



**UNIVERSIDAD TECMILENIO PREPARATORIA  
BILINGÜE**

**Redefining mainstream: effects of  
contemporaneous Reggaeton analysis.**

**THESIS**

**TO OBTAIN THE CREDIT OF  
SCIENTIFIC THOUGHT**

**PRESENTS:  
IXIM QUITZE SALINAS AGUIRRE**

**COUNSELOR:  
Q.F.B. MARCO ANTONIO RAMÍREZ PORRAS**

# CONTENT

ABSTRACT .....	4
INTRODUCTION.....	5
JUSTIFICATION OF THE INVESTIGATION .....	7
Research:.....	7
Objectives: .....	7
General objective: .....	7
Specific objective:.....	7
Hypothesis: .....	7
Main hypothesis: .....	7
Alternative hypothesis: .....	7
Null hypothesis: .....	7
Variables: .....	8
Dependent variables:.....	8
Independent variables: .....	8
Strange variables:.....	8
Justification: .....	8
Viability: .....	8
CHAPTER 1. THEORETICAL FRAMEWORK .....	9
1. Reggaeton.....	9
1.1 “Reggaeton.” – J Balvin (Definition) .....	9
1.2 “Oye mi canto.” - N.O.R.E (Origins) .....	9
1.3 “Dembow.” - Dany Ocean (Musical composition) .....	9
1.4 “Danza Kuduro.” - Don Omar (Background of the lyrics).....	10
1.5 “El ritmo no perdona” -Daddy Yankee (Dance) .....	10
1.6 “Fronteamos porque podemos.”-De la Ghetto (Money making, industry and international growth) 11	
1.7 “Gasolina.” -Daddy Yankee (Exponents).....	11
1.8 “Travesuras <i>remix</i> .” -Nicky Jam feat. De La Ghetto, Arcángel, Zion, J Balvin (Taboos).....	13
1.9 “Yo Quiero Bailar”. -Ivy Queen (Reggaeton and women) .....	14
1.10 “Reggaeton lento.” -CNCO (Teenager impact).....	14
2. Latin American Culture.....	15
2.1 Definition.....	15
2.2 Components of the culture.....	16
2.3 Greater characters of Latin American Contemporary Culture .....	17
2.4 Latin American Music .....	20
3. Adolescents .....	21
3.1 Definition.....	21
3.2 Biological and psychological characteristics.....	22
3.3 Latin American adolescents.....	23
CHAPTER 2. METHODS .....	26
2.1 Research problem: .....	26
2.2 Objectives: .....	26
2.2.1 General objective: .....	26

2.2.2 Specific objective:.....	26
2.3 Hypothesis: .....	26
2.3.1 Main hypothesis:.....	26
2.3.2 Alternative hypothesis: .....	26
2.3.3 Null hypothesis: .....	26
2.4 Variables: .....	26
2.4.1 Dependent variables:.....	26
2.4.2 Independent variables: .....	27
2.4.3 Strange variables:.....	27
2.5 Research Design: .....	27
2.6 Research methodology:.....	27
2.7 Sample and data collection: .....	27
CHAPTER 3. PROCEDURE .....	28
CHAPTER 4. RESULTS .....	32
CHAPTER 5. DISCUSSION AND CONCLUSION.....	42
CHAPTER 6. BIBLIOGRAPHY .....	44

## **ABSTRACT**

In the present time, there are many controversies in what refers to the musical genre "reggaeton"; in this research, it will seek to understand and reflect on how reggaeton influences the daily life of adolescents and whether their perception is aimed at affirming that reggaeton is an important part of Latin American culture. In addition, reggaeton will be analyzed from the most basic construction of the genre, be it musical or cultural; in the same way, a study of the impact it has on contemporary society will be made; likewise, the most controversial topics about it and the prejudices that surround the genre will be discussed; among with some main characteristics of the Latin American culture and teenagers.

The analysis of these components, together with the practice of the chosen methodology, will result in the opinions on the genre of the chosen population in the community of the TecMilenio University; these brought out that reggaeton is an important part of the lives belonging to generations surveyed and that it is consumed by most of the selected population; in addition, the results concluded that reggaeton is a vital part of Latin American culture and that it deserves respect for being part of it.

Keywords: Reggaeton / Latin America / Adolescents / Analysis / Influence / Culture

## INTRODUCTION

Aristotle mentions in his work, *Politics*, the statement that opens up this thesis: “In addition to its common pleasure, felt and shared in by all, (for the pleasure given by music is natural, and therefore adapted to all ages and characters), may it not have also some influence over the character and the soul? It must have such an influence if characters are affected by it.” Referring to the question that Aristotle interrogates, the following pondering arises: Is music simply a way to relax our day-to-day sorrows or maybe humans enjoy a virtue that can be possessed in many more ways? The greater idea of this work can be retrieved from this inquiry, contemporary music possessed this virtue of which Aristotle was sure that everyone could rejoice in it? This thesis will aboard this question developing an investigation that covers cultural, historical, economic and social aspects in a genre of music so popular at this time, as is “Reggaeton”.

The purpose of this assignment is to answer if what our friend Aristotle said about conduction to virtue through music applied in the previously mentioned genre directed to teenagers; in addition, it is imperative to emphasize that through the answers obtained here will be possible to prove that reggaeton with all the characteristics it encompasses, is an important symbol in Latin American culture.

Communicated several times since 2005 by major U.S newspapers and magazines, such as the *New York Times*, *Los Angeles Times* and *Rolling Stone*, Reggaeton, emerging from Puerto Rican “barrios and caseríos” in the 1990’s (Rivera, 2009), rises as the mainstream excitement of a traditional “marginal” proposed by Ruiz-Navarro, but yet vital and influential movement within our culture; in recent years, as a pioneer in cribs of music industry, for instance, Miami, Los Angeles and New York. Without changing the aesthetic of Latin American roots and the lyrics in Spanish, reggaeton embraces not only Latin American audiences but African American and Anglo-American audiences as well, and in the same time, it is open to innovation according to occidental music creating a new frame of international folklore.

Even though reggaeton has been criticized as immoral, artistically deficient, threat to social order, apolitical, misogynist and described as a “primitive form of musical expression” according to the late poet Edwin Reyes; it has a major impact on Latin American society, Rivera explains the significance of reggaeton expansion beyond its commercial success, but measuring the social and cultural footprint it offers to the culture, another example can be the importance of reggaeton in Puerto Rico, the writer Juan Antonio Ramos, exposes the love and affection that *Boricuas* have for the same one, setting the case that if someone refers to it in a discriminant manner, he or she would be condemned as a “*bad Boricua*”.

Another interesting approach that may come in the discussion of reggaeton as an allegation of Latin American culture is remarked by Ruiz-Navarro, who considers and acknowledges the phenomena of reggaeton as part of the original *melting pot* of the Caribbean; this term points out a “multicultural surrounding where all the different cultures slowly become more leveled generation after generation by adopting bits and pieces of other cultures and giving away some of their own traditions” (Oxford English Dictionary, 2019); merging linguistic and cultural unique characteristics that manages all kinds of expressions and artistic speeches, just as the ones of immigrants, slaves, and the unexpected mix of social classes.

Ruiz-Navarro also expresses that: “Bailar reggaeton, es asumir que los latinoamericanos, como los caribeños, son deliciosamente mixtos”, translated is interpreted as: *To dance reggaeton, is to assume that Latin Americans, like the Caribbean people, are exquisitely mixed*, creating an analogy between the impact that diversity have on the world and the way that reggaeton reaches different audiences, we can find that they have the same purpose, which is to build a perspective of acceptance and equality between what we as humans have in common: our differences.

As the 3 time Latin Grammy Awards winner, J Balvin, said: “Reggaeton is for all the world, so welcome.”

## JUSTIFICATION OF THE INVESTIGATION

### **Research:**

This work is directed to the specific field of Sociology, since the subject of the research is linked to the analyze of social relations, in this case, reggaeton and Latin American culture, it will help to obtain the results with careful and detailed gathering of information; on the other side, this field was chosen because of the diverse studies and purposes of understanding that may come from the investigation; the methodology used in the same one will be the phenomenological perspective and descriptive, since the it will be implemented in the explanation of the events from the perspectives of the subjects selected, this step lead us to the research approach, which is the *mixed research*, that will be used to combine some characteristics of the qualitative and the quantitative method by using interviews and surveys, to understand the real life phenomena in a cultural influence.

### **Objectives:**

#### **General objective:**

Create consciousness about the impact that music has on the daily life of teenagers, specifically the musical genre of reggaeton, through social, historic, cultural and economic research.

#### **Specific objective:**

Prove that Reggaeton music is an statement and a greater base of the Latin American culture based on its components and characteristics, creating an analyze between cultural impact that it has on the world, the main exponents that it has and the evolution that these ones brought to the genre, the controversial phenomena that it creates and the encounter it has with the sample selected of Universidad TecMilenio.

### **Hypothesis:**

#### **Main hypothesis:**

Reggaeton music is an statement of the Latin American society that deserves acknowledgement and respect, because of the cultural and social baggage it has.

#### **Alternative hypothesis:**

Reggaeton has an influence on Latin American culture due to the economic steps it has escalated through its evolution.

#### **Null hypothesis:**

None of the hypothesis above are true.

**Variables:****Dependent variables:**

The importance of Reggaeton in the Latin American culture and its impact in teenagers.

**Independent variables:**

The objects of study and the environment they develop in; their ages, gender and their social class, which is medium-high.

**Strange variables:**

The perspective of the objects of study belonging to Reggaeton music. It is not controllable the likes of the selected samples, but they are influenced by their environment.

**Justification:**

The present work is justifiable due to the following reasons: its creation will be imperative in the recognition of reggaeton as an important part of the Latin American community in which any form of expression is accepted and respected, since as mentioned above, the diversity among the Latinos are what their very wealth is based on, it can be beneficial for the people who work in the same environment presented here; in other words, reggaeton musicians, managers of these same, creators of urban content, etc., it can also be specific to researchers in the area of music, sociology, adolescent behavior analysts with music as a main cause, and people who merely like the genre.

The research will help to improve society's vision of reggaeton, raise awareness about the recognition that reggaeton should receive by obtaining answers that will prove that much of what is known about reggaeton is not correct, and which is created under the same musical foundations as any other genre.

**Viability:**

Once the justification of the work has been presented, it is possible to mention that the research will be viable, since it has the appropriate environment to develop it without setbacks that violate any human right or law of the Mexican state, the researcher will be able to move in the necessary scope to carry it out, as well as make the necessary decisions to continue with it; the project does not need a majority financing so it can be done without economic problems, it has the material and resources necessary to develop the work effectively and without difficulties, and the results can be obtained with the appropriate communication to subsequently implement them in the desired area.



## CHAPTER 1. THEORETICAL FRAMEWORK

### 1. Reggaeton.

#### 1.1 “Reggaeton.” – J Balvin (Definition)

According to the *Oxford University Press Dictionary*, reggaeton is a “form of dance music of Puerto Rican origin, characterized by a fusion of Latin rhythms, dancehall, and hip-hop or rap”, even though there are several ways to write it; such as, reguetón, reggaetón or regeton, Marshall describes the importance of creating an *anglicized* term, referring that the constant commercial increase in U.S might be responsible for popularizing the term itself.

Although the Spanish constitution of the word seems more accurate using the orthographic accent (reggaetón), its preferred to use *reggaeton* because it embodies the transnational and multilingual characteristics of the genre.

#### 1.2 “Oye mi canto.” - N.O.R.E (Origins)

Although reggaeton flourished on the Caribbean cribs, it has an earlier tradition that can rely in its relationship with African culture, specifically in its music; according to Ruiz-Navarro, the cultural African baggage involves an oral tradition that has as primary characteristics the rhythm, melody and by its very nature implicit dancing, where daily life was the main spotlight.

From this stage, we can trace back the roots of reggaeton to the Jamaican and Puerto Rican styles, as the hip-hop pioneer Vico C explains, reggaeton was born on the shades of a hip-hoper environment, with Jamaican dancehall and *Boricuas* tropical flavor and rhythm.

The musical hybrid that forms reggaeton comes from the Jamaican producers, Steely and Cleve, who created a rhythm that they called *dembow*, which is the minimum unit of the musical composition in every reggaeton song (this term will be defined in the next section); and the blending between beat-boxing, hip-hop and rap in Puerto Rico. (Donohue, 2018) In between 1980 and 1995, reggaeton was surrounded by exclamations of being immoral and dangerous to the youth subculture (Donohue, 2018); and at the beginning of the 21<sup>st</sup> century, reggaeton launched with a major role on the increasing mainstream industry.

#### 1.3 “Dembow.” - Dany Ocean (Musical composition)

As previously mentioned, the base rhythm of reggaeton is the *dembow*, a bold pattern with a combination of 3-2-2. The three essential and vital components of the genre are: bass-drum or kick, that registers the pulse and the forte tempos; cymbal or hi-hat, creates the same pattern as the kick but with the acute tempos; and the box or snare, that executes the contretemps to create the *dembow*.

