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My Music Is My Flag

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My Music Is My Flag:

My Music Is My Flag Ruth Glasser, 1995-05-02 Puerto Rican music in New York is given center stage in Ruth Glasser's original and lucid study Exploring the relationship between the social history and forms of cultural expression of Puerto Ricans she focuses on the years between the two world wars Her material integrates the experiences of the mostly working class Puerto Rican musicians who struggled to make a living during this period with those of their compatriots and the other ethnic groups with whom they shared the cultural landscape Through recorded songs and live performances Puerto Rican musicians were important representatives for the national consciousness of their compatriots on both sides of the ocean Yet they also played with African American and white jazz bands Filipino or Italian American orchestras and with other Latinos Glasser provides an understanding of the way musical subcultures could exist side by side or even as a part of the mainstream and she demonstrates the complexities of cultural nationalism and cultural authenticity within the very practical realm of commercial music Illuminating a neglected epoch of Puerto Rican life in America Glasser shows how ethnic groups settling in the United States had choices that extended beyond either maintenance of their homeland traditions or assimilation into the dominant culture Her knowledge of musical styles and performance enriches her analysis and a discography offers a helpful addition to the text

My music is my flag Ruth Glasser, 1995 **Footsteps in the Dark** George Lipsitz, 2007 Most pop songs are short lived They appear suddenly and if they catch on seem to be everywhere at once before disappearing again into obscurity Yet some songs resonate more deeply often in ways that reflect broader historical and cultural changes In *Footsteps in the Dark* George Lipsitz illuminates these secret meanings offering imaginative interpretations of a wide range of popular music genres from jazz to salsa to rock Sweeping changes that only remotely register in official narratives Lipsitz argues can appear in vivid relief within popular music especially when these changes occur outside mainstream white culture Using a wealth of revealing examples he discusses such topics as the emergence of an African American techno music subculture in Detroit as a contradictory case of digital capitalism and the prominence of banda merengue and salsa music in the 1990s as an expression of changing Mexican Dominican and Puerto Rican nationalisms Approaching race and popular music from another direction he analyzes the Ken Burns PBS series *Jazz* as a largely uncritical celebration of American nationalism that obscures the civil rights era's challenge to racial inequality and he takes on the infamous campaigns to censor hip hop and the radical black voice in the early 1990s Teeming with astute observations and brilliant insights about race and racism deindustrialization and urban renewal and their connections to music *Footsteps in the Dark* puts forth an alternate history of post cold war America and shows why in an era given to easy answers and clichéd versions of history pop songs matter more than ever George Lipsitz is professor of black studies and sociology at the University of California Santa Barbara Among his many books are *Life in the Struggle* *Dangerous Crossroads* and *American Studies in a Moment of Danger* Minnesota 2001 **Worship and Song** Benjamin Severance

Winchester, Grace Wilbur Conant, 1913 **Stories of the Children's Songbook: How the Primary Songs Came to Be** Patricia Kelsey Graham, 2023-07-10 Since the meeting of the first Primary poets and composers have shared their talents to create songs for Latter day Saint children This impressive volume about the making of the Children s Songbook includes a variety of sources and stories not available to the public Discover the miracles and memories behind the songs you love in this valuable and inspiring book Catalog of Copyright Entries Library of Congress. Copyright Office, 1968 **Catalog of Copyright Entries** , 1942 The Symphonic Repertoire, Volume V Brian Hart, A. Peter Brown, 2024-01-30 Central to the repertoire of Western art music since the 1700s the symphony has come to be regarded as one of the ultimate compositional challenges In his series The Symphonic Repertoire the late A Peter Brown explored the symphony in Europe from its origins into the 20th century In Volume V Brown s former students and colleagues continue his vision by turning to the symphony in the Western Hemisphere It examines the work of numerous symphonists active from the early 1800s to the present day and the unique challenges they faced in contributing to the European symphonic tradition The research adds to an unmatched compendium of knowledge for the student teacher performer and sophisticated amateur This much anticipated fifth volume of The Symphonic Repertoire The Symphony in the Americas offers a user friendly comprehensive history of the symphony genre in the United States and Latin America **The Supervisors Service Bulletin** , 1926 **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 **Experiencing Latin American Music** Carol A. Hess, 2018-08-21 Experiencing Latin American Music draws on human experience as a point of departure for musical understanding Students explore broad topics identity the body religion and more and relate these to Latin American musics while refining their understanding of musical concepts and cultural historical contexts With its brisk and engaging writing this volume covers nearly fifty genres and provides both students and instructors with online access to audio tracks and listening guides A detailed instructor s packet contains sample quizzes clicker questions and creative classroom tested assignments designed to encourage critical thinking and spark the imagination Remarkably flexible this innovative textbook empowers students from a variety of disciplines to study a subject that is increasingly relevant in today s diverse society In addition to the instructor s packet online resources for students include customized Spotify playlist online listening guides audio sound links to reinforce musical concepts

