

SALSA TALKS!

A MUSICAL HERITAGE UNCOVERED
BY MARY KENT



Salsa Talks A Musical Heritage Uncovered

Sue Miller



Salsa Talks A Musical Heritage Uncovered:

Salsa Talks Mary Kent, 2005 SUPERANNO A celebration of salsa music chronicles the lives of more than forty salsa musical giants Singers musicians and experts guide us around the spicy world of salsa in this educational historic entertaining touching legacy from the musicians to their fans Learn about the most important unifying element of the Hispanic culture its music in a departure from the more straight laced historical or musicological fare with more than 300 photographs

Salsa Consciente Andrés Espinoza Agurto, 2021-12-01 This volume explores the significations and developments of the Salsa consciente movement a Latino musico poetic and political discourse that exploded in the 1970s but then dwindled in momentum into the early 1990s This movement is largely linked to the development of Nuyolatino popular music brought about in part by the mass Latino migration to New York City beginning in the 1950s and the subsequent social movements that were tied to the shifting political landscapes Defined by its lyrical content alongside specific sonic markers and political and social issues facing U S Latinos and Latin Americans Salsa consciente evokes the overarching cultural nationalist idea of Latinidad Latin ness Through the analysis of over 120 different Salsa songs from lyrical and musical perspectives that span a period of over sixty years the author makes the argument that the urban Latino identity expressed in Salsa consciente was constructed largely from diasporic deterritorialized and at times imagined cultural memory and furthermore proposes that the Latino Latin American identity is in part based on African and Indigenous experience especially as it relates to Spanish colonialism A unique study on the intersection of Salsa and Latino and Latin American identity this volume will be especially interesting to scholars of ethnic studies and musicology alike

Salsa Rising Juan Flores, 2016-02-23 Salsa Rising provides the first full length historical account of Latin Music in this city guided by close critical attention to issues of tradition and experimentation authenticity and dilution and the often clashing roles of cultural communities and the commercial recording industry in the shaping of musical practices and tastes Author Juan Flores brings a wide range of people in the New York Latin music field into his work including musicians producers arrangers collectors journalists and lay and academic scholars enriching Salsa Rising with a unique level of engagement with and interest in Latin American communities and musicians themselves

Spinning Mambo into Salsa Juliet McMains, 2015-05-01 This history of salsa dance in New York Los Angeles and Miami tells the story of how commercialized salsa in the 1990s departed from 1950s mambo It draws on over 100 interviews archival research and participant observation and is rich with quotations and stories from practitioners and detailed movement description

Made in NuYoRico Marisol Negrón, 2024-09-06 In *Made in NuYoRico* Marisol Negrón tells the cultural history of salsa tracing the music's Nuyorican meanings over a fifty year period that begins with the establishment of Fania Records in 1964 and how it capitalized on salsa's Nuyorican imaginary to cultivate a global audience Drawing on interviews with fans legendary musicians and music industry figures as well as analyses of songs albums films and archival documents Negrón shows how Nuyorican cultural and social histories became

embedded in and impacted salsa music's flows during its foundational period in the mid 1960s and its boom in the 1970s. Salsa's Nuyorican aesthetics challenged mainstream notions of Americanness and Puerto Ricanness and produced an alternative public sphere through which New York's poor and working class Puerto Ricans could contest racialization and colonial power. By outlining salsa's complicated musical, cultural, commercial, racial, gendered, legal, and political entanglements, Negrón demonstrates its centrality to Nuyorican identity and subjectivity.

Latin Music Ilan Stavans, 2014-07-29 This definitive two-volume encyclopedia of Latin music spans 5 centuries and 25 countries, showcasing musicians from Celia Cruz to Plácido Domingo and describing dozens of rhythms and essential themes. Eight years in the making, *Latin Music: Musicians, Genres, and Themes* is the definitive work on the topic, providing an unparalleled resource for students and scholars of music, Latino culture, Hispanic civilization, popular culture, and Latin American countries. Comprising work from nearly 50 contributors from Spain, Latin America, the Caribbean, and the United States, this two-volume work showcases how Latin music, regardless of its specific form or cultural origins, is the passionate expression of a people in constant dialogue with the world. The entries in this expansive encyclopedia range over topics as diverse as musical instruments, record cover art, festivals and celebrations, the institution of slavery, feminism, and patriotism. The music traditions and history of more than two dozen countries, such as Argentina, Brazil, Costa Rica, Cuba, El Salvador, Guatemala, Honduras, Mexico, Panama, Spain, and Venezuela, are detailed, allowing readers to see past common stereotypes and appreciate the many different forms of this broadly defined art form.