Usually, kicks are implemented in various ways in 4/4 tempo and a 90-100 BPM, to develop the sense of movement and incitation to dance. According to the style of the song, whether is Caribbean or electronic, will be use different elements to complement the composition; such as *cabasas, guiros, maderas, timbales, congas, maracas*, in the Caribbean side, and claps, synth, or electronic drums, to the electronic sounds. (Marshall, 2009)

An important value to the musicality behind the reggaeton composition is the mathematically perfect musical axioma, that no other genre possess and can be distinguished by immature ears and hearing presented by Zabalegui, he mentions that reggaeton is the *only* music style that accomplished the Doppler effect, “Thanks to the science of mechanical waves generated by moving bodies, we can know the meaning and speed of the electro Latin car listening attentively, which only happens with sirens and trains.”

#### **1.4 “Danza Kuduro.” - Don Omar (Background of the lyrics)**

Going back to the point of the African tradition that reggaeton carries out, Ruiz-Navarro compares the formation of the genres lyrics with an avant-garde of the late poet Nicolás Guillén, who developed the repetition of meaningless words but with tons of phonetic value, this practice is known as “jitanjáfora”; representing the black poetry movements, that captured the literary forms, sounds and signs of the African cultures. Denoting that in the Caribbean along with the heritage that comes with all kinds of culture expressions, words are sounds first.

On the other side, at the beginnings of reggaeton, the produced material was directed to the social critics of the native country (Moraga, 2013), eventually, the main subject became the real situations in the day-to-day life; with this reference can be quoted that one of the most real and important things inside life is sex. As is already know, in the African-descendant cultures, sexuality can be a conventional and an unbanned conversation topic (Lenore, 2017), where there are no moral limits to express the most basic form of human contact.

#### **1.5 “El ritmo no perdona” -Daddy Yankee (Dance)**

It is always related to reggaeton with the overexploited culture of sexuality, but this has a deeper background; as Lenore mentions, the dancing function of reggaeton consists in accompanying the enjoyment of the body itself, where the source of pleasure cannot be attributed to another genre and also, dance was used as a tool for the lower classes (creators of the genre) in function of the only material they had to defend themselves: their body.

The movement behind the *perreo* represents the authenticity of the Latin American heritage in which sensuality and sexuality are carried along and should not be shown with metaphors or analogies to avoid the inconvenience of a society that is completely

uncomfortable and dissatisfied with their sexuality and what it involves this; in addition, Amparo Lasén, doctor in sociology, mentions that for teenagers, the fact that reggaeton causes such discomfort among the older generations is a way to win in the race of life.

Faced with these ideas, the final argument of this section is presented, "Some know how to dance and live it, while for others it is just a rhythm to listen" (Feixa, 2017)

### **1.6 “Fronteamos porque podemos.”-De la Ghetto (Money making, industry and international growth)**

The music industry, like any other, is a business that at the end of the day needs money to subsist, this points to the fact that managers of these industries must be suspicious when trying to predict the trends that will make them grow (Jon, 2017), according to Jon, industrial music had to adapt and evolve as the needs of its clients changed; within the growth of the genre it can be mentioned that its industry found the "formula" to set trends anywhere in the world; this is, according to Serrano, who conquered youth by creating an identity with which the majority; regardless of social class, race or religion, they felt identified.

In addition, they knew how to take advantage of the technological resources that were presented with the advance of the century; the appearance of new digital and international platforms propitiated the growth of the genre in the world, as well as the proper use of social networks both to promote music and to the artists and their subsequent labels or producers.

The multiple strategies to create content in reggaeton, have as a consequence that more and more exponents appear in the genre (De Hoyos, 2019), which has three main consequences; the endless life of reggaeton, the impulse of a competitive and innovative market, and finally, the growing constant within the economic income in the industry.

### **1.7 “Gasolina.” -Daddy Yankee (Exponents)**

Arriving at my favorite part, as much as the last sections are important, it is always necessary to have different leaders that can represent the ideologies in any type of movement, in this section the greatest exponents of reggaeton are presented through their history as musical genre and the contribution that this character had or has in the great legacy of reggaeton.

- **El General**

Edgardo Franco, born in the city of Panama in 1968, became known in the 90s as an exponent of Jamaican rap and Latin reggae, this character is known as a direct precursor of the creation of reggaeton in Panama. (Fuentes, 2017) Beginning his story on Jamaican buses known for their sound systems, he was promoting reggae in Spanish through the city. Moving to New York later, El General created his career based on the classic *dembow* combined with other Latin elements to found the pillars of the innovative movement. (Cepeda, 2017)

After a few years of career and having won the MTV International Award, he decided to retire from the music industry to dedicate himself to production, although he disappeared almost completely from the media soon after. However, according to Cepeda, they have rained offers to return to the genre; however, he has declined all to concentrate on his religion. "But he knows about his legacy in the huge spectrum. He does not hesitate when asked who the father of reggaeton is." (Cepeda, 2017)

- **Daddy Yankee**

Born Ramón Luis Ayala Rodríguez, according to various magazines, newspapers and media throughout the world, emerged as the greatest exponent of reggaeton since its appearance in it. "Everyone who has managed to live in reggaeton owes something to Daddy Yankee," says Figueroa in the homage article that is given to him; beginning his career as a marginalized but real child in the streets of Puerto Rico, Yankee creates the example to follow of any exponent in the urban genre, evolving in each decade, respecting the ideas that seated the reggaeton, as well as thanking his fans and maintaining an image without negative aspects.

Daddy Yankee represents in its entirety what it means to be a Latino proud of his roots, just as it shows the fact that hard workers and passionate people, go as far as they wants. "Our gender has grown because it is union, because there is brotherhood. That represents Reggaeton" -Daddy Yankee, Premios Lo Nuestro 2019 after receiving the award for trajectory.

- **J Balvin**

José Álvaro Osorio Balvin, better known as J Balvin, is the Colombian newer face of the reggaeton evolution. "When I was a kid, and I pretended the mob was a guitar, I felt like it was right doing something with music", said the artist in his You Tube Documentary released on 2018, he presented a stage of reggaeton that wasn't developed yet, he explains that it's all about the *vibes* and the message you want to transmit to the world. "For me, reggaeton is the most powerful *Latino-gang* statement, just because we sing in Spanish, doesn't mean we can be global." (Balvin, 2018)

Acknowledging that the movement has to be in constant change, Balvin presented his album "Vibras", as a combination of reggaeton, *R&B*, *dembow*, and getting back to the African roots, with preludes and interludes that show the simple but yet essential vanguard narrative that redefines the genre in the mainstream international journey. (Ibars, Iborra, 2018)

"Music is the universal language. That is why I always try to send positive vibes." (Balvin, 2018)

## **1.8 “Travesuras *remix.*” -Nicky Jam feat. De La Ghetto, Arcángel, Zion, J Balvin (Taboos)**

Many controversial matters refer to reggaeton; such as misogyny, sexual libertine, being immoral, socioeconomical approach, image and the impact on teenagers, all of them are contradictorily to what they expose for the same reasons that are presented earlier, as analyzed, reggaeton has a cultural major construction since the precursors of it, and in this segment will be analyzed the misconceptions in-between the structure of reggaeton.

First, the main wrong idea about reggaeton is that sexuality is over exploded tending to be vulgar, this can be refuted by the same ideas that are proposed earlier; reggaeton and any other genre should give the audience what they want (Lenore, 2017), if the greater tradition of reggaeton is to display the everyday life, it is obvious that sex would be an important object, as Lenore expose, reggaeton is an statement and a reaction of the teenager oppression to sexuality and as a way of amusement and expression of the creational classes of reggaeton, on the other side, being direct about sexual identities doesn't mean it has to be indecent, unless someone is constituted as puritan.

Secondly, misogyny is present in our patriarchal system, male gender enjoys and possess so many more privileges in every culture than the female gender, but why does reggaeton is so marked by the sexist tendency? Is incorrect to affirm that reggaeton, just for being a liberal sexual genre, is part of this tendency, the system in which we are part of is so sure that sexuality must be kept inside a house is wrong (Ocampo, 2018), many other genres have the same pattern of being oppressive to women.

Alvarado compares the statement of the Chilean journalist, Lucía López, that declares that genres like hip-hop aboard this subject (other controversial themes like white supremacy, lack of respect to the African American community, etc.), to the releasing of the sexual joy by women, there is an strong relationship between the gratification of a free taboo sexuality by the female gender and the exposure of this subject by male gender. The final statement to defend reggaeton from the misogynist misconception is that the male interpreters show in their melodies, a strong, independent, sexual free image of the female community.

In 2014, the University of Bamako (Mali), presented a research that conducted to the idea of reggaeton listeners as 20% more stupid than those who listen to rock or classical music, Bustamante denies the fidelity of these results since there are no scientific methods used on the measurement of the sampling; although the precedence of this statement is questionable, many influential media sources spread this information across the world. Consecutively, it is related to the socioeconomical approach, for example, it is commonly known that the intelligence is complementary to the economical class someone belongs; meaning that the less intelligent listeners are, the lower socioeconomical level they are part of.

Martha Pskowski remarks the cooperation that reggaeton gives to create a social bridge between social classes; the genre appears as a space where everyone is welcome and promotes the interaction between the combination of opposite cultures. Its undeniable the stratification that rules society, but it's better to design strategies that can try to blend all the differences among humanity.

### **1.9 “Yo Quiero Bailar”. -Ivy Queen (Reggaeton and women)**

Who said that reggaeton and feminism can be holding hands? Brazilian artist but mostly feminist activist, Jenny Granada defends reggaeton for being all about violence against women, she explains that reggaeton isn't the guilty for being classified as the genre that produces and lives upon sex, the ones that are in charge of taking that responsibility are the society itself, society is in opposition to the street born music because of the freedom it represents to culture, moreover if it is associated to the body; to the female gender, this freedom is interpreted as the safety space for them to live their bodies and embrace the pleasure among them.

The greater female exposer on reggaeton is Ivy Queen, named “Queen of Reggaeton” by several international magazines since her apparition in the early 2000's and “Reggaeton Royalty” by Rolling Stone in 2018; addressing herself as the empowered and sex-positive artist, Ivy Queen created the female empire of reggaeton by expressing the oppressed aspiration of the same pleasure mentioned in the previous paragraph (Ocampo, 2018), although the representation of female empowerment must be mandatory in every genre, females in reggaeton had to build from scratch their path; additionally, there is a major responsibility they had to struggle every day in the business, because of the discrimination they suffer, audiences judges them for their appearances instead of being criticized by the work and the message they are trying to transmit to the gender.

When Ivy Queen was interviewed in 2018 by the magazine *The Muse*, the reporter asked her why she chose reggaeton even if the genre was dominated by men, she genuinely answered that reggaeton was the crudest way to say the truth and capture the attention of society in music.

Feminist communicator and writer, Andrea Ocampo Cea said: “Bailando reggaeton resistimos colectivamente al patriarcado, nos apoderamos de aquello que nos han quitado: la boca, el idioma, el nombre, el cuerpo y su goce. La vida. Perrear es un acto profundamente feminista.”

### **1.10 “Reggaeton lento.” -CNCO (Teenager impact)**

Taking for example the wise words of Aristotle in Politics, he established that music can affect the personality or the human behavior, but how can't music affect society if it is part of the culture and identity in every civilization?

It is an obvious statement to say that teenagers embrace music as a vital part of their life, (even though in other performances of art are important), teenagers are more susceptible to change and influences, even more when each genre has its own discursive strategies to reach audiences and the audiences are sensitive and immature. (Penagos, 2012) Penagos also mentions that society generates the music as their cultural product, the two objects share a responsibility to be modified and merged as needed; creating identities and ideologies that teenagers want to imitate in attempted to be part of the same ones.

As a conclusion of his research, Penagos finds that reggaeton music is subversive, but not for the sexuality it shows, but because it can influence the audiences by letting them to create a personal opinion about worldwide social taboos; projecting that reggaeton is a form of expression, this is meaning to us that reggaeton is reflecting our own compulsion to change the things we don't agree with. Youth is generally disoriented, excluded from the economical productive world, but at the same time, they are immersed in a consumerist society where sexuality is everywhere, this is the place where reggaeton comes in and offer to them a sense of belonging, acceptance and identification, in which they can develop a dominant contemporary new era.

## **2. Latin American Culture**

### **2.1 Definition**

In his essay, "*Cultura, Cultura Latinoamericana y Cultura Nacional*", Enrique Dussel doctor in Philosophy, elaborates a definition about what culture means, "culture is the organic set of behaviors predetermined by attitudes towards the instruments of civilization, whose ideological content is constituted by the values and symbols of the group, that is, lifestyles that are manifested in works of culture and that transform the physical-animal environment into a human world, a cultural world."; this instruments of civilization refers to the objective and subjective elements that the complex structures inside humanity that differentiate one from another.

