 15. April 17.

<sup>8</sup> See Billboard. *Hot Latin Tracks*. 1995. Vol. 107. No. 1 (January 7): 29.

final 40. The only song that spent a considerable amount of time in the chart, hit position number one, and was *not* included in the sample was Juan Gabriel's *El Palo*. The reason for this is that this song never became available. It may also be necessary to note that the only singer who managed to get five of her songs into our final sample was Selena. Her songs may have spent a considerable amount of time in the charts in 1995 largely due to her assassination on March 31, 1995. Some of her songs, however, were in the top ten well before that date.

Once the sample is collected I proceed to analyze the following six variables: length of the song measured in total seconds, bits per minute (tempo), measure, key, harmonic progression of the chorus and number of chords in the progression. As it was mentioned before, the nature of the present work is primarily exploratory and descriptive. No statistical inferences will be made. Yet, I do provide a summary of the most important measures of central tendency for my numerical variables. To this end, I have resorted to STATA's software package. For the categorical variables, frequency distributions are presented. Numerical variables are analyzed first, followed by categorical ones.<sup>9</sup>

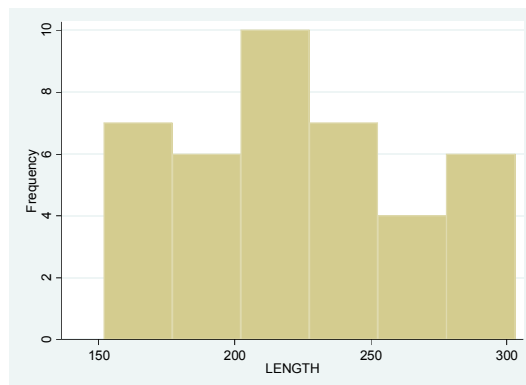
### **Findings and discussion**

The histogram for the variable "length" (Fig. 1) reveals that this may be a slightly skewed distribution. Length's mean is 222.3, while its median is 222. There are three modes for this distribution: 178, 204 and 223. This would make it a trimodal distribution. However, given the values of the mean and the median it may be possible to say that this distribution's skewness is slightly positive. Also, there are more scores in the interval 220-230 than in any other 10 units interval in the distribution. The spread of the distribution, on the other hand, is given by the range and the standard deviation: range is 151; standard deviation, 42.20.

### **Figure 1**

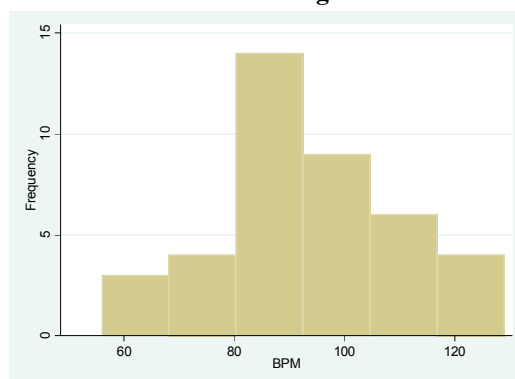
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<sup>9</sup> Data can be found in Appendix I.



The histogram for the “bits per minute” (tempo) variable (Fig. 2), on the other hand, clearly indicates this is a unimodal distribution. The mode is 90. The median is 91.25 and the mean is 92.83. These values also turn this into a positively skewed distribution. As for its spread, the standard deviation is 17.11, while its range is 73. The small value of the standard deviation indicates low levels of dispersion around the mean.

**Figure 2**



I turn now my attention now to the frequency distributions generated by the analysis of the other four variables: key, measure, harmonic progression of the chorus and number of chords in the progression. Figure 3 shows the frequency distribution for the variable “key.” It can be seen that 52.5% of the songs analyzed utilized only four keys: A, D, E and G. Also out of the 24 keys available in tonal music only 16 were utilized; and out of those, 6 appear only once. It may also be worth mentioning that during the musical analysis, I seldom encountered instances of harmonic modulation. Most songs would stick from beginning to end to the same key. A few

would move from the first degree of the scale to the fifth in the chorus; and even fewer would attempt modulations between different keys.