Latinx Ciné in the Twenty-First Century Frederick Luis Aldama, 2019-09-24 Today's Latinx motion pictures are built on the struggles and victories of prior decades. Earlier filmmakers threw open doors and cleared new paths for those of the twenty-first century to willfully reconstruct Latinx epics as well as the daily tragedies and triumphs of Latinx lives. Twenty-first-century Latinx film offers much to celebrate but, as noted pop culture critic Frederick Luis Aldama writes, there's still room to be purposefully critical. In *Latinx Ciné in the Twenty-First Century*, contributors offer groundbreaking scholarship that does both: bringing together a comprehensive presentation of contemporary film and filmmakers from all corners of Latinx culture. The book's seven sections cover production techniques and evolving genres, profile those behind and in front of the camera, and explore the distribution and consumption of contemporary Latinx films. Chapters delve into issues that are timely, relevant, and influential, including representation or the lack thereof, identity and stereotypes, hybridity, immigration and detention, historical recuperation, and historical amnesia. With its capacious range and depth of vision, this timeless volume of cutting-edge scholarship blazes new paths in understanding the full complexities of twenty-first-century Latinx filmmaking.

Contributors: Iván Eusebio Aguirre, Darancou, Frederick Luis Aldama, Juan J. Alonzo, Lee Bebout, Debra A. Castillo, Nikolina Dobrevá, Paul Espinosa, Mauricio Espinoza, Camilla Fojas, Rosa Linda Fregoso, Desirée J. García, Enrique García, Clarissa Goldsmith, Matthew David Goodwin, Monica Hanna, Sara Veronica Hinojos, Carlos Gabriel Kelly, Jennifer M. Lozano, Manuel M. Martín, Rodríguez, J. V. Miranda.

Valentina Montero Rom n Danielle Alexis Orozco Henry Puente John D Rio Riofrio Richard T Rodr guez Ariana Ruiz Samuale Sald var III Jorge Santos Rebecca A Sheehan **The Latin Music Scene** Erika Alexia Tsoukanelis,2009-07-01 Read about the music stars clothes contracts and world of Latin music Provided by publisher **Improvising Sabor** Sue Miller,2021-02-01 Improvising Sabor Cuban Dance Music in New York begins in 1960s New York and examines in rich detail the playing styles and international influence of important figures in US Latin music Such innovators as Jos Fajardo Johnny Pacheco George Castro and Eddy Zervig n dazzled the Palladium ballroom and other Latin music venues in those crucible years Author Sue Miller focuses on the Cuban flute style in light of its transformations in the US after the 1959 revolution and within the vibrant context of 1960s New York While much about Latin jazz and salsa has been written this book focuses on the relatively unexplored New York charangas that were performing during the chachach and pachanga craze of the early sixties Indeed many accounts cut straight from the 1950s and the mambo to the bugal s development in the late 1960s with little mention of the chachach and pachanga s popularity in the mid twentieth century Improvising Sabor addresses not only this lost and ignored history but contends with issues of race class and identity while evaluating differences in style between players from prerevolution Cuban charangas and those of 1960s New York Through comprehensive explorations and transcriptions of numerous musical examples as well as interviews with and commentary from Latin musicians Improvising Sabor highlights a specific sabor that is rooted in both Cuban dance music forms and the rich performance culture of Latin New York The distinctive styles generated by these musicians sparked compelling points of departure and influence

Roots in Reverse Richard M. Shain,2018-10-23 A study of the impact of Cuban music on Senegalese music and modernity Roots in Reverse explores how Latin music contributed to the formation of the n gritude movement in the 1930s Taking Senegal and Cuba as its primary research areas this work uses oral histories participant observation and archival research to examine the ways Afro Cuban music has influenced Senegalese debates about cultural and political citizenship and modernity Shain argues that the trajectory of Afro Cuban music in twentieth century Senegal illuminates many dimensions of that nation s cultural history such as gender relations generational competition and conflict debates over cosmopolitanism and hybridity the role of nostalgia in Senegalese national culture and diasporic identities More than just a new form of musical enjoyment Afro Cuban music provided listeners with a tool for creating a public sphere free from European and North American cultural hegemony *The Essential Hits of Shorty Bon Bon* Willie Perdomo,2014-03-25 A suite of poems about a percussionist in 1970 Spanish Harlem music circles from the author of The Crazy Bunch A National Book Critics Circle 2014 Finalist for Poetry Through dream song and elegy alternate takes and tempos prizewinning poet Willie Perdomo s third collection crackles with vitality and dynamism as it imagines the life of a percussionist rebuilding the landscape of his apprenticeship love diaspora and death At the beginning of his infernal journey Shorty Bon Bon recalls his live studio recording with a classic 1970s descarga band sharing his recollection with an unidentified poet This opening

section is followed by a call and response with his greatest love a singer named Rose and a visit to Puerto Rico that inhabits a surreal nationalistic dreamscape before a final jam session where Shorty recognizes his end and a trio of voices seek to converge on his elegy