The characteristic that can be seen in every state or nation that shape the Latin American culture is the polishing of the original culture with the blending of the components that accompany the new culture; to create a clearer example, Latin American Culture is the result of the pre-Hispanic civilization (original culture) and the European civilization, whether Spanish or Portuguese (new culture), along with the African slaves that came with them; subsequently culture is developed as the auto interpretation of the evolution belonging to the conquered communities.

Some important terms that can be inside the definition of the Latin American Culture are, *Latino and Hispanic*; even though is easy to understand one from another, there are several

similarities among them. *Latino* indicates people with origins from the part of the American continent, south of the United States in which Spanish, Portuguese and French is officially spoken; where *Hispanic* generally means something related to Spain, whether people who are from it or whose ancestry comes from Spain or any other Spanish speaking country; for instance, Mexicans are both Hispanic and Latinos, because of the Spanish language that we speak and the geographical position in which our country is located, but Brazilians are just Latinos, because they just share the geographical position and not the language.

## **2.2 Components of the culture**

One of the main characters of the independence movements that occurred in Latin America during the XIX century, Simón Bolívar, once said: “No somos europeos, no somos indios, somos un pequeño género humano, poseemos un mundo aparte, cercado por dilatados mares, nuevo en casi todas las artes y ciencias aunque, en cierto modo, viejo en los usos de la sociedad civil”, referring to the diversity and origins of our half-blood race, that can be the motive of transformation and progress within our culture.

As previously presented, Latin American culture begin with the original cultures (indigenous); as Heinrich Beck exposes, the flourishing of the same, arose from the relationship and identity that they created based on the nature and environment that surrounded them, where the greater and divine entities built the manifestation of the intimate unity with culture, including religion, science, techniques and arts, linked with geometry and astronomy, from here it is possible to deduce that the indigenous culture has three important elements derived from nature, aesthetics, the intuitive and the spiritual dimensions, oriented to veneration and respect for what was pure.

The next aspect of the creation of the contemporaneous Latin American culture is the European formative influence, it appears as the contrary of the indigenous culture from the perspective that it was an imposed and dominant culture, Beck presents the European influence as the male dominant over the femininity of the indigenous influence, analyzing this statement is possible to affirm that the pattern of misogyny in our culture is current since this stage of the history of the same one.

Another important characteristic within the European influence is the dissolution of the unity between humanity and nature, to Europeans the rationalization of individuals was more important than the internal essence of the same one in addition to its surroundings, without forgetting that it was very important to recognize that there was an entity, (the fact that it was 1 entity and no more, created a conflict since the indigenous society was polytheists), that moderated life in a global way.



Evangelization meant for the indigenous people the folklore, in which the language, life forms and art were assimilated. In addition, here begins what we call miscegenation, which, as already mentioned, is the foundation of our culture.

The African culture appears as the last element, with similarities of the indigenous, it creates a more symbolic and affective discourse that the Europeans tried to eliminate as well as with the indigenous one; it is presented more dynamic and expressive, from this expression of the human being and its feelings emerges the rhythmic movement of music, dance and drama. Which is the element that brings us together today and that is variable depending on the region of the continent in which we place ourselves.

### 2.3 Greater characters of Latin American Contemporary Culture

According to the Oxford Dictionary, the definition of *Contemporary* is “living or occurring at the same time”, but since universal history is divided in different period of time, we will use the word *contemporary* as the period of time that occur since 1789 to the present day. To clarify, the personalities given today will belong to that historical period and will be divided by country, although not all the Latin American countries will be included.

- Brazil
  - **Jorge Amado** (Literature): *Sudestada* magazine, describes Amado as the Brazilian writer that revendicated the simple life of his native state, Bahia, highlighting the realistic, ironic, violent and political environment in which his novels were generated. Additionally, the African roots in-between Brazilian culture, were included attached to the Afro-Brazilian rituals and traditions.
  - **Roberto Carlos** (Music): Born in 1941, in Espiritu Santo, Brazil; Roberto Carlos Braga Moreira, emerges as the "king" of Latin melodic music until the decade of the nineties, and is the only artist who has sold more albums than The Beatles in Latin America. His biographer, Paulo Araujo, states that “losing a leg, losing the great love of your life and having been the most famous Brazilian artist are very strong experiences for a single person.”
  - **Pelé** (Sports): According to the FIFA World Player of the Year Award, since 1991, Edson Arantes was named as the best soccer player of the 20<sup>th</sup> century; born in 1940, "Pelé" starts playing soccer on the streets of Brazil at a very young age and, at 17, won his first world cup in Sweden. Pelé played his last game in New Jersey on 1977, after scoring 1283 goals. "I was born for football as Beethoven for music." -Pelé.
- Colombia
  - **Gabriel Garcia Marquez** (Literature): Native of Aracataca, Colombia, "Gabo" as he was known in the art world, was, according to the BBC media network, one of the greatest writers of the 20th century, this could be reflected in 1982, when he was

awarded a Prize Nobel of Literature. The newspaper, *El País*, designates Garcia Marquez as a universal artist, protagonist and maximum exponent of Hispanic American literature.

- **Fernando Botero** (Painting): Born in 1932, the *Paisa* (from Medellin) painter and sculptor, is known in the art world for his formal technique of the beauty of volume; the columnist, Pablo de Llano, affirms that Botero doesn't use the common beauty in reality, but maximize beyond limits the original volume of people or things to recreate exquisiteness.
- **Shakira** (Music): In 2015, *Forbes* magazine named Shakira Mebarak the #81 world's most powerful and influential woman; being a singer-songwriter, record producer, dancer, model, instrumentalist, entrepreneur, actress, ambassador of UNICEF, and a Colombian philanthropist. *Billboard* magazine has placed her career as one of the most consolidated in the history of Latin America, she is also the best-selling Latin American artist of all time and one of the artists with the greatest record sales in history.
- Cuba
  - **Fidel Castro** (Movement): The journalist Jon Lee Anderson, in charge of writing the biography of Fidel Castro, asks the following question: Is he the most clever politician of the 20th century? Let's look at the facts, he dethroned dictator Batista in 1959, openly challenged American hegemony in America Latina and also, only her delicate state of health was what separated him from the Cuban power that he exercised during 49 years. It is possible to answer the question with a solid yes.
  - **Wifredo Lam** (Painting): The Reina Sofia National Art Center Museum, in Spain, recognizes Wifredo Lam as the pioneer of what they call mestizo painting, which refers to the union of occidental modernism with African and Caribbean symbols. Native of Sagua La Grande, Lam conceives his own language to defend and show the drama lived in Cuba about racial discrimination, as well as the social and political issues that occurred on the island.
  - **Celia Cruz** (Music): "*La Reina de la Salsa*", commonly known as Celia Cruz, is a Cuban musician legend; according to her own web page, she is marked as a true pioneer of *AfroLatinidad* focusing on the African elements of her identity and her Cuban heritage. With more than 50 awards that recognize her great musical and humanitarian career, Celia Cruz is proof of the adoration that the world shows towards the purity of Latin American culture. "I have fulfilled my father's wish to be a teacher as, through my music, I teach generations of people about my culture and

the happiness that is found in just living life. As a performer, I want people to feel their hearts sing and their spirits soar. Azúcar!” (Celia Cruz, 1997)

- Mexico
- **Elena Garro** (Literature): Elena Garro was born in 1916 in Puebla, is defined by the author Ricardo Lugo Viñas as the ungovernable, contradictory, talented, seductive and controversial Mexican writer. The deceased writer shows in all her life, according to Christopher Dominguez Michael, the greatness in the sublimation of her suffering, since most of her works based their content on the bitterness and chaos that penetrated the reality lived by Garro.
- **Rufino Tamayo** (Painting): In Mexico City there is a museum dedicated to the art and the character that is previously named; born in a family of indigenous origin, Rufino Tamayo is introduced to the art world at the peak of Mexican muralism, in addition, he created a personal style in it that was what made him gain fame and success internationally. About his work, Tamayo expressed “...en cierta forma toda mi obra habla de amor. Llegué a la conclusión de que el amor es la mejor razón para vivir, amor en un sentido universal, amor a la naturaleza, a los objetos, al trabajo mismo; y contemplo la tierra y el espacio, observo, pinto y siento que va surgiendo en mí un gran amor”.
- **José José** (Music): *El príncipe de la canción*, according to the music platform Spotify, born José Romulo Sosa Ortíz, is an award-winning singer and actor whose career has spanned over four decades, during which he has sold millions upon millions of albums. Currently, José José is the most important artist in Mexico, as a consequence of the more than 250 million records sold, making him one of the most successful Latin American singers in history.

It is noticeable that important characters are missing and even, it is possible to say, more important than those mentioned here, but the selection of them was based on the relationship they had with the main theme. What can be retrieved from all these characters is a quality found in all, this same component is established in most aspects that create the Latin American culture, we refer to the *resilience*.

Even though not all the chronology of life is exposed here, when doing the research on them, it was identified that all of them had gone through very difficult situations during their existence, subsequently this, it is evident to mention that the Latin American culture is plagued by pain from its inception (the fact of conquest was what triggered this feature), but what is more real and genuine about our culture is that on that same pain, arises the whole set of elements that constitute us today.

The political scientist, Máximo Quitral Rojas, makes a reasoning of the relationship between pain and Latin America, in it, he finds an event that he names, "aesthetics of social pain", which refers to the interpretation of the evils that occur in Latin American society. This interpretation is constituted not only by the permanent search for the material in comparison with other societies of the world, but also by the struggle to deny failure as a community. Although it also makes mention of the close relationship that this phenomenon has with the questioning of individuals towards progress and human development.

It can also be explained with the reflection that Carlos Paván makes about the defense that Plato carries out and, the already known Aristotle, with pain in the search for pleasure; this analysis shows the aspects that correspond to the argument "pure pleasure is obtained in the school of pain", in which it is shown that pleasure is closely linked to the pain principle, which in the end leads to what Aristotle calls *eudaimonia* (happiness).

## **2.4 Latin American Music**

The sociologist and music historian, Ángel G. Quintero Rivera, names the set of musical genres belonging to Latin America as *mulatto music*, because they belong to the western world in conjunction with the African-American and the "high culture" of Europe. Within these genres are: the Afro-Caribbean habanera; dance, merengue and danzón, jazz, rumba and Afro-Caribbean bolero, tango and Brazilian samba, Brazilian bossa nova, tropical pop, calypso, reggae, reggaeton, souk, salsa and Latin jazz.

In general, the composition of the mulatto music is formed by the integration of notes belonging to twelve sounds organized in scales of seven; with predominant meters of 3/4 and 4/4 (Quintero, 2017). In them, the musical and sound tradition of Africa is essential, in which the accents are established either by kicks or silences, scattered according to the combination of the times; thereby, the keys create patterns of units in different temporalities.

According to Quintero Rivera, key 3-2 or 2-3 represents the metric of most Latin American music; the phenomenon in which the key metric contains irregularities in the accents, is called "syncopated forms", which characterizes these genres of mulatto music; it is perceived when there is a shift of order in the accentuation, with weak time being the one that is accentuated.

The key metric directs to rhythmic creation, but has no relation to rhythm; a different rhythm is elaborated on each key and with polyrhythmic combinations that characterize each genre, this leads to the manifestation of the rhythmic variety associated with the percussion timbres. These instruments, although left aside in European traditions as simple regulators of time, create a fundamental pillar in the construction of afro descendant music; in the same way, it is possible to analyze the importance of the instruments, both in Caribbean or Latin

American cultures, as well as in distant New Orleans, where it is known that the African heritage is significant.

The inclusion of percussion in this analysis is imperative, due to the foundation of the relationship between music and dancers; Quintero mentions that, while the dancers follow the pace, either individually or in pairs, they establish an alliance between them and the percussion instrument in question. Thus, it is known that Latin American music is very elaborate rhythmically and choreographically, although melodically simple.

In light of this, it is crucial to mention that the mulatto music brings the element of communication intrinsically, this not only happens between those who produce music (composers, instrumentalists and singers), but also among the recipients of it; the audience of Latin American music is not passive, this is why dance is so important in it, it can be additionally declare that dance is the way in which the art of seduction is practiced, where there is no determined ending, but the monitoring of the communication through the vibration of the musical piece.

"Afro-American mulatto music tried to combine singing with dance, romanticism with eroticism, composition and improvisation, structured conceptual with bodily spontaneity, and individual expression with communal intercommunication." (Quintero, 2017)

### **3. Adolescents**

#### **3.1 Definition**

*"Young men have strong passions, and tend to gratify them indiscriminately...,they are sanguine; nature warms their blood as though with excess of wine; and besides that, they have as yet met with few disappointments..., their lives are mainly spent not in memory but in expectation; for expectation refers to the future, memory to the past, and youth has a long future before it and a short past behind it: on the first day of one's life one has nothing at all to remember, and can only look forward...,they disobey Chilon's precept by overdoing everything, they love too much and hate too much, and the same thing with everything else..., they think they know everything, and are always quite sure about it; this, in fact, is why they overdo everything..., they are fond of fun and therefore witty, wit being well-bred insolence."*  
- The Art of Rhetoric, Aristotle.