**Figure 3**

KEY	Frequency	Percent	Cumulative
A	7	17.5	17.5
B	1	2.5	20
Bflat	3	7.5	27.5
C	3	7.5	35
C#	1	2.5	37.5
D	5	12.5	50
E	4	10	60
Eflat	2	5	65
F	2	5	70
F#	1	2.5	72.5
G	5	12.5	85
G#	1	2.5	87.5
a	1	2.5	90
d	3	7.5	97.5
eflat	1	2.5	100
Total	40	100	

The frequency distribution for the variable “measure” (Fig. 4) also indicates a low level of diversity in terms of the kind of measure selected to organize sound. In this case measure 4/4 was used in more than half of the songs. Together with measure 2/4, they represent 90% of the total of cases. During the analysis, not once I came across an irregular measure like 5/8. I noticed a few songs that made use of hemiola. But in general, rhythmic complexity was not the norm.

**Figure 4**

MEASURE	Frequency	Percent	Cumulative
2/4	15	37.5	37.5
3/8	2	5	42.5
4/4	21	52.5	95
6/8	2	5	100
Total	40	100	

Figure 5 gives us the frequency distribution for the variable “number of chords in the chorus”. It can be seen that the values with the highest scores are 4, 5 and 6. Four and five alone account for more than half of the values in the distribution.

Figure 5

CHORDS IN THE CHORUS	Frequency	Percent	Cumulative
3	2	5	5
4	12	30	35
5	11	27.5	62.5
6	6	15	77.5
7	2	5	82.5
8	2	5	87.5
9	2	5	92.5
10	1	2.5	95
13	1	2.5	97.5
14	1	2.5	100
Total	40	100	

Finally our last variable, “harmonic progression of the chorus”, is illustrated in Appendix I. The variety of progressions in this case is evident. Only one progression was repeated more than three times; and only three other progressions appeared twice in the songs. The rest of the songs had their own exclusive progressions. Should a more in depth analysis have been undertaken, however, it would have been possible to highlight what at first sight seems to be a heavy reliance on particular kinds of cadences.

Overall, and in spite of the fact that our sample is not statistically significant, it may be possible to say that our analysis has revealed some trends. For one, there is some chance that a song reaching *Billboard's Hot Latin Tracks* could have some, or at least more than one of the following characteristics: a measure of 2/4 or 4/4, written in A, D, E or G; four to six chords in the chorus; a tempo ranging from 80 to 90 bits per minute; and a length in the range of 220 to 230 seconds. In fact, if we look at data in Appendix II we can see that 34 out of the 40 songs of the sample had at least two of the listed characteristics. Moreover, there were 14 songs that presented three characteristics, and 5 which featured all but one of the listed characteristics. No song, however, offered to view the five characteristics we have mentioned. I excluded consideration of the last variable, “harmonic progression of the chorus” in Appendix III because its variability would have made the final picture blurry.

## CONCLUSION

As I said at the beginning of this paper, the nature of any conclusion that may be drawn from the foregoing analysis will be preliminary. Yet, the research here undertaken indicates some trends which, if verified in a comparative study with statistically significant samples, could provide additional empirical evidence for Adorno's theory. It is undeniable that in any given society music performs a set of functions: social, economic, or otherwise. Yet, Adorno's ideas about "the culture industries" and its products; his ideas about cultural products as instruments for the fashioning of consciousness; his conceptualization of cultural goods as objects betraying the imprint of economic power through standardization: all these ideas do not seem to be as far fetched as others would have us believe, in view of the evidence gathered elsewhere and in this paper. Above all, the idea that the musical products of "the culture industries" are standardized goods has gained some ground in my perspective. I think that some of the trends here revealed do indicate a degree of standardization in terms of five of the six variables analyzed. Some variables give clearer indication of this than others. But, overall, they all point towards certain patterns which are constantly repeated. It can be argued that the repetition of patterns is an inextricable part of any kind of music: from the simplest popular song to the most complex symphony. Yet, the degree of variation in terms of the musical variables here identified (or in terms of any other number of variables that can be identified), between popular music and more elaborate forms of music cannot pass unacknowledged. Nevertheless, this has been an exploratory work whose main purpose has been to identify trends for further study. Adorno's theory cannot be proved valid once and for all. Future work may enable greater substantiation of his ideas.