Sounding Salsa Christopher Washburne, 2008 This ethnographic journey into the New York salsa scene of the 1990s is the first of its kind Written by a musical insider and from the perspective of salsa musicians Sounding Salsa is a pioneering study that offers detailed accounts of these musicians grappling with intercultural tensions and commercial pressures Christopher Washburne himself an accomplished salsa musician examines the organizational structures recording processes rehearsing and gigging of salsa bands paying particular attention to how they created a sense of community privileged the people over artistic and commercial concerns and incited cultural pride during performances Sounding Salsa addresses a range of issues musical and social Musically Washburne examines sound structure salsa aesthetics and performance practice along with the influences of Puerto Rican music Socially he considers the roles of the illicit drug trade gender and violence in shaping the salsa experience Highly readable Sounding Salsa offers a behind the scenes perspective on a musical movement that became a social phenomenon

Hecho in Nuyorican Marisol Negrón, 2006 Examines the role of New York Puerto Rican communities in the production circulation and consumption of salsa during the 1970s boom through an analysis of the aesthetic form of the music and the social relations from which it emerged Abstract

Choice, 2006 *Musical Heritage Review*, 1983-03 [Book Review Index](#), 2006 Every 3rd issue is a quarterly cumulation

Joyce in the Belly of the Big Truck; Workbook Joyce A. Cascio, 2005-05

Bebo de Cuba Mats Lundahl, 2008 Bebo Valdés nació el 9 de octubre de 1918 en Quivicán una pequeña población al sur de la capital de Cuba Estudió en el Conservatorio Municipal y dio sus primeros pasos como arreglista en la radio La influencia del jazz una corta pero trascendental estancia en Haití la oferta de tocar en el mítico Tropicana con las estrellas de la época el exilio obligado en 1960 tras la revolución cubana el viaje a Suecia que marcará su abandono del panorama musical la grabación de Bebo Rides Again el encuentro con Fernando Trueba y su éxito con Calle 54 los primeros Grammys la colaboración con El Cigala en *Lgrimas negras* su apoteósico éxito en España junto a su hijo Chucho y El Cigala la imparable maquinaria de conciertos y giras el regreso triunfal a Estocolmo más giras más discos platino más Grammys han hecho de este hombre una leyenda Bebo de Cuba Bebo Valdés y su mundo el retrato de un hombre no sólo repasa su obra y grabaciones apoyándose en quienes le han rodeado sino que transmite con lujo de detalles la historia de la música popular cubana desde el siglo XIX hasta la actualidad Esta biografía viene acompañada de un CD con 19 temas inéditos

ENGLISH DESCRIPTION Born October 9 1918 in a small town to the south of Havana Bebo Valdés first foray into the world of music composing musical arrangements for the radio Bebo de Cuba Bebo Valdés y su mundo is an impassioned portrait of the man and the legend who through his music has been able to transmit every nuance in the history of Cuban popular music from the nineteenth century to our days

The Routledge Companion to World Literature and World History May Hawas, 2018-04-19 The Routledge Companion to World

Literature and World History is a comprehensive and engaging volume combining essays from historians and literary academics to create a space for productive cross cultural encounters between the two fields In addition to the 27 essays the Companion includes general introductions from two of the leading scholars of history and literature David Damrosch and Patrick Manning as well as personal testimonies from artists working in the area and editorials asking provocative questions The volume includes sections on People with essays looking at World Literature Intellectual Commerce Religion language and war and Indigenous ethnography Networks and methods examining maps geography morality and the crises of world literature Transformations including essays on race colonialism and the non human Interdisciplinary and groundbreaking this volume brings to light various ways in which scholars of literature and history analyse assimilate or reveal the intellectual heritage of the past at the same moment as they try consciously to deal with an unending amount of new information and an awareness of global connections and discrepancies Including work from leading academics in the field as well as newer voices the Companion is ideal for students and scholars alike

Cuba and Its Music Ned Sublette, 2007-02 This entertaining history of Cuba and its music begins with the collision of Spain and Africa and continues through the era of Miguelito Valdes Arsenio Rodriguez Benny More and Perez Prado It offers a behind the scenes examination of music from a Cuban point of view unearthing surprising provocative connections and making the case that Cuba was fundamental to the evolution of music in the New World The ways in which the music of black slaves transformed 16th century Europe how the claves appeared and how Cuban music influenced ragtime jazz and rhythm and blues are revealed Music lovers will follow this journey from Andalucia the Congo the Calabar Dahomey and Yorubaland via Cuba to Mexico Puerto Rico Saint Domingue New Orleans New York and Miami The music is placed in a historical context that considers the complexities of the slave trade Cuba s relationship to the United States its revolutionary political traditions the music of Santeria Palo Abakua and Vodou and much more

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