We could refer to adolescents as, *"a young person who is between being a child and being an adult"* (American Academy of Pediatrics, 2019), although we can also refer to this term as "teenager", according to the *Cambridge Dictionary*, a teenager is a noun meaning to someone who is between 13 and 19 years old; it is considered that the process of adolescence is included among the years cited previously.

As mentioned in the book, "*Promoción de la salud en el ciclo de vida*", the meaning of the word adolescence is polysemic and can be retrieved from the Latin word "*adolescere*", in which the correct interpretation of the word would be "growth", not only referring to the physical changes that occur in this stage, but also to the intellectual, emotional and social development of human beings in a period that occupies between 10 and 20 years of age. In the next segment of this section will be specified everything related to these changes mentioned for the best understanding of the reader.

### **3.2 Biological and psychological characteristics**

In general, this period occurs in the second decade of life; as we know, adolescence is a socio-cultural process and the physiological changes in it are named "puberty", in which hormonal changes occur that generate the development of secondary sexual characteristics, with the accentuation of sexual dimorphism, growth in length, changes in body composition and a gradual transformation in psychosocial development. All these changes have a chronology that does not coincide in all individuals and is later in men than in women.

The doctor of Pediatric Medicine, accredited in Adolescence Medicine, J.L. Churches Diz, presents in his research "*Desarrollo del adolescente: aspectos físicos, psicológicos y sociales*", an analysis of the most prominent changes in this stage, among them, we can highlight the following.

Concerning to growth and body composition, during pubertal growth there is an increase in height that represents around 25% of adult height. The growth spurt lasts between 2 and 2.5 years and varies from one individual to another. The growth rate can vary between 5 to 11 cm in girls and 6 to 13 cm in boys. The weight increase comes to represent 50% of the adult ideal weight. The maximum weight rate varies between 4.6 to 10.6 kg in girls and 5.5 to 13.2 kg in boys. The greater muscular mass of the males causes that they are heavier in relation to the women to equal volume. Additionally, it is recognizable the increase of the fatty weave in the women, with a greater proportion than in the males and greater muscular development in the men. Referring to bone structure, the female pelvis is remodeled and increases in width; whereas, in the male, the biacromial diameter increases, configuring the sexual dimorphism characteristic of the two sexes. The bone mass changes in unison with the soft tissues.

In the matter of sexual development, we can find physical manifestations dependent on hormones; such as testosterone and dihydrotestosterone, among others, will translate into axillary and pubic hair growth, development of body odor and increased sebaceous secretion. In girls, they are also responsible for a small acceleration of prepubertal growth and acceleration of bone age. The development of pubic hair and growth of the testicles, penis and development of the breasts are the most outstanding facts of the changes in the corporal morphology of the adolescents: a preparation for the future reproducer. In men, the beginning

of sexual development is between 9.5 and 13.5 years (average: 11.6 years). The average time to complete puberty is 3 years. In girls, the mammary button is the first sign of pubertal onset and can occur between 9 and 13 years (average of 11.2 years). Menarche also occurs, in which changes takes place at the level of ovary and size of the uterus, which means that females are capable of procreating.

The physical transformations have a close relationship with what happens in the psychosocial aspects, the doctor finds 4 important events that exist during this process, which he calls: the dependence-independence struggle, the importance of the corporal image, the relationship with your peers and the development of one's identity.

In the first stage, it is characterized by the appearance of problems and confrontations against parents; the relationship with them becomes more difficult and there are sudden mood swings, in addition to a feeling of emotional emptiness. Between 15 and 17 years, this stage of crisis reaches its apogee to decline later; between 18 to 21, the integration to the family occurs with more maturity and independence. In the second, it is imperative to mention that, due to the physical changes highlighted previously, a great concern is generated in adolescents, with estrangement and rejection of their own body, insecurity regarding their attractiveness and, at the same time, sexual interest grows. In middle adolescence (15 to 17 years), a better acceptance of the body is produced and sexual relations are frequent. As adolescents reach 18, the external aspect has less importance and there is greater acceptance of it.

Consequently, integration into social relationships is vital; friendship and the appearance of relationships with the opposite sex are strongly emotional. The tastes of the individuals are developed, as well as their alliance into different social groups, adopting signs of common identity. Between 18 and 21, these relationships lose strength, closing the circles in which they develop, being more selective and concentrating on stable people. The development of identity is divided into three main stages; the first is represented by the difficulty in controlling impulses and doubts, which leads to the rejection of parents in the conflict resolution, as well as the creation of abstract reasoning and unrealistic objectives; within the second stage there is greater empathy, creativity and a less abstract and more rational thought, although there is a thought of "omnipotence" in which risky situations are set out to prove it; at the end, between the ages of 18 and 21, adolescents tend to be more realistic and committed, elaborating real objectives directed with moral values and behaviors typical of an adult.

### **3.3 Latin American adolescents**

In 2001, the author Solum Donas Burak, creates a compilation of writings of authorship and other authors, to promote the dissemination of knowledge about adolescence and youth

in Latin America, we will refer to the main components that can be observe as regards to Latin American adolescents.

At first, it is found that adolescents from Latin America are at a great disadvantage due to the challenges that they live in day to day in their societies, although similar not equal. The conception of our adolescents is that they are not enough, capable, or responsible in the participation of the development of society; this creates a feeling of frustration and loss of self-esteem in them, which consequently leads to the loss of human capital for development. (Donas, 2001)

In addition to this misconception about youth, it can also be mentioned that the larger generations develop a negative view of it; for example, it is generalized that young people are "disrespectful", "without values", "promiscuous", "thieves", "and that they have no future", even though we know that young people are the future. In this circumstance, Donas Burak mentions that the media develops a misleading message of adolescents, and sometimes exaggerating the information and the severity of situations, simply to sell.

It can also be added that adolescents have always been subject to state violence; either political, because they are not included in society as generators of change, but as stimulators of problems; economic, being the group economically poorer in levels of relative and absolute poverty; which can also be added labor, occurring that they, instead of developing more educational skills that can help their future work, are bordered to find low-paying jobs, dangerous and without social benefits, to help cover their basic needs.

Knowing that Latin American adolescents do not enjoy quality educational systems, work in risky places without protection or security with bad salaries and sometimes suffer abuses, they are constantly labeled inferior and incompetent by other generations, being a group vulnerable to consumerism and social stereotypes; it is correct to mention that young Latin Americans suffer in many matters (if not in all), in daily life. Donas comments that, in the past, young people were perceived differently, due to the imposition of values by the family, which are currently questioned by the generations that take place in this era; in addition, he also mentions that the pressure that adolescents face now is immensely greater than in the past.

Among these pressures, we can say that culture is the most important of all, to begin with, the consumption of art is an essential pillar in adolescents, whether in musical, sports, literary issues, etc.; youth culture is marked by the imposition of stereotypes and changes that favor the idea of consumerism presented above, "you are what you have and what you consume" is the only argument that is visible in the culture of Latin American adolescents. Furthermore, this affects the image that adolescents must show; there is no longer just the determinant "you are what you consume", but rather "you are what you look like and you must look good", in



addition to creating a "healthy and fitness" image, in which adolescents must have certain measures, a color of skin, eyes or any specific physical aspect to fulfill this argument.

Although, in the eyes of the world, this image is sexually consumed, adolescents are not allowed to enjoy their sexuality in the way they choose; Donas Burak says that there was a radical change in what concerns the sexuality of young people, nowadays they are exposed to different factors that influence it; for example, the changes in the concept of gender, as well as the greater knowledge of sexuality, diseases, contraceptive methods and the same exposure to the eroticization of the media. From here, another reflection arises, in which the media becomes the school of youth, as well as the acceptance of technology as a fundamental value in the lives of adolescents. Given this, Donas mentions that, "the value of technology creates the feeling of being in permanent obsolescence, where, reduces the possibility, incorporated as a value, of being among the winners when being a loser is a highly destructive value among our adolescents and young people".

In conclusion, the following question remains: how is youth expected to be the factor of change in the future, if they live repressed and pressured by the adult society and the present in which they live?

## **CHAPTER 2. METHODS**

### **2.1 Research problem:**

The investigation is directed to answer the next question: Is Reggaeton music a vital part on the Latin American culture according to teenagers?

### **2.2 Objectives:**

#### **2.2.1 General objective:**

Create consciousness about the impact that music has on the daily life of teenagers, specifically the musical genre of reggaeton, through social, historic, cultural and economic research.

#### **2.2.2 Specific objective:**

Prove that Reggaeton music is an statement and a greater base of the Latin American culture based on its components and characteristics, creating an analyze between cultural impact that it has on the world, the main exponents that it has and the evolution that these ones brought to the genre, the controversial phenomena that it creates and the encounter it has with the sample selected of Universidad TecMilenio.

### **2.3 Hypothesis:**

#### **2.3.1 Main hypothesis:**

Reggaeton music is an statement of the Latin American society that deserves acknowledgement and respect, because of the cultural and social baggage it has.

#### **2.3.2 Alternative hypothesis:**

Reggaeton has an influence on Latin American culture due to the economic steps it has escalated through its evolution.

#### **2.3.3 Null hypothesis:**

None of the hypothesis above are true.

### **2.4 Variables:**

#### **2.4.1 Dependent variables:**

The importance of Reggaeton in the Latin American culture and its impact in teenagers.

#### **2.4.2 Independent variables:**

The objects of study and the environment they develop in; their ages, gender and their social class, which is medium-high.

#### **2.4.3 Strange variables:**

The perspective of the objects of study belonging to Reggaeton music. It is not controllable the likes of the selected samples, but they are influenced by their environment.

#### **2.5 Research Design:**

This work is directed to the specific field of Sociology, since the subject of the research is linked to the analyze of social relations, in this case, reggaeton and Latin American culture, it will help to obtain the results with careful and detailed gathering of information; on the other side, this field was chosen because of the diverse studies and purposes of understanding that may come from the investigation; the methodology used in the same one will be the phenomenological perspective and descriptive, since the it will be implemented in the explanation of the events from the perspectives of the subjects selected, this step lead us to the research approach, which is the *mixed research*, that will be used to combine some characteristics of the qualitative and the quantitative method by using interviews and surveys, to understand the real life phenomena in a cultural influence.

#### **2.6 Research methodology:**

In the first instance, the design of the research, referring to the strategy to solve the questions of the same, will be non-experimental; in it, we will be able to reach and analyze the hypothesis formulated by means of the mixed method, in which the strategies of understanding the phenomenon; exploring the subjective perspectives of the involved participants, belonging to the qualitative method; together with the use of data collection based on numerical measurement and the analysis there, being part of the quantitative method; they will be the basis for finding the issues they are dealing with today.

#### **2.7 Sample and data collection:**

Within the data collection a specimen was chosen within the TecMilenio community with the non-probabilistic sampling technique; in the same the conventional or intentional sampling was occupied, in which the chosen subjects had special or essential characteristics for the investigation; in this case, it was their age. The instrument that served in the collection of information was a survey given to the selected subjects, in it the answers can be analyzed both with the quantitative method and with the qualitative one, the survey was conducted in the Spanish language, for a better understanding of the selected

## CHAPTER 3. PROCEDURE

In this section of the investigation the description of how it was carried out will be presented, which will lead to obtaining the results. The research questions will be presented below and their correspondent descriptions:

Edad \*

Texto de respuesta corta

---

Figure 1\*

**Figure 1:** The first question is open type, although the answer given for the question will be positioned between the numbers 12 and 20; considering that the chosen characteristic (age), should be directed towards the group of adolescents in the institution. This question is part of the independent variables of the investigation, since it is a factor that can't be modified.

Género \*

Masculino

Femenino

Figure 2\*

**Figure 2:** The next question also corresponds to the independent variables of the investigation; this question is of the single-choice type, in which the options presented are male or female; this research does not include other non-specific genres to avoid confusion for the researcher, the interviewees and the readers.

Before describing the following questions of the survey, it is important to mention that these first two questions constitute a part of the research that is called "independent variables", as mentioned above, these variables can't be modified although they are active, attributed and manipulated by the researcher in convenience to the investigation. In addition to these questions, the social status and education of the respondents are included in the independent variables, although they are not present in the survey. For the reason that, it is inferred that belonging to the TecMilenio University community, the selected persons, in general, enjoy a medium-high quality of life; in which the education provided by the same institution is described as a unique model worldwide, which is deduced as a quality education for which those selected must acquire monetarily, meaning that the price is not accessible to people belonging to the lower classes of Mexican society.