## APPENDIX I

HARMONIC PROGRESSION	Frequency	Percent	Cumulative
I-II-I-IV-I-II-V-I	1	2.5	2.5
I-II-V-IV-V-I	1	2.5	5
I-III-IV-I	1	2.5	7.5
I-III-IV-II-I	1	2.5	10
I-III-IV-V-I-III-IV-V-IV-III-VI-IV-V-I	1	2.5	12.5
I-III-VI-II-V-VI-V-I-III-V-II-V-I	1	2.5	15
I-IV-II-V-I	1	2.5	17.5
I-IV-V-I	1	2.5	20
I-IV-VII-III-I	1	2.5	22.5
I-V-I	2	5	27.5
I-V-I-II-IV-V-I	1	2.5	30
I-V-I-V	1	2.5	32.5
I-V-I-V-I	2	5	37.5
I-V-I-V-IV-I-II-V-I	1	2.5	40
I-V-II-I	1	2.5	42.5
I-V-II-I-V-IV-I-VI-V-I	1	2.5	45
I-V-II-IV-V-I	1	2.5	47.5
I-V-II-V-I	1	2.5	50
I-V-II-V-I-IV-I-V-I	1	2.5	52.5
I-V-II-VI-IV-III-V-I	1	2.5	55
I-V-III-VI-I	1	2.5	57.5
I-V-IV-I	2	5	62.5
I-V-IV-III-I	1	2.5	65
I-V-VI-IV-V-I	1	2.5	67.5
I-VI-II-V-I	1	2.5	70
I-VI-III-V-I	1	2.5	72.5
I-VI-IV-I	1	2.5	75
I-VI-IV-V-I	1	2.5	77.5
I-VII-VI-V-IV-III-V	1	2.5	80
II-V-I-VII-III-II	1	2.5	82.5
IV-I-IV-I	1	2.5	85
IV-I-V-II-I-IV	1	2.5	87.5
IV-II-V-III-II-I	1	2.5	90
V-I-V-I	3	7.5	97.5
V-IV-V-I	1	2.5	100
Total	40	100	