stimulating activities for individual and group work **Catalog of Copyright Entries, Third Series** ,1963 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc **The Cambridge History of American Music** David Nicholls,1998-11-19 The Cambridge History of American Music first published in 1998 celebrates the richness of America s musical life It was the first study of music in the United States to be written by a team of scholars American music is an intricate tapestry of many cultures and the History reveals this wide array of influences from Native European African Asian and other sources The History begins with a survey of the music of Native Americans and then explores the social historical and cultural events of musical life in the period until 1900 Other contributors examine the growth and influence of popular musics including film and stage music jazz rock and immigrant folk and regional musics The volume also includes valuable chapters on twentieth century art music including the experimental serial and tonal traditions *Musing Light* , **Music Genres and Corporate Cultures** Keith Negus,2013-07-04 Music Genres and Corporate Cultures explores the seemingly haphazard workings of the music industry tracing the uneasy relationship between economics and culture entertainment corporations and the artists they sign Keith Negus examines the contrasting strategies of major labels like Sony and Polygram in managing different genres artists and staff How do takeovers affect the treatment of artists Why has Polygram been perceived as too European to attract US artists And how did Warner s wooden floors help them sign Green Day Through in depth case studies of three major genres rap country and salsa Negus explores the way in which the music industry recognises and rewards certain sounds and how this influences both the creativity of musicians and their audiences He examines the tension between raps public image as the spontaneous music of the streets and the practicalities of the market and asks why country labels and radio stations promote top selling acts like Garth Brooks over hard to classify artists like Mary Chapin Carpenter and how the lack of soundscan systems in Puerto Rican record shops affects salsa music s position on the US Billboard chart Drawing on over seventy interviews with music industry personnel in Britain and the United States Music Genres and Corporate Cultures shows how the creation circulation and consumption of popular music is shaped by record companies and corporate business styles while stressing that music production takes within a broader culture not totally within the control of large corporations *Catalog of Copyright Entries. Fourth Series* Library of Congress. Copyright Office,1927 **Encyclopedia of Latin American Popular Music** George Torres,2013-03-27 This comprehensive survey examines Latin American music focusing on popular as opposed to folk or art music and containing more than 200 entries on the concepts and terminology ensembles and instruments that the genre comprises The rich and soulful character of Latin American culture is expressed most vividly in the sounds and expressions of its musical heritage While other scholars have attempted to define and interpret this body of work no other resource has provided such a detailed view of the topic

covering everything from the mambo and unique music instruments to the biographies of famous Latino musicians Encyclopedia of Latin American Popular Music delivers scholarly authoritative and accessible information on the subject and is the only single volume reference in English that is devoted to an encyclopedic study of the popular music in this genre This comprehensive text organized alphabetically contains roughly 200 entries and includes a chronology discussion of themes in Latin American music and 37 biographical sidebars of significant musicians and performers The depth and scope of the book's coverage will benefit music courses as well as studies in Latin American history multicultural perspectives and popular culture

Congregational Music, Conflict and Community Jonathan Dueck, 2017-04-28 Congregational Music Conflict and Community is the first study of the music of the contemporary worship wars conflicts over church music that continue to animate and divide Protestants today to be based on long term in person observation and interviews It tells the story of the musical lives of three Canadian Mennonite congregations who sang together despite their musical differences at the height of these debates in the late 1990s and early 2000s Mennonites are among the most music centered Christian groups in North America and each congregation felt deeply about the music they chose as their own The congregations studied span the spectrum from traditional to blended to contemporary worship styles and from evangelical to liberal Protestant theologies At their core the book argues worship wars are not fought in order to please congregants musical tastes nor to satisfy the theological principles held by a denomination Instead the relationships and meanings shaped through individuals experiences singing in the particular ways afforded by each style of worship are most profoundly at stake in the worship wars As such this book will be of keen interest to scholars working across the fields of religious studies and ethnomusicology

The Concise Garland Encyclopedia of World Music Garland Encyclopedia of World Music, 2013-01-11 The Concise Garland Encyclopedia of World Music comprises two volumes and can only be purchased as the two volume set To purchase the set please go to <http://www.routledge.com/9780415972932>

We're Not Going to Take it Anymore Gerald G. Jackson, 2005 Professor Gerald G. Jackson incorporates the perceptions ideals hesitations and proclamations of the Hip Hop and post Hip Hop generations into the Africana Studies field He pulls evidence from a rich tapestry of history classroom learning exercises student reports scholar and professional led lectures discussions and educational tours to create a groundbreaking multicultural and pluralistic model for the application of Africentric helping to the educational sphere While the mode varies the greater number of compositions compiled here are biographies of ordinary and extraordinary African Americans Culturally affirming introspective and expansive *We're Not Going to Take it Anymore* is a rarely seen educational innovation

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