



George Lipsitz

PUNTES SONOROS
(SONIC BRIDGES)

Three Moments of Mexican Music
Making in Los Angeles

Latinx Studies
Collection Editor
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Puentes Sonoros (Sonic Bridges): Three Moments of Mexican Music Making in Los Angeles

AUTHOR George Lipsitz
COLLECTION EDITED BY Manuel Callahan

COLLECTION
Latinx Studies

EDITION
1st edition

MARKET
College/higher education
and Professional and
scholarly

This course reading...

- Offers a comprehensive look at the evolution of Mexican-origin music in Los Angeles across six decades, from the 1960s to the 2020s.
- Goes beyond aesthetics to reveal how genres like Rock, Banda, and FandangObon serve as vital tools for political resistance, labor solidarity, and self-defense.
- Provides a unique perspective on the “hidden history” of Los Angeles, mapping how demographic and economic shifts influenced the city’s cultural landscape.
- Features deep dives into specific musical movements, showing how “convivial co-creation” helps marginalized communities navigate the pressures of neoliberalism and displacement.
- Is ideal for students and scholars of Chicano/a Studies, Ethnomusicology, and Urban Sociology, as well as anyone interested in the power of grassroots cultural movements in the American West.

How has Mexican music in Los Angeles served as more than just entertainment, acting instead as a vital tool for community survival and social change across generations?

In *Puentes Sonoros (Sonic Bridges)*, distinguished scholar **George Lipsitz** explores how music has functioned as a primary register of the demographic and political shifts affecting Mexican-origin communities since the 1960s. Through a series of compelling case studies, **George** traces the evolution of three distinct musical movements: the emergence of Chicano rock as a defiance against commercial fragmentation, the rise of Banda as a shield against the labor exploitation of the 1990s, and the contemporary growth of FandangObon. By analyzing these “sonic bridges,” **George** reveals a hidden history of Los Angeles, demonstrating how convivial co-creation and performance call new communities into being and transform expressive culture into a powerful social force.

This book is a must-read for scholars of Ethnomusicology and Chicano/a Studies, as well as urban historians interested in the social fabric of Los Angeles. It will also deeply resonate with community organizers and musicians who view art as a form of resistance and solidarity.

George Lipsitz is Research Professor Emeritus at UC Santa Barbara and an award-winning author of numerous books, including *The Possessive Investment in Whiteness*.

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