Reggaeton, ¿música o ruido? \*

Música

Ruido

Figure 3\*

**Figure 3:** The following question is of vital importance for the investigation, since from it is possible to deduce the answers of the following, in this question the objective of the survey is

¿Qué tanto te gusta el reggaeton? \*

Nada      Poco      Regular      Bastante      Demasiado

Preferencia                             

Figure 4\*

¿Cada cuánto lo escuchas? \*

Nunca      A veces      A menudo      Normalmente      Siempre

Frecuencia                             

Figure 5\*

¿Conoces algún cantante? Nómbralo \*

Texto de respuesta corta

---

Figure 6\*

¿Cuál es la canción más famosa de reggaeton que conoces? \*

Texto de respuesta corta

---

Figure 7\*

clearly presented (reggaeton); it is of a unique choice type, in which the only answers are music or noise.

**Figure 4:** In this question the Likert scale was used to know the level of preference that the selected ones have towards the musical genre of reggaeton, there are five points on the scale with only one response to be selected.

**Figure 5:** For this question, the Likert scale was also used, the difference of which lies in the fact that the answer would reveal the frequency with which the selected listened to reggaeton, either by its own decision or because it listens to it in its environment, on the same way, there are five points on the scale with only one response to be selected.

**Figure 6:** The answer to the previous question is closely related to this, it was important for the research to believe that the frequency with which the genre was heard was linked to the knowledge they had about it; In this way, asking about a singer would give the research credibility on the responses of the respondents. The question is an open type in which respondents could write one or several names of singers that they knew, and it was also valid to write that they did not know any.

**Figure 7:** In the same way, the following question is placed to give more credibility to the responses of the interviewees; for example, if someone wrote in the fourth question that he liked reggaeton too much, the chain reaction would be that in the next one he wrote that he listened to it normally or always, to which in the latter two questions he would know different answers, perhaps the song that choose in this would be the authorship of the singer selected in

the previous one. Like the last question, this is an open type, in which you could write that you did not know any.

¿Bailas reggaeton? \*

- Sí
- No

Figure 8\*

**Figure 8:** Knowing already a little of the previous answers, it was possible to know if in this one they would choose the answer YES or NO; this question is a dichotomous single choice type, where only one option could be selected.

¿Qué tanto consideras saber sobre el reggaeton? (Orígenes, composición musical, baile, industria, exponentes, etc.) \*

- |              |                       |                       |                       |                       |                       |
|--------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
|              | Nada                  | Poco                  | Regular               | Bastante              | Demasiado             |
| Conocimiento | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Figure 9\*

**Figure 9:** The next question in the survey refers to the knowledge that the respondents have about gender, again occupied the Likert scale to know their response; there are five points on the scale where only one could be selected. This question was entirely in the judgment of the same people elected and in consideration of their own mind.

¿Crees que existen muchos prejuicios sobre el género? \*

- Sí
- No
- Tal vez

Figure 10\*

**Figure 10:** Like the previous question, the answer given would be in consideration of what the interviewees thought; it is a unique polyatomic choice, where there were three possible answers with only one to choose from.

¿Qué tan machista crees que es el reggaeton? \*

- |          |                       |                       |                       |                       |                       |
|----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
|          | Nada                  | Poco                  | Regular               | Bastante              | Demasiado             |
| Machismo | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

¿Qué tanto consideras que el reggaeton denigra a la mujer? \*

- |             |                       |                       |                       |                       |                       |
|-------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
|             | Nada                  | Poco                  | Regular               | Bastante              | Demasiado             |
| Denigración | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

¿Qué tan sexual consideras que es el mensaje de las canciones de reggaeton? \*

- |            |                       |                       |                       |                       |                       |
|------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
|            | Nada                  | Poco                  | Regular               | Bastante              | Demasiado             |
| Sexualidad | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

¿Qué tan importante es el reggaeton en la cultura Latinoamericana? \*

- |             |                       |                       |                       |                       |                       |
|-------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
|             | Nada importante       | Poco importante       | Importante            | Bastante importa...   | Demasiado impo...     |
| Importancia | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Figure 11\*

**Figure 11:** In the following four questions, the same technique of the Likert scale would be used to know the thinking of the people interviewed about gender, all the questions are based on the prejudices that surround the reggaeton. All with five points on the scale, in the first four these would be: nothing, little, regular, enough and too much; in the last they would be; nothing important, unimportant, important, quite important and too important.

¿Consideras que la preferencia por éste género es mayor en niveles socioeconómicos bajos?

- Sí
- No
- Tal vez

¿Por qué? \*

Texto de respuesta larga

¿Crees que los adolescentes son susceptibles a lo que transmite el reggaeton?

- Sí
- No
- Tal vez

¿Por qué? \*

Texto de respuesta larga

Figure 12\*

**Figure 12:** The next two questions are made up of two parts; in the first one there is the question of a single polyatomic choice, in which the possible answers are: YES, NO or MAYBE; the next part was the justification given to his previous answer, it is an open-ended question, with it the survey tried to know more about the thought that the respondents had about reggaeton.

¿Crees que aporta un valor educacional a la sociedad? \*

- Sí
- No

Desde tu punto de vista, ¿el reggaeton merece respeto como un género musical?

- Sí
- No

Figure 13\*

**Figure 13:** Arriving at the last questions of the survey, two of dichotomous single choice type are proposed, both are still in consideration to what the selected ones thought about the gender.

¿Por qué el reggaeton es considerado inferior a otros géneros musicales? \*

Texto de respuesta larga

¿Qué piensas sobre el reggaeton? \*

Texto de respuesta larga

Figure 14\*

**Figure 14:** The last questions are open-ended and give the respondents the space to express in full what they think about reggaeton and its greatest prejudice in society.

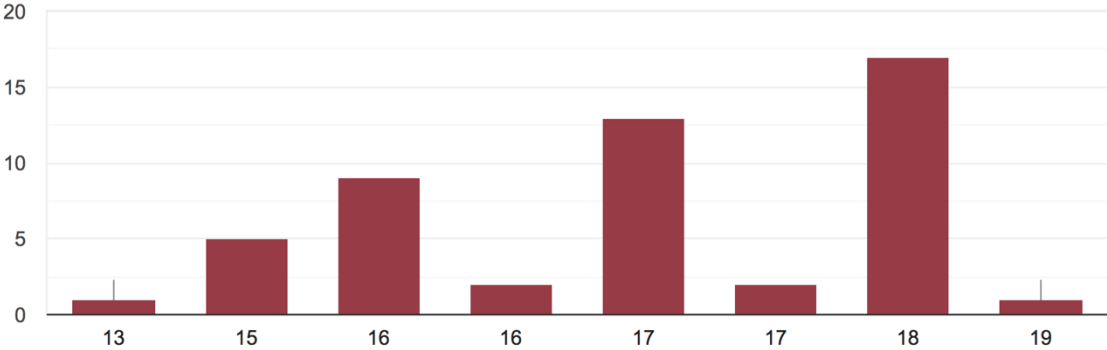
\*All the figures belong to the author of the investigation and can be found in: Salinas, I. (2019). Redefining Mainstream: Análisis de los efectos del reggaeton contemporáneo. 01-May-2019 from: Google, Web site: [https://docs.google.com/forms/d/e/1FAIpQLSdgvwviM7IPaZ6F8OhRo2yk7jDgVpSGQM CXscpNx1zjMl0MwQ/viewform?usp=sf\\_link](https://docs.google.com/forms/d/e/1FAIpQLSdgvwviM7IPaZ6F8OhRo2yk7jDgVpSGQM CXscpNx1zjMl0MwQ/viewform?usp=sf_link)

# CHAPTER 4. RESULTS

In total, 50 interviews were conducted with different selected people who fulfilled the characteristics specified in the previous section, these are the results obtained:

## Edad

50 respuestas

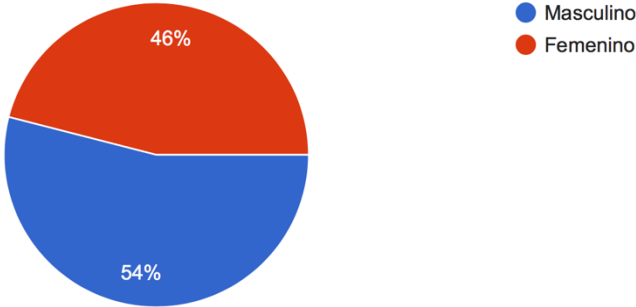


Graph 1\*

**Graph 1:** The most predominant age was 18 years with 34% of the chosen population, followed by 17 with 30%, and 16 years with 22%, 15 years with 10% and being 13 and 19 the least prevalent ages with 2% each one

## Género

50 respuestas



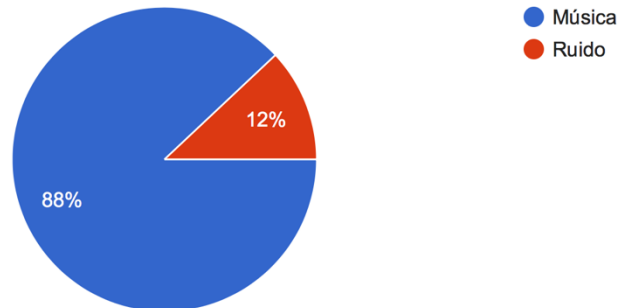
Graph 2\*

**Graph 2:** As can be seen, the most frequent gender among the interviewees was male, with 54% of the selected population.



## Reggaeton, ¿música o ruido?

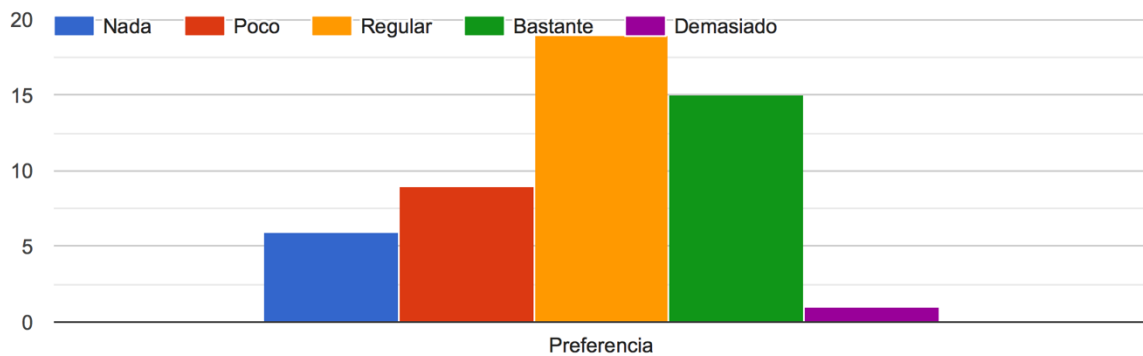
50 respuestas



Graph 3\*

**Graph 3:** Of the selected population, only 12% chose reggaeton as noise; that is, only 6 people chose that option. This would show that the majority may have a position in favor of what reggaeton represents, although in the following responses it may vary.

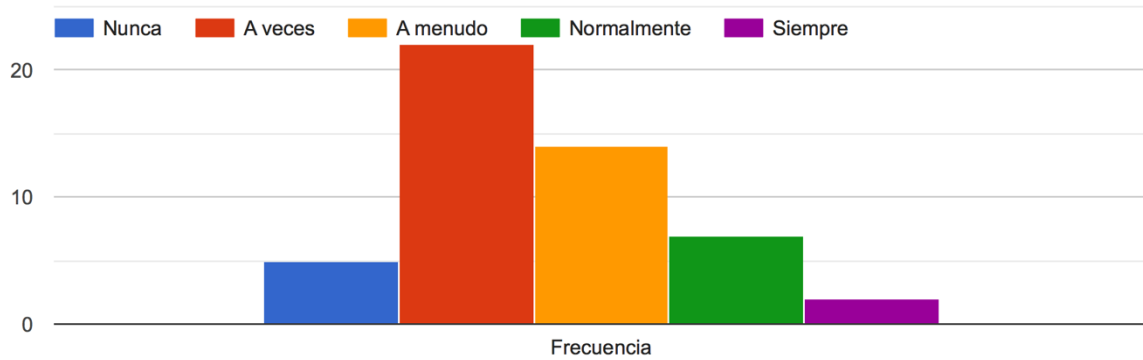
## ¿Qué tanto te gusta el reggaeton?



