

# *Salsa* sabor

y CONTROL

*Sociología de la música tropical*



Ángel G. Quintero Rivera

# Salsa Sabor Y Control Sociologma De La Mzsica Tropical

**Universidad de Quintana Roo**

A red circular graphic element, resembling a stylized sun or a lens flare, is positioned to the right of the university name, partially overlapping the light blue bar.

## **Salsa Sabor Y Control Sociologma De La Mzsica Tropical:**

**Salsa, sabor y control!** Angel G. Quintero Rivera, 1998 Notable libro sobre la m sica tropical centr ndose especialmente aunque no nicamente en la salsa g nero de gran difusi n nacido en tierra del autor de este texto Puerto Rico En el tejido de este ensayo se cruzan los hilos de la historia de la etnicidad de la danza de lo nacional de la espontaneidad y de la erudici n alcanzando una coherencia te rica nueva en este campo A trav s de sus p ginas se puede profundizar sobre la historia significado sociolog a e influencia de la m sica tropical aun cuando se enfoca en la m sica de Puerto Rico tambi n llamada Nuyorricans no obstante desde ella logra entrecruzarla con otras disciplinas cient ficas como la f sica que en primera instancia parecieran no estar conectadas con la m sica Salsa, sabor y control! Angel G. Quintero Rivera, 1998 **Revista Mexicana Del Caribe** Universidad de Quintana Roo, *Routledge Handbook of Afro-Latin American Studies* Bernd Reiter, John Ant n Sánchez, 2022-11-08 This Handbook provides a comprehensive roadmap to the burgeoning area of Afro Latin American Studies Afro Latins as a civilization developed during the period of slavery obtaining cultural contributions from Indigenous and European worlds while today they are enriched by new social configurations derived from contemporary migrations from Africa The essays collected in this volume speak to scientific production that has been promoted in the region from the humanities and social sciences with the aim of understanding the phenomenon of the African diaspora as a specific civilizing element With contributions from world leading figures in their fields overseen by an eminent international editorial board this Handbook features original authoritative articles organized in four coherent parts Disciplinary Studies Problem Focused Fields Regional and Country Approaches Pioneers of Afro Latin American Studies The Routledge Handbook of Afro Latin American Studies will not only serve as the major reference text in the area of Afro Latin American Studies but will also provide the agenda for future new research *Puerto Rico in the American Century* César J. Ayala, Rafael Bernabe, 2009-06-23 Offering a comprehensive overview of Puerto Rico s history and evolution since the installation of U S rule Cesar Ayala and Rafael Bernabe connect the island s economic political cultural and social past Puerto Rico in the American Century explores Puerto Ricans in the diaspora as well as the island residents who experience an unusual and daily conundrum they consider themselves a distinct people but are part of the American political system they have U S citizenship but are not represented in the U S Congress and they live on land that is neither independent nor part of the United States Highlighting both well known and forgotten figures from Puerto Rican history Ayala and Bernabe discuss a wide range of topics including literary and cultural debates and social and labor struggles that previous histories have neglected Although the island s political economy remains dependent on the United States the authors also discuss Puerto Rico s situation in light of world economies Ayala and Bernabe argue that the inability of Puerto Rico to shake its colonial legacy reveals the limits of free market capitalism a break from which would require a renewal of the long tradition of labor and social activism in Puerto Rico in connection with similar currents in the United States **New York and the International Sound of**

**Latin Music, 1940-1990** Benjamin Lapidus, 2020-12-28 New York City has long been a generative nexus for the transnational Latin music scene. Currently there is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music. In this book Benjamin Lapidus seeks to recognize all of those musicians under one mighty musical sound, especially those who have historically gone unnoticed. Based on archival research, oral histories, interviews, and musicological analysis, Lapidus examines how interethnic collaboration among musicians, composers, dancers, instrument builders, and music teachers in New York City set a standard for the study, creation, performance, and innovation of Latin music. Musicians specializing in Spanish Caribbean music in New York cultivated a sound that was grounded in tradition, including classical jazz and Spanish Caribbean folkloric music. For the first time, Lapidus studies this sound in detail and in its context. He offers a fresh understanding of how musicians made and formally transmitted Spanish Caribbean popular music in New York City from 1940 to 1990. Without diminishing the historical facts of segregation and racism the musicians experienced, Lapidus treats music as a unifying force. By giving recognition to those musicians who helped bridge the gap between cultural and musical backgrounds, he recognizes the impact of entire ethnic groups who helped change music in New York. The study of these individual musicians through interviews and musical transcriptions helps to characterize the specific and identifiable New York City Latin music aesthetic that has come to be emulated internationally.