APPENDIX II

	ARTIST	SONG	WEEKS ON CHART	LENGTH (TOTAL SECONDS)	BEATS PER MINUTE	MEASURE	KEY	HARMONIC PROGRESSION	NUMBER OF CHORDS IN THE CHORUS
1	Selena	Fotos y Recuerdos	20	156	90	2/4	Eflat	I-V-II-I	4
2	Selena	No me queda mas	19	228	95	4/4	D	I-II-V-IV-V-I	6
3	Los Tigres del Norte	Golpes en el corazon	17	228	114	4/4	D	I-VI-II-V-I	5
4	Marco Antonio Solis	Una mujer como tu	15	214	91	2/4	E	I-V-II-V-I-IV-I-V-I	9
5	La mafia	Nadie	15	223	99	2/4	Bflat	I-V-I-II-IV-V-I	7
6	Selena	I could fall in love	15	281	79	4/4	E	I-VI-IV-I	4
7	Bronco	Que no me olvide	14	223	18=212	6/8	A	I-V-I-V-IV-I-II-V-I	9
8	Selena	Tu solo tu	14	195	18=145	3/8	G	I-V-I	3
9	Luis Miguel	Si nos dejan	14	152	105	2/4	F	I-V-II-VI-III-V-I	8
10	La mafia	Toma mi amor	13	204	94	2/4	A	I-II-I-IV-I-II-V-I	8
11	Cristian	Vuelveme a querer	13	251	82	4/4	C	I-V-EV-I	5
12	Gloria Estefan	Abriendo puertas	13	237	97	2/4	G#	I-V-I	3
13	Liberación	Vuelve mi amor	10	220	71	4/4	A	I-V-IV-I	4
14	Los Dinno	El taxista	10	226	120	4/4	C	I-IV-II-V-I	5
15	Marco Antonio Solis	Sera mejor que te vayas	10	303	81	4/4	A	I-V-II-V-IV-I-V-I-V-I	10
16	Marz	Estupido romantico	10	273	88	4/4	Bflat	I-II-IV-V-I-II-IV-IV-III-VI-IV-V-I	14
17	Enrique Iglesias	Si tu te vas	10	241	69	4/4	B	I-V-II-IV-V-I	6
18	Rocio Dureal	Vestida de Blanco	9	204	112	4/4	D	V-I-V-I	4
19	Julio Iglesias	Agua Dulce Agua Sala	9	264	99	4/4	G	IV-I-IV-I	4
20	Selena	Techno Cumbia	9	285	91	2/4	C#	V-IV-V-I	4
21	Pete Astudillo	Como te extraño	9	230	90	2/4	F#	I-V-IV-I	4
22	Los miter	Te amo	8	175	90	2/4	A	I-V-I-IV-V-I	5
23	Cristian	Con tu amor	8	235	64	4/4	F	I-II-V-I-I-V-V-I-V-I-III-V-II-V-I	13
24	Luis Miguel	Todo y Nada	8	219	82	4/4	a	I-V-III-V-I-I	5
25	Liberación	A esa	8	178	93	4/4	E	IV-I-V-II-I-IV	6
26	Bronco	Esa mujer	8	173	88	2/4	d	I-V-II-V-I	5
27	Bronco	Ojos que han llorado	8	165	18=255	6/8	G	I-V-EV	4
28	La mafia	Me duela estar solo	7	212	81	2/4	A	I-II-IV-II-I	5
29	Fito Olivares	El colesterol	7	199	93	2/4	G	V-I-V-I	4
30	Lucero	Siempre contigo	7	252	85	4/4	A	II-V-I-VI-II-III-II	6
31	Claudio	Ven junto a mi	7	294	56	4/4	Eflat	I-V-IV-III-I	5
32	Vicente Fernandez	Aunque me duela el alma	7	153	111	2/4	Bflat	V-I-V-I	4
33	Thalia	Piel Morena	7	221	90	4/4	d	I-IV-VII-III-I	5
34	Luis Miguel	La media vuelta	6	161	98	2/4	G	IV-II-V-II-II-I	6
35	Myriam Hernandez	Ese hombre	6	253	122	4/4	eflat	I-III-IV-I	4
36	Banda Zeta	Presumidas S.A.	6	188	129	2/4	E	I-V-I-V-I	5
37	Ricky Martin	Te extraño, te olvido, te amo	6	282	61	4/4	D	I-VII-VI-V-IV-III-V	7
38	Banda Pachuco	Mitad tu, mitad yo	5	178	18=183	3/8	D	I-V-VI-IV-V-I	6
39	Carlos Vives	La tierra del olvido	5	262	101	4/4	C	I-IV-V-I	4
40	The Barrio Boyz	Una Vez Mas	5	284	105	4/4	d	I-VI-III-V-I	5