Graph 4\*

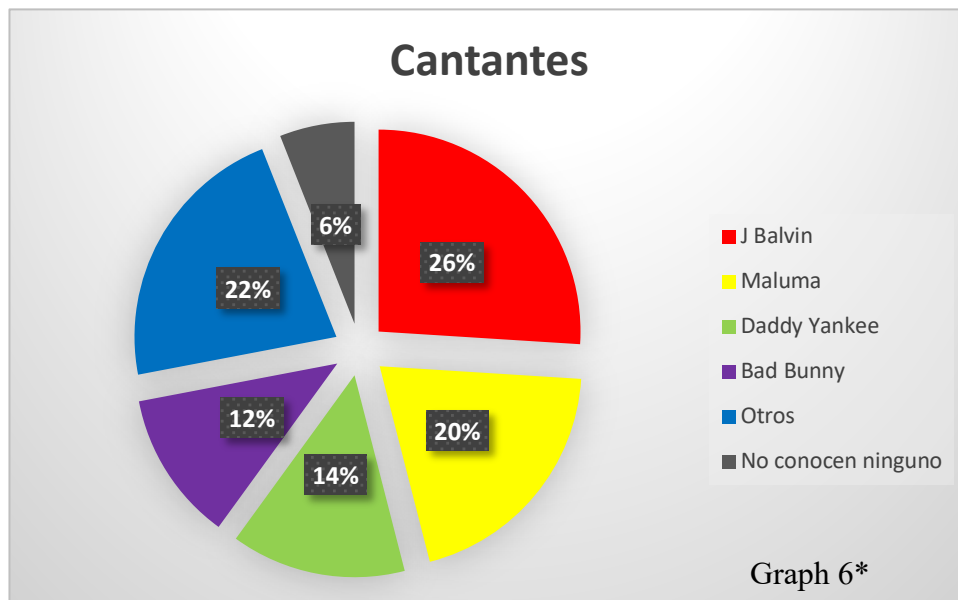
**Graph 4:** The most frequent answer among those selected when asking how much they like the genre was "regular" with 19 people voting for it, then 15 people voted for "enough", 9 for "little", 6 for "nothing" and only 1 person voted for "too much"

## ¿Cada cuánto lo escuchas?



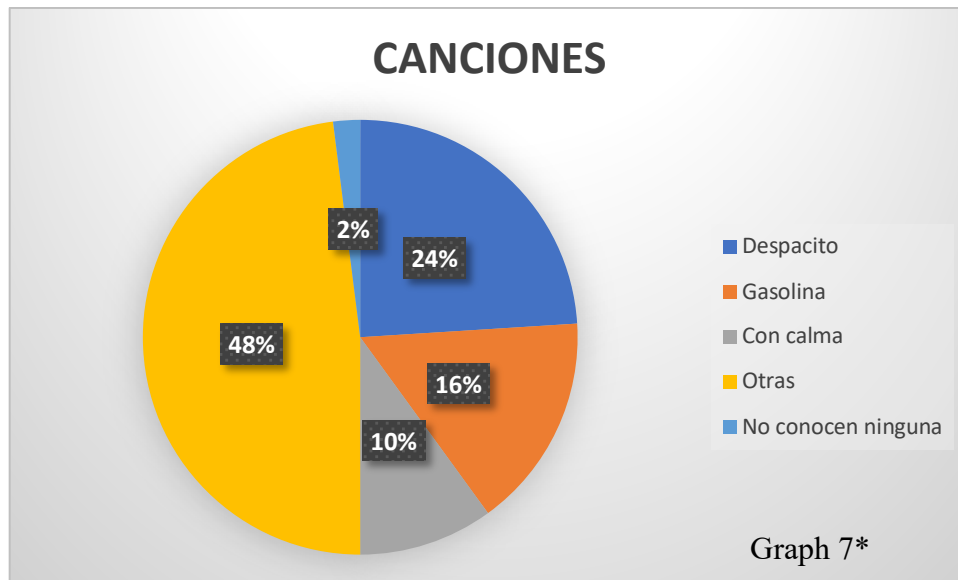
Graph 5\*

**Graph 5:** Among the population, the most voted frequency was "sometimes" with 22 people, exponentially decreased the number in which "often" was voted with 14 people, 7 people voted for "normally", 5 voted "never" and only 2 people chose "always".



Graph 6\*

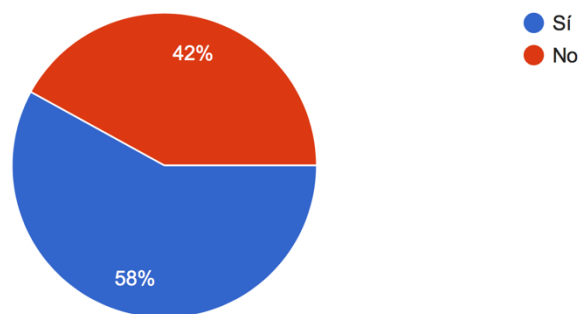
**Graph 6:** The most mentioned singer among the population, was the well-known J Balvin with 13 people voting for him; 22% of the selection voted for diverse artists although they were not the most voted; then follows Maluma, another Colombian known for making collaborations with international artists such as Shakira, Anitta and, recently, Madonna; the "king of reggaeton", Daddy Yankee was voted by 7 people and remains with 14%; Bad Bunny with 12% and only 3 people, the remaining 6%, did not know any singer.



**Graph 7:** 48% of the graph belongs to songs that were mentioned only once, so they are grouped as "other"; the most written was the success of 2017, "Despacito"; with 16% of the population voting for it, "Gasoline" is in the third place of the graph; 10% corresponds to "Calmly", all three belonging to the idol of reggaeton, Daddy Yankee; and only 1 person, with the remaining 2%, did not know any song.

### ¿Bailas reggaeton?

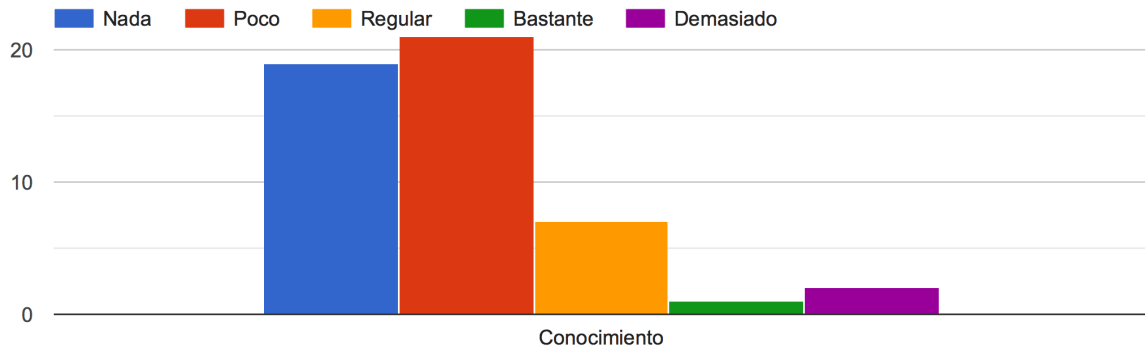
50 respuestas



Graph 8\*

**Graph 8:** In the next question, the percentage is a little more balanced, only 21 people voted for the "NO" option, when asked if they danced reggaeton, although, as can be seen, 58% won in predominance voting yes.

¿Qué tanto consideras saber sobre el reggaeton? (Orígenes, composición musical, baile, industria, exponentes, etc.)

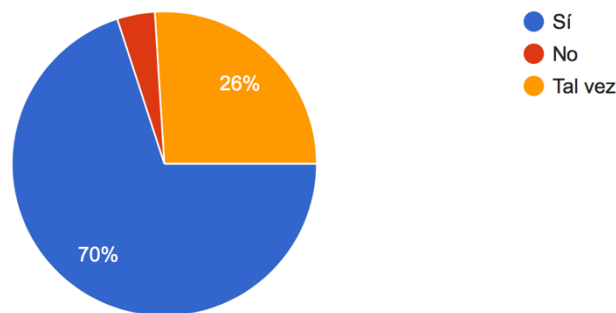


Graph 9\*

**Graph 9:** Surprisingly, 21 people in the population said they know very "little" about reggaeton; very close to this number, 19 people voted that they do not know "anything" about him; 7 voted for "regular", and only 1 and 2 people voted for enough and too much respectively.

¿Crees que existen muchos prejuicios sobre el género?

50 respuestas

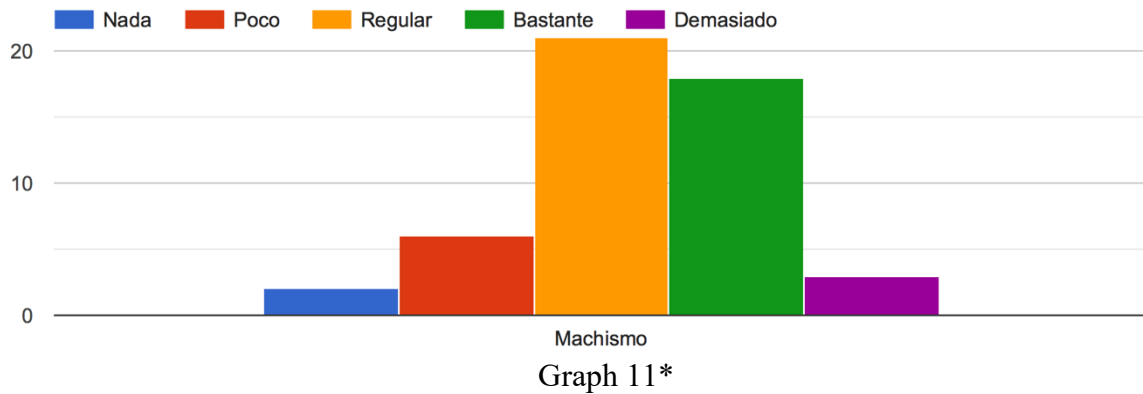


Graph 10\*

**Graph 10:** Strictly, 70% of the population mentioned that reggaeton "yes" has many prejudices, 26% corresponding to 13 people, selected that "maybe" and only 4%, being 2 people chose "no".

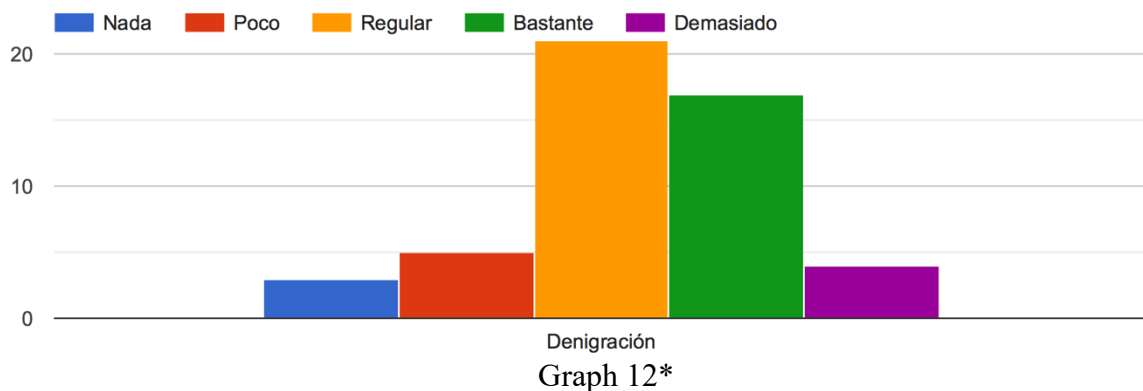
Corresponding to these prejudices, the results of the questions about them are presented below.

## ¿Qué tan machista crees que es el reggaeton?



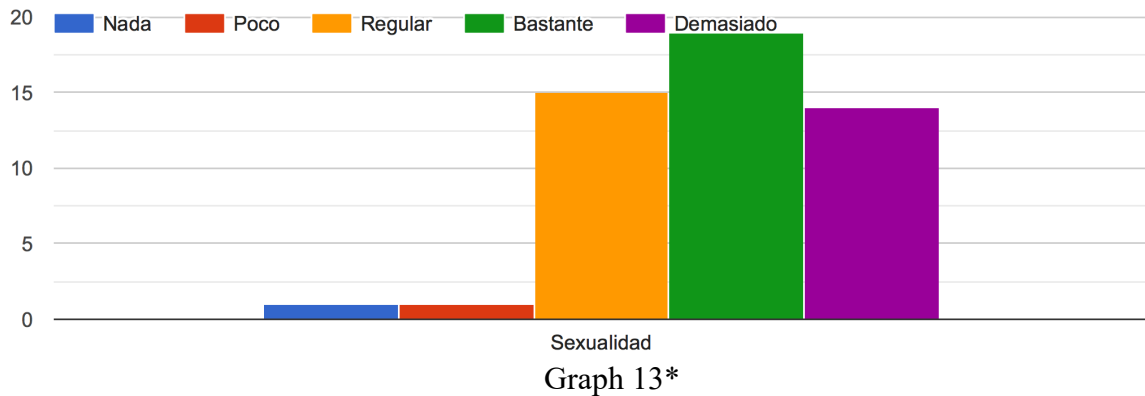
**Graph 11:** In the graph it is visible that the most voted option is "regular", with 21 people voting for it; followed by the "pretty" option, with 17 people, 5 people voted for "little", 4 people choosing "enough" and 3 people with the option "nothing".