Nor-tec Rifa! Alejandro L. Madrid, 2008-03-21 At the dawn of the twenty-first century, the Nor-tec phenomenon emerged from the border city of Tijuana and through the Internet quickly conquered a global audience. Marketed as a kind of ethnic electronic dance music, Nor-tec samples sounds of traditional music from the north of Mexico and transforms them through computer technology used in European and American techno music and electronica. Tijuana has media links to both Mexico and the United States with people, currencies, and cultural goods, perhaps especially music, from both sides circulating intensely within the city. Older residents and their more mobile cosmopolitan-minded children thus engage in a constant struggle with identity and nationality, appropriation and authenticity. Nor-tec music, in its very composition, encapsulates this city's struggle, resonating with issues felt on the global level while holding vastly different meanings to the variety of communities that embrace it. With an impressive hybrid of musicology, ethnomusicology, cultural and performance studies, urbanism, and border studies, *Nor-tec Rifa!* offers compelling insights into the cultural production of Nor-tec as it stems from norteño, banda, and grupera traditions. The book is also among the first to offer detailed accounts of Nor-tec music's composition process.

*Rebel Dance, Renegade Stance* Umi Vaughan, 2012-10-17 *Rebel Dance, Renegade Stance* shows how community music makers and dancers take in all that is around them socially and globally and publicly and bodily unfold their memories, sentiments, and raw responses within open spaces designated or commandeered for local popular dance. Umi Vaughan, an African American anthropologist, musician, dancer, and photographer, planted in Cuba, living like a Cuban, reveals a rarely discussed perspective on contemporary Cuban society during the 1990s, the peak decade

of timba and beyond as the Cuban leadership transferred from Fidel Castro to his brother Simultaneously the book reveals popular dance music in the context of a young and astutely educated Cuban generation of fierce and creative performers By looking at the experiences of black Cubans and exploring the notion of Afro Cuba Rebel Dance Renegade Stance explains timba s evolution and achieved significance in the larger context of Cuban culture Vaughan discusses a maroon aesthetic extended beyond the colonial era to the context of contemporary society describes the dance spaces of Cuba and examines the performance of identity and desire through the character of the especulador This book will find an audience with musicians anthropologists ethnomusicologists interdisciplinary specialists in performance studies cultural studies and Latin American and Caribbean studies as well as laypeople who are interested in Atlantic African and African American Africana studies and or Cuban culture

The Great Woman Singer Licia Fiol-Matta, 2017-01-06 Licia Fiol-Matta traces the careers of four iconic Puerto Rican singers Myrta Silva Ruth Fernández Ernestina Reyes and Lucecita Benítez to explore how their voices and performance style transform the possibilities for comprehending the figure of the woman singer Fiol-Matta shows how these musicians despite seemingly intractable demands to represent gender norms exercised their artistic and political agency by challenging expectations of how they should look sound and act Fiol-Matta also breaks with conceptualizations of the female pop voice as spontaneous and intuitive interrogating the notion of the great woman singer to deploy her concept of the thinking voice an event of music voice and listening that rewrites dominant narratives Anchored in the work of Lacan Foucault and others Fiol-Matta s theorization of voice and gender in *The Great Woman Singer* makes accessible the singing voice s conceptual dimensions while revealing a dynamic archive of Puerto Rican and Latin American popular music