## APPENDIX III

SONG	WEEKS ON CHART	BPM (80-90)	MEASURE (2/4 , 4/4)	KEY	LENGTH (220-230)	CHORDS IN THE CHORUS (A, E, G AND D)
A esa	8		4/4	E		6
Abriendo puertas	13		2/4			
Agua Dulce Agua Sala	9		4/4	G		4
Aunque me duela el alma	7		2/4			4
Como te extraño	9	90			230	4
Con tu amor	8		4/4			
El colesterol	7		2/4	G		4
El taxista	10				226	5
Esa mujer	8	88	2/4			5
Ese hombre	6		4/4			4
Estupido romantico	10	88	4/4			
Fotos y Recuerdos	20	90	2/4			4
Golpes en el corazon	17		4/4	D	228	5
I could fall in love	15		4/4	E		4
La media vuelta	6		2/4	G		6
Me duele estar solo	7	81	2/4	A		5
Mitad tu, mitad yo	5			D		6
Nadie	15		2/4		223	
No me queda mas	19		4/4			6
Ojos que han llorado	8			G		
Piel Morena	7	90	4/4		221	
Presumidas S.A.	6		2/4	E		5
Sera mejor que te vayas	10	81	4/4	A		
Si nos dejan	14		2/4			
Si tu te vas	10		4/4			6
Siempre contigo	7	85	4/4	A		6
Te amo	8	90	2/4	A		5
Te extraño, te olvido, te amo	6		4/4	D		
Techno Cumbia	9		2/4			4
Todo y Nada	8	82	4/4			5
Toma mi amor	13		2/4	A		
Tu solo tu	14			G		
Una mujer como tu	15		2/4	E		
Una Vez Mas	5		4/4			5
Ven junto a mi	7		4/4			5
Vestida de Blanco	9		4/4	D		4
Vuelve mi amor	10		4/4	A	220	4
Vuelveme a querer	13	82	4/4			5

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**SONGS (TITLE, SINGER, RECORDING LABEL):**

*A esa* – Liberación – FONOVISA

*Abriendo puertas* - Gloria Estefan – EPIC

*Agua Dulce Agua Sala* - Julio Iglesias – SONY  
*Aunque me duela el alma* - Vicente Fernández – SONY  
*Como te extraño* - Pete Astudillo – EMI LATIN  
*Con tu amor* – Cristian – MELODY  
*El colesterol* - Fito Olivares – FONOVISA  
*El taxista* - Los Dinnos – UNICO  
*Esa mujer* – Bronco – FONOVISA  
*Ese hombre* - Myriam Hernández – WEA LATINA  
*Estúpido romántico* – Mazz – EMI LATIN  
*Fotos y Recuerdos* – Selena – EMI LATIN  
*Golpes en el corazón* - Los Tigres del Norte – FONOVISA  
*I could fall in love* – Selena – EMI LATIN  
*La media vuelta* - Luis Miguel – WEA LATINA  
*La tierra del olvido* - Carlos Vives – POLYGRAM  
 LATINO  
*Me duele estar solo* - La mafia – SONY  
*Mitad tu, mitad yo* - Banda Pachuco – LUNA  
*Nadie* - La mafia – SONY  
*No me queda más* – Selena – EMI LATIN  
*Ojos que han llorado* – Bronco – FONOVISA  
*Piel Morena* – Thalia – EMI LATIN

*Presumidas S.A.* - Banda Zeta – FONOVISA  
*Que no me olvide* – Bronco – FONOVISA  
*Será mejor que te vayas* - Marco Antonio Solís y los Bukis  
 – FONOVISA  
*Si nos dejan* - Luis Miguel – WEA LATINA  
*Si tú te vas* - Enrique Iglesias – FONOVISA  
*Siempre contigo* – Lucero – MELODY  
*Te amo* - Los Mier – FONOVISA  
*Te extraño, te olvido, te amo* - Ricky Martin – SONY  
*Techno Cumbia* – Selena – EMI LATIN  
*Todo y Nada* - Luis Miguel – WEA LATINA  
*Toma mi amor* - La mafia – SONY  
*Tú solo tú* – Selena – EMI LATIN  
*Una mujer como tú* - Marco Antonio Solís y los Bukis –  
 FONOVISA  
*Una Vez Mas* - The Barrio Boyz – EMI LATIN  
*Ven junto a mi* – Claudio – RÓDVEN  
*Vestida de Blanco* - Rocío Durcal – ARIOLA  
*Vuelve mi amor* – Liberación – FONOVISA  
*Vuélveme a querer* – Cristian – MELODY