## ¿Qué tanto consideras que el reggaeton denigra a la mujer?



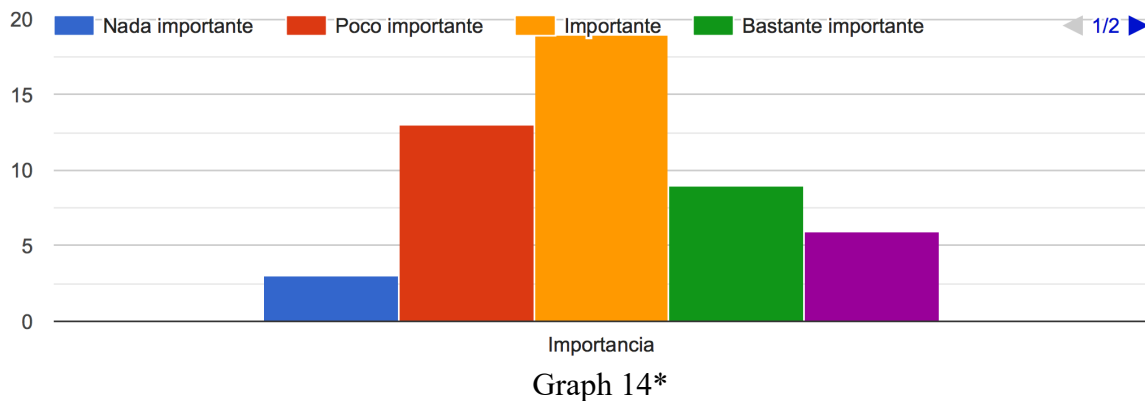
**Graph 12:** 42% of the population selected that reggaeton is "regularly" degrading towards women, 34% preferred "too much", 10% chose "little", 8% voted "too much" and only 6% chose "nothing".

¿Qué tan sexual consideras que es el mensaje de las canciones de reggaeton?



**Graph 13:** The predominant answer in this question was "quite" with 38% of the population selecting it, 30% chose "regular", 28% voted "too much", and only 2% chose "nothing" and "little" each.

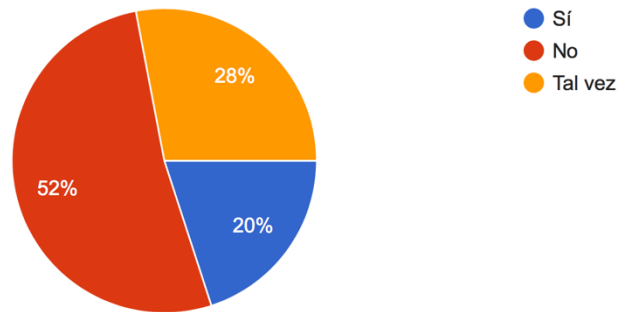
¿Qué tan importante es el reggaeton en la cultura Latinoamericana?



**Graph 14:** 38% of the population selected reggaeton as an "important" part of the Latin American culture, contrary, 26% chose "unimportant", 18% voted "very important", 12% voted "too important" and only 6 % with "nothing important".

## ¿Consideras que la preferencia por éste género es mayor en niveles socioeconómicos bajos?

50 respuestas



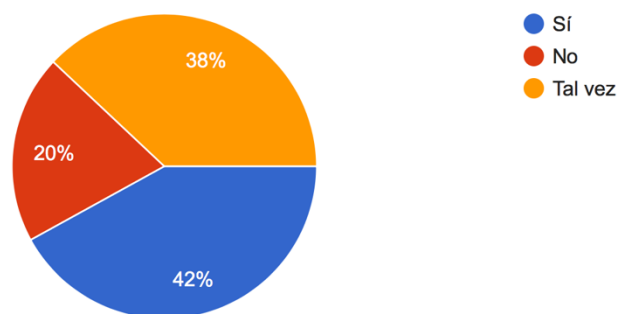
Graph 15\*

**Graph 15:** 52% of the selected population considered that reggaeton "no" is preferred at low socioeconomic levels, 28% considered that "maybe" and 20% considered that it is preferable at low socioeconomic levels.

When asking why they considered this, those who chose “no”, mostly mentioned that tastes have nothing to do with the socioeconomic level to which you belong, besides that reggaeton is consumed by all, without distinction; on the other hand, those who selected "maybe" said that it was recurrent that lower class people were surrounded by this genre mostly, but that it is not exclusive to them; on the contrary, those who chose "yes", said that the lower class generally has no approach to the "real" music, besides that it is the only language in which they can understand music, and that it is common like them and that is why they identify themselves.

## ¿Crees que los adolescentes son susceptibles a lo que transmite el reggaeton?

50 respuestas



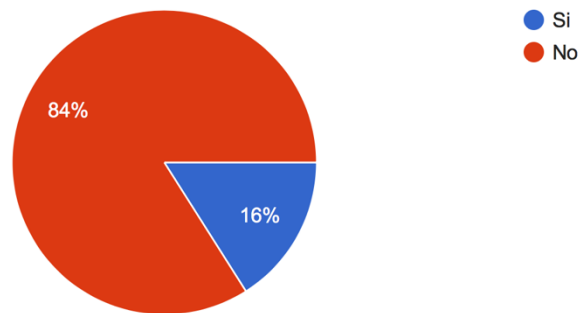
Graph 16\*

**Graph 16:** 42% of adolescents chose that, yes, they are susceptible to the influence that reggaeton transmits, 38% selected that "maybe" they were, and only 20% said "no".

When asking why, the population that chose "yes" mostly mentioned that adolescents are very easy to influence by the message that reggaeton transmits, besides that the environment in which it is developed contributes to the development of the people; although those who chose "maybe" were based on the same idea of easy influence, they commented that it is not exclusive to reggaeton, but everything that surrounds adolescents; on the other hand, those who chose "no" mentioned that adolescents can think for themselves and that the message of reggaeton does not affect them.

### ¿Crees que aporta un valor educacional a la sociedad?

50 respuestas

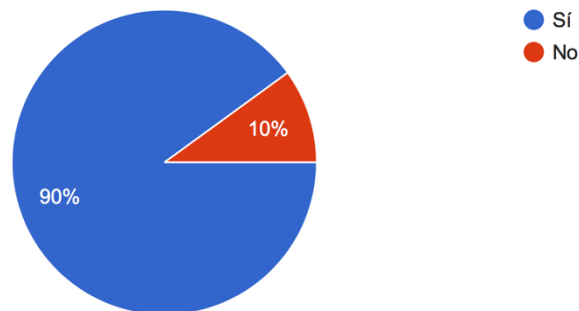


Graph 17\*

**Graph 17:** 84% of the chosen population selected that reggaeton "no" brings any educational value to society, and only 16% chose yes.

### Desde tu punto de vista, ¿el reggaeton merece respeto como un género musical?

50 respuestas



Graph 18\*

**Graph 18:** Although, 90% selected, in this question, reggaeton "yes" deserves respect as a musical genre, and only 10% chose not to.



When asked why reggaeton is considered inferior in comparison to other musical genres, most answered that it was because of the language in which it was conducted, and some added that it was also due to the prejudices that surround it: the misogynism, that is for the low class, and that it had no other use than to set a party. Only two people wrote that it was not inferior, that people classified it that way because they do not like it.

**Chart 1:** The last open question corresponded to what the selected ones thought about reggaeton; The following answers emerged in general.

Es música muy buena
Está super cool en las pedas
Se respeta
Pienso que es un símbolo de identidad de latinoamerica
Que tiene el mismo peso como cualquier otro género musical
Que es un género musical muy diferente a lo que estamos acostumbrados, tiene mucha libertad de lenguaje, sin embargo, se tiene que respetar
Es un genero musical que merece el mismo respeto que cualquier otro, además de eso proviene de Latinoamérica y forma parte de su cultura
No soy fan de escuchar o tomar en serio el reggaetón; sé que tiene un fin (ambientar una fiesta) y se agradece que se respete ese contexto.
No me gusta por lo que ya mencioné (letra y composición) pero creo que tiene el mismo valor que los demás géneros musicales.
Cada quien escucha lo que es de su preferencia

Chart 1\*

\*All the graphs and charts belong to the author of the investigation and can be found in: Salinas, I. (2019). Redefining Mainstream: Análisis de los efectos del reggaeton contemporáneo. 01-May-2019, de Google Sitio web: [https://docs.google.com/forms/d/e/1FAIpQLSdgvwviM7IPaZ6F8OhRo2yk7jDgVpSGQM CXscpNx1zjMl0MwQ/viewform?usp=sf\\_link](https://docs.google.com/forms/d/e/1FAIpQLSdgvwviM7IPaZ6F8OhRo2yk7jDgVpSGQM CXscpNx1zjMl0MwQ/viewform?usp=sf_link)

## CHAPTER 5. DISCUSSION AND CONCLUSION

New knowledge, learning and truth attached to the relationship and the importance of reggaeton music in Latin American culture and the impact it has on the adolescents interviewed as part of the analysis of this work are achieved.

As it was considered in the beginning, music must have a greater impact on humanity than only the one connected with spirituality and feelings (Politics, Aristotle); in this case, the impact of reggaeton in Latin America was analyzed, and specifically, with teenagers. It was found that adolescents, have a position in favor of discourses and the message that reggaeton transmits to society; but, in another position, this majority also proposed that they believed they were not aware of everything that this genre implies, although all judge it by what they understand it transmits.

In his philosophical work, "Nicomachean Ethics", Aristotle mentions that the "virtuous man always knows how to judge things properly; and knows the truth about each one of them "; this creates a reflection in which it is inferred that adolescents do know the truths that concern reggaeton, in which their judgments are adapted as truth; following this principle of truth, young people say that reggaeton is an important part of Latin American culture and is a symbol of its identity.

In reference to the prejudices that surround the genre, it is mentioned and highlighted that although reggaeton may seem plagued by bad messages to be transmitted; the interpretation of them is totally individual in society; all create their judgments according to the moral dispositions in particular; to this, Aristotle comments that these dispositions vary, and "they are especially beautiful and pleasant for each one".

On the other hand, the individuality of judgments arises from the differences between human beings and their development; hence, the doctor in evolutionary sciences, Ricardo Noguera Solano, declares that individual differences are regular in organisms, human beings are defined from particular circumstances and these make possible the multiplicity of cultural expressions that enhance the time and space of humanity; therefore, it is true to express that enrichment must be united with tolerance and respect for it.

The anthropologist, Nemesio Montiel Fernández, analyzes that respect for cultural diversity is a phenomenon that has occurred throughout the world since it was declared by UNESCO that cultural diversity was the common heritage of humanity, he also mentions that it is essential to consider that all civilizations and cultures have had to "survive" exclusion, racism, xenophobia, and other forms of intolerance throughout history; it is relevant to express that this point is related to the topic because the initial hypothesis mentioned that reggaeton deserves respect for being an important part of Latin American culture, it is undoubted that, as mentioned before, the genre is a vital pillar in music Latin American and culture; consequently, for there to be peaceful coexistence in society, and not only reggaeton

should enjoy this virtue, but all kinds of expression of this cultural diversity that builds mankind.

As stated in The Universal Declaration of UNESCO on Cultural Diversity: "cultural diversity is as necessary for humankind as biological diversity for living organisms, and in that sense it must be recognized and consolidated for the benefit of the present generations and future ones. "

Among adolescents, nourishing this respect towards diversity implies understanding and valuing it, which will contribute to the creation of a more tolerant, conscientious and prosperous society; in this way, adolescents will be prepared and exposed to different contexts in a constantly changing society. If you contribute as individuals to generate a culture of respect, you can share, disseminate and multiply the application of this value to our fellow human beings.