**Oye Como Va!** Deborah Pacini Hernandez, 2010-01-25 Latino music as an amalgam of American cultures

*New York Ricans from the Hip Hop Zone* R. Rivera, 2003-02-07 New York Puerto Ricans have been an integral part of hip hop culture since day one from 1970s pioneers like Rock Steady Crew s Jo Jo to recent rap mega stars Big Punisher R.I.P. and Angie Martinez Yet Puerto Rican participation and contributions to hip hop have often been downplayed and even completely ignored And when their presence has been acknowledged it has frequently been misinterpreted as a defection from Puerto Rican culture and identity into the African American camp But nothing could be further from the truth Through hip hop Puerto Ricans have simply stretched the boundaries of Puerto Ricanness and latinidad

**Queer Latino Testimonio, Keith Haring, and Juanito Xtravaganza** A. Cruz-Malavé, 2007-10-02 In the tradition of the Latin American testimonio this is the story of Juan Rivera aka Juanito Xtravaganza a Latino runaway youth who ends up homeless in the streets of New York in the late 70s and becomes partner of the internationally famous 1980s Pop artist Keith Haring during some of the most frenetically productive years of his brief life as told to the author and retold by him A hybrid text part testimonio part linguistic and cultural analysis and part art criticism this is also a history of New York Latino neighborhoods during this period of devastating disinvestment and gentrification as well as a personal heart-felt meditation on the art of listening and the ethical limits of representing

queer Latino lives      *Latin Jazz* Christopher Washburne, 2020 Jazz has always been a genre built on the blending of disparate musical cultures Latin jazz illustrates this perhaps better than any other style in this rich tradition yet its cultural heritage has been all but erased from narratives of jazz history Told from the perspective of a long time jazz insider Latin Jazz The Other Jazz corrects the record providing a historical account that embraces the genre's international nature and explores the dynamic interplay of economics race ethnicity and nationalism that shaped it      **Encyclopedia of Latin American and Caribbean Literature, 1900-2003** Daniel Balderston, Mike Gonzalez, 2004 The Encyclopedia of Twentieth Century Latin American and Caribbean Literature 1900-2003 draws together entries on all aspects of literature including authors critics major works magazines genres schools and movements in these regions from the beginning of the twentieth century to the present day With more than 200 entries written by a team of international contributors this Encyclopedia successfully covers the popular to the esoteric The Encyclopedia is an invaluable reference resource for those studying Latin American and or Caribbean literature as well as being of huge interest to those following Spanish or Portuguese language courses      **Chocolate Surrealism** Njoroge M. Njoroge, 2016-06-16 In Chocolate Surrealism Njoroge M Njoroge highlights connections among the production performance and reception of popular music at critical historical junctures in the late nineteenth and twentieth centuries The author sifts different origins and styles to place socio musical movements into a larger historical framework Calypso reigned during the turbulent interwar period and the ensuing crises of capitalism The Cuban rumba son complex enlivened the postwar era of American empire Jazz exploded in the Bandung period and the rise of decolonization And lastly Nuyorican Salsa coincided with the period of the civil rights movement and the beginnings of black brown power Njoroge illuminates musics of the circum Caribbean as culturally and conceptually integrated within the larger history of the region He pays close attention to the fractures fragmentations and historical particularities that both unite and divide the region's sounds At the same time he engages with a larger discussion of the Atlantic world Njoroge examines the deep interrelations between music movement memory and history in the African diaspora He finds the music both a theoretical anchor and a mode of expression and representation of black identities and political cultures Music and performance offer ways for the author to re theorize the intersections of race nationalism and musical practice and geopolitical connections Further music allows Njoroge a reassessment of the development of the modern world system in the context of local popular responses to the global age The book analyzes different styles times and politics to render a brief history of Black Atlantic sound      *Choreographing Mexico* Manuel R. Cuellar, 2022-09-20 2023 de la Torre Bueno First Book Award Dance Studies Association The impact of folkloric dance and performance on Mexican cultural politics and national identity The years between 1910 and 1940 were formative for Mexico with the ouster of Porfirio Diaz the subsequent revolution and the creation of the new state Amid the upheaval Mexican dance emerged as a key arena of contestation regarding what it meant to be Mexican Through an analysis of written photographic choreographic and cinematographic