## CHAPTER 6. BIBLIOGRAPHY

- Alvarado, A. (2018). ¿El reggaetón es machista?. 11-March-2019, from WOMEN-TALK Web site: <https://www.women-talk.com/news/el-reggaeton-es-machista>
- Anderson, J. (2016). Fidel Castro, ¿el político más astuto del siglo XX?. 16-April-2019, from BBC News World Web site: <https://www.bbc.com/mundo/noticias-america-latina-38114567>
- Aristotle (Translation by Benjamin Jowett). (1999). Politics. Kitchener: Batoche Books.
- Aristotle, traduced by W.D. Ross. (1999). Nicomachean Ethics. Kitchener : Batoche Books.
- Aristotle. (2008). The Art of Rhetoric. US: Megaphone eBooks.
- Bautista, J., Fernández, P., Latorraca, M., Uribe, C., Albani, L., & Massarino, M. (2010). Jorge Amado. Flora y fauna. Sudestada, N°91, pp 42-44.
- BBC 2 Editors. Icons: Pelé. 16-April-2019, from BBC 2 Web site: <https://www.bbc.co.uk/programmes/profiles/1R9BYthPpdd1tZHqgSDsTwF/pele>
- Beck, H. (2005). América Latina como encuentro cultural creativo. Invenio Universidad del Centro Educativo Latinoamericano, Vol. 8 N. 15, pp 25- 34.
- Betancourt, A. TV JOVEN. (2017). Conferencia con Maluma, Daddy Yankee y J Balvin. 11-March-2019, from TV JOVEN Web site: <https://www.facebook.com/TvJoven/videos/1775548982459394/>
- Billboard Editors. (2019). Shakira . 16-April-2019, from Billboard Web site: <https://www.billboard.com/music/shakira>
- Bustamante, C. (2017). El reggaeton no te hace tonto. 11-March-2019, from Cartón Piedra Web site: <https://www.cartonpiedra.com.ec/noticias/carton-piedra/1/musica-e-intelecto-una-relacion-aun-indescifrable>
- Celia Cruz Editors. (No date). Celia Cruz Biography. 16-April-2019, from Celia Cruz Web site: <https://celiacruz.com/biography/>
- Cepeda, E. (2017). Sobre cómo El General cimentó el sonido del reggaetón, y luego desapareció por completo. 11-March-2019, from NOISEY VICE Web site: <https://noisy.vice.com/es/article/8x98g3/sobre-como-el-general-cimento-el-sonido-del-reggaeton-y-luego-desaparecio-por-completo>
- Cruz, N.,Lasén, A., Martínez, R., Feixa,C.,López, E., Baena, A. & Viñuela, L . (2017). ¿Por qué todos bailamos reggaeton?. 11-March-2019, from El Periodico Web site: <https://www.elperiodico.com/es/mas-periodico/20170902/por-que-todos-bailamos-reggaeton-6258727>
- David, C., Mercer, K. & Barreiro,P. (2016). Wifredo Lam. 16-April-2019, from Museo Nacional de Arte Reina Sofia Web site: <https://www.museoreinasofia.es/exposiciones/wifredo-lam-0>
- De Hoyos, G. (2019). Así se mueve la industria del reggaeton. 11-March-2019, from El Heraldo Web site: <https://www.elheraldo.co/entretenimiento/asi-se-mueve-la-industria-del-reggaeton-587949>

- De Llano, P. (2012). El mito de Fernando Botero engorda en Latinoamérica. 16-April-2019, from El País Web site: [https://elpais.com/cultura/2012/03/29/actualidad/1333044773\\_512814.html](https://elpais.com/cultura/2012/03/29/actualidad/1333044773_512814.html)
- Domínguez, C. (2006). El asesinato de Elena Garro, de Patricia Rosas Lopátegui. 16-April-2019, de Letras Libres Sitio web: <https://www.letraslibres.com/mexico/libros/el-asesinato-elena-garro-patricia-rosas-lopategui>
- Donas Burak, S. Compilador. (2001). Adolescencia y juventud en América Latina. Costa Rica: Tecnológica de Costa Rica.
- Donohue, C. (2018). A beginner's guide to the history and hybridity of reggaeton. 11-March-2019, from Fact TV Web site: <https://www.factmag.com/2018/06/22/beginners-guide-reggaeton/>
- Dussel, E. (1968). Cultura, Cultura Latinoamericana y Cultura Nacional. 15-April-2019, from Universidad Nacional de Cuyo, CUYO. Vol. 4 Primera época, p 4-70. Web site: <http://bdigital.uncu.edu.ar/4237>
- El País Editors. (2015). El signo trágico en la vida de Roberto Carlos. 16-April-2019, from El País Web site: <https://www.elpais.com.co/entretenimiento/el-signo-tragico-en-la-vida-de-roberto-carlos.html>
- Figueroa, K. (2019). GRACIAS, DADDY YANKEE. 11-March-2019, from RAPETÓN Web site: <http://www.rapeton.com/gracias-daddy-yankee/>
- Forbes US Editors. (2015). Shakira Mebarak. 16-April-2019, from Forbes Web site: <https://www.forbes.com/profile/shakira-mebarak/#5d3ed2014bb6>
- Fuentes, J. (2017). ¿Qué fue de “El General”, el artista panameño de “Muévelo, Muévelo”? 11-March-2019, from GUIOTECA Web site: <https://www.guioteca.com/los-90/que-fue-de-el-general-el-artista-panameno-de-muevelo-muevelo/>
- Gaona, P. (2017). “Soy feminista y me encanta el perreo”. 11-March-2019, from CHILANGO Web site: <https://www.chilango.com/ciudad/soy-feminista-y-me-encanta-el-perreo/>
- González, Guzmán, Rafael, et al. Promoción de la salud en el ciclo de vida, McGraw-Hill Interamericana, 2011. ProQuest Ebook Central, <https://0-ebookcentral-proquest-com.millennium.itesm.mx/lib/itesmmhe/detail.action?docID=3214383>.
- Hernández, C. (2018). Andrea Ocampo, escritora y comunicadora feminista: “La gorda no puede terminar siendo esclava de su cuerpo por ser gorda”. 11-March-2019, from elMostrador Web site: <https://www.elmostrador.cl/dia/2018/10/21/andrea-ocampo-escritora-y-comunicadora-feminista-la-gorda-no-puede-terminar-siendo-esclava-de-su-cuerpo-por-ser-gorda/>
- Iborra, Y; Ibars, A. (2018). Por qué ‘Vibras’ de J Balvin es el disco que hará que te enamores del reggaeton. 11-March-2019, from INDIESPOT Web site: <https://indiespot.es/2018/10/11/por-que-vibras-de-j-balvin-es-el-disco-que-hara-que-te-enamores-del-reggaeton/>

- Iglesias, J. (2013). Desarrollo del adolescente: aspectos físicos, psicológicos y sociales. *Pediatría Integral*, N° 17 (2), pp 88-93.
- Jon, H. (2017). El Reggaeton En La Industria Musical – ¿Por Qué Se Hizo Tan Popular?. 11-March-2019, from AUDIOPRODUCCION.COM Web site: <https://www.audioproduccion.com/reggaeton-la-industria-musical-se-tan-popular/>
- Lenore, V. (2017). LAS LETRAS DE REGUETÓN SON MEJORES DE LO QUE PIENSAS. 11-March-2019, from Periferias Web site: <http://www.periferias.org/letras-regueton-mejores-piensas/>
- López, A. (2018). Gabriel García Márquez, el malabarista de las palabras con el don de escribir. 16-April-2019, from El País Web site: [https://elpais.com/cultura/2018/03/06/actualidad/1520290870\\_404126.html](https://elpais.com/cultura/2018/03/06/actualidad/1520290870_404126.html)
- Lugo, R. (2016). La “partícula revoltosa”. *Relatos e historias de México*, N°96, p.34.
- Luzmilla, E. (2018). Ivy Queen Is Still La Reina del Reggaeton. 11-March-2019, from The MUSE Web site: <https://themuse.jezebel.com/ivy-queen-is-still-la-reina-del-reggaeton-1830842724>
- Marshall, W., Pacini, D., & Rivera, R. (2009). *Reggaeton. United States of America: Duke University Press.*
- Martínez, D. (2014) Música, imagen y sexualidad: el reggaetón y las asimetrías de género. 11-March-2019, from El Cotidiano Web site: <https://www.redalyc.org/html/325/32531428010/>
- Miranda, C. (2015). Latin Grammy Awards: High political drama, reggaeton's rise and Will Smith's return to rap. 11-March-2019, from Los Angeles Times Web site: <https://www.latimes.com/entertainment/arts/miranda/la-et-cam-latin-grammy-awards-review-20151119-column.html>
- Montiel, N. (2015). Respeto a la diversidad cultural. 5-May-2019, from PANORAMA Web site: <https://www.panorama.com.ve/opinion/Respeto-a-la-diversidad-cultural-20151115-0024.html>
- Moraga, F. (2013). RAZONES PARA AMAR Y PARA ODIAR AL REGGAETON. 11-March-2019, from RAPETÓN Web site: <http://www.rapeton.com/articulo-razones-para-amar-y-para-odiar-al-reggaeton/>
- Negrón, F., & Rivera, R. (2009). *Nación Reggaeton.* 11-March-2019, from NUEVA SOCIEDAD Web site: <http://nuso.org/articulo/nacion-reggaeton/>
- Noguera, R. (2016). La UNAM y el respeto a la diversidad cultural. 5-May-2019, from Animal Político Web site: <https://www.animalpolitico.com/una-vida-examinada-reflexiones-bioeticas/la-unam-respeto-la-diversidad-cultural/>
- Ocampo, A. (2018). Feminismo y reggaetón: Estamos vivas y perreando. 11-March-2019, from PAULA Web site: <http://www.paula.cl/columnas/feminismo-reggaeton-estaos-vivas-perreando/>
- Oxford Dictionary. (2019). Melting pot. 11-March-2019, from Oxford Dictionary Web site: [https://en.oxforddictionaries.com/definition/melting\\_pot](https://en.oxforddictionaries.com/definition/melting_pot)

- Oxford Dictionary. (2019). Reggaeton. 11-March-2019, from Oxford Dictionary Web site: <https://en.oxforddictionaries.com/definition/reggaeton>
- Paván, C. (2004). El placer o de la defensa del dolor en Platón y Aristóteles en contra de la smikrología. *Apuntes Filosóficos*, N·24/25, pp 9-19.
- Pereda, J. (2015). Semblanza y Cronología: Rufino Tamayo. 16-April-2019, from MUSEO ARTE CONTEMPORÁNEO RUFINO TAMAYO Web site: <http://www.rufinotamayo.org.mx/wp/tamayo/semblanza-y-cronologia/>
- Pérez, J. (2014). Gabriel García Márquez: adiós al hombre que sólo quería ser amado por sus amigos. 16-April-2019, from BBC News World Web site: [https://www.bbc.com/mundo/noticias/2014/04/120706\\_obituario\\_gabriel\\_garcia\\_m\\_arquez\\_ob](https://www.bbc.com/mundo/noticias/2014/04/120706_obituario_gabriel_garcia_m_arquez_ob)
- Pskowski, M. (2016). El reggaetón está creando un vínculo musical entre las clases sociales de México. 11-March-2019, from SPLINTER en español Web site: <https://espanol.splinternews.com/el-reggaeton-esta-creando-un-vinculo-musical-entre-las-1793861776>
- Quintero, A. (2017). Musica. 27-April-2019, from Enciclopedia Latinoamericana Web site: <http://latinoamericana.wiki.br/es/entradas/m/musica>
- Quiral, M. (2010). LATINOAMÉRICA, ENTRE LAS PARADOJAS Y EL DOLOR SOCIAL. *Encrucijada Americana*, Año 4 N·1, pp 133-138.
- Raygoza, I. (2018). Mas Flow: Reggaeton Royalty Ivy Queen and the Noise Reflect on the Genre's Rise. 11-March-2019, from Rolling Stone Web site: <https://www.rollingstone.com/music/music-latin/mas-flow-reggaeton-royalty-ivy-queen-and-the-noise-reflect-on-the-genres-rise-628135/>
- Reyes, P. (2019). Así fue el homenaje a Daddy Yankee en los Premios lo Nuestro que reunió a los mayores ídolos del reggaetón. 11-March-2019, from CULTO Web site: <http://culto.latercera.com/2019/02/22/asi-fue-homenaje-daddy-yankee-los-premios-lo-reunio-los-mayores-idolos-del-reggaeton/>
- Ruiz-Navarro, C. (2015). El reggaeton es la cultura del s. xxi. 11-March-2019, from I-D Web site: <https://i-d.vice.com/es/article/ywpzn5/el-reggaeton-es-la-cultura-del-s-xxi>
- Sanneh, K. (2005). Reggaeton's Rise on Radio Shows Change Isn't Bad. 11-March-2019, from The New York Times Web site: <https://www.nytimes.com/2005/06/30/arts/music/reggaetons-rise-on-radio-shows-change-isnt-bad.html>
- Serrano, N. (2017). Reguetón, el nuevo amo de la industria musical. 11-March-2019, from ABC Cultura Web site: [https://www.abc.es/cultura/musica/abci-regueton-nuevo-industria-musical-201704181908\\_noticia.html](https://www.abc.es/cultura/musica/abci-regueton-nuevo-industria-musical-201704181908_noticia.html)
- Spotify Editors. (2017). José José . 16-April-2019, from Spotify Web site: <https://open.spotify.com/artist/4mN0qcMxWX8oToqfDPM5yV>
- Tünnermann, C. (2007). América Latina: identidad y diversidad cultural. El aporte de las universidades al proceso integracionista. 15-April-2019, from POLIS Revista Latinoamericana Web site : <https://journals.openedition.org/polis/4122>

- University of Bamako. (2012). Stupid Music, Stupid People. 10-02-2019, from DavidYerle.com Web site: <http://www.davidyerle.com/tag/university-of-bamako/>
- Wollerich, R & Wollerich, S. (2018). What is The Difference Between Hispanic and Latino?. 15-April-2019, from TELLANTO Web site: <https://tellanto.com/blog/difference-hispanic-latino>
- Yesid Penagos Rojas. (2012). Lenguajes del poder. la música reggaetón y su influencia en el estilo de vida de los estudiantes. Colombia: Plantilla Educativa.
- You Tube, J Balvin. (2018). J Balvin -Artist Spotlight Story. 11-March-2019, from You Tube Sitio web: <https://www.youtube.com/watch?v=qZ9hBdgC4lo>
- Zabalegui, F. (2014). En defensa del Reggaeton. 11-March-2019, from GQ Web site: <https://www.revistagq.com/noticias/cultura/articulos/en-defensa-del-reggaeton/20274>