renderings of a festive Mexico Choreographing Mexico examines how bodies in motion both performed and critiqued the nation Manuel Cuellar details the integration of Indigenous and regional dance styles into centennial celebrations civic festivals and popular films Much of the time this was a top down affair with cultural elites seeking to legitimate a hegemonic national character by incorporating traces of indigeneity Yet dancers also used their moving bodies to challenge the official image of a Mexico full of manly vigor and free from racial and ethnic divisions At home and abroad dancers made nuanced articulations of female Indigenous Black and even queer renditions of the nation Cuellar reminds us of the ongoing political significance of movement and embodied experience as folkl rico maintains an important and still contested place in Mexican and Mexican American identity today

**Agustin Lara** Andrew Grant Wood,2014-06-13 Few Mexican musicians in the twentieth century achieved as much notoriety or had such an international impact as the popular singer and songwriter Agust n Lara 1897 1970 Widely known as el flaco de oro the Golden Skinny this remarkably thin fellow was prolific across the genres of bolero ballad and folk His most beloved Granada a song so enduring that it has been covered by the likes of Mario Lanza Frank Sinatra and Placido Domingo is today a standard in the vocal repertory However there exists very little biographical literature on Lara in English In Agust n Lara A Cultural Biography author Andrew Wood s informed and informative placement of Lara s work in a broader cultural context presents a rich and comprehensive reading of the life of this significant musical figure Lara s career as a media celebrity as well as musician provides an excellent window on Mexican society in the mid twentieth century and on popular culture in Latin America Wood also delves into Lara s music itself bringing to light how the composer s work unites a number of important currents in Latin music of his day particularly the bolero With close musicological focus and in depth cultural analysis riding alongside the biographical narrative Agustin Lara A Cultural Biography is a welcome read to aficionados and performers of Latin American musics as well as a valuable addition to the study of modern Mexican music and Latin American popular culture as a whole

'Rock On': Women, Ageing and Popular Music Abigail Gardner,2016-03-16 For female pop stars whose star bodies and star performances are undisputedly the objects of a sexualized external gaze the process of ageing in public poses particular challenges Taking a broadly feminist perspective Rock On women ageing and popular music shifts popular music studies in a new direction Focussing on British American and Latina women performers and ageing the collection investigates the cultural work performed by artists such as Shirley Bassey Petula Clark Madonna Celia Cruz Grace Jones and Courtney Love The study crosses generations of performers and audiences enabling an examination of changing socio historical contexts and an exploration of the relationships at play between performance strategies star persona and the popular music press For instance the strategies employed by Madonna and Grace Jones to engage with the processes and issues related to public ageing are not the same as those employed by Courtney Love or Celia Cruz The essays in this insightful collection reflect on the ways that artists and fans destabilise both the linear trajectories and the compelling weight of expectations regarding

ageing by employing different modalities of resistance through persona re invention nostalgia postmodern intertextuality and even early death as the ultimate denial of age      **The Diaspora Strikes Back** Juan Flores,2010-04-02 In *The Diaspora Strikes Back* the eminent ethnic and cultural studies scholar Juan Flores flips the process on its head what happens to the home country when it is being constantly fed by emigrants returning from abroad He looks at how Nuyoricans Puerto Rican New Yorkers have transformed the home country introducing hip hop and modern New York culture to the Caribbean island While he focuses on New York and Mayaguez in Puerto Rico the model is broadly applicable Indians introducing contemporary British culture to India New York Dominicans bringing slices of New York culture back to the Dominican Republic Mexicans bringing LA culture from fast food to heavy metal back to Guadalajara and Monterrey This ongoing process is both massive and global and Flores novel account will command a significant audience across disciplines

**Contemporary Caribbean Cultures and Societies in a Global Context** Franklin W. Knight,Teresita Martínez Vergne,2005 The Caribbean ranks among the earliest and most completely globalized regions in the world From the first moment Europeans set foot on the islands to the present products people and ideas have made their way back and forth between the region and other



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