

# THE PUERTO RICAN MAMBO (NOT A MUSICAL)

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THUMBING  
UP!"

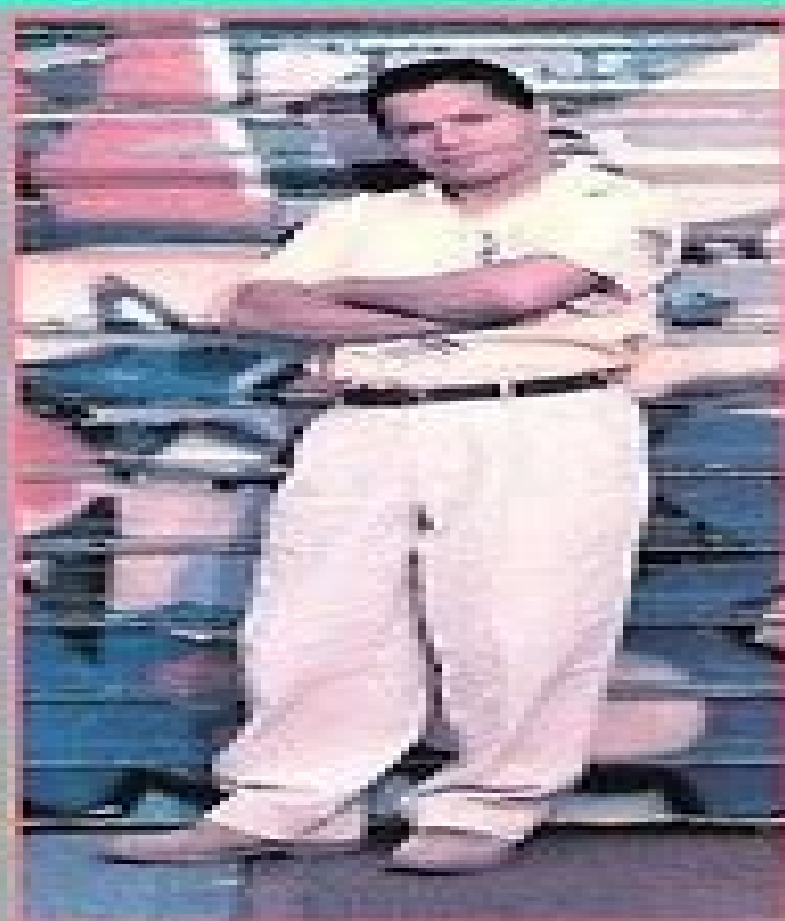
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I'VE HAD  
IN A LONG  
TIME!"

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"GREATLY  
ENJOYED!"

THE NEW YORK TIMES



# Puerto Rican Mambonot A Musical

**Andrew R. Martin, Matthew Mihalka  
Ph.D.**



## **Puerto Rican Mambo: A Musical:**

New York Magazine, 1992-04-13 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea. Arsenio Rodríguez and the Transnational Flows of Latin Popular Music David Garcia, 2011-02-07 Arsenio Rodríguez was one of the most important Cuban musicians of the twentieth century. In this first scholarly study, ethnomusicologist David F. García examines Rodríguez's life, including the conjunto musical combo he led and the highly influential son montuno style of music he created in the 1940s. García recounts Rodríguez's battle for recognition at the height of mambo mania in New York City and the significance of his music in the development of salsa. With firsthand accounts from relatives and fellow musicians, Arsenio Rodríguez and the Transnational Flows of Latin Popular Music follows Rodríguez's fortunes on several continents, speculating on why he never enjoyed wide commercial success despite the importance of his music. García focuses on the roles that race, identity, and politics played in shaping Rodríguez's music and the trajectory of his musical career. His transnational perspective has important implications for Latin American and popular music studies. New York Magazine, 1992-04-06 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea. Joe Conzo, David A. Pérez, 2010-10-28 Joe Conzo and David A. Pérez luminously recreate the life of widely acclaimed Afro-Cuban and jazz musician Tito Puente in the biography *Mambo Diablo: My Journey with Tito Puente*. The authors chronicle the life of the popular and combative New York Puerto Rican multi-talented musician and entertainer who climbed from his obscure and poor environment in East Harlem, El Barrio, New York to international fame and recognition. Countless stories have been written about Tito Puente's percussive musical abilities, but rarely has the talent, intuition, mishaps, and controversies been presented in a vivid and personal biography. Joe Conzo was Tito's close friend, confidant, and chronicler for nearly 40 years; no one was closer to Tito or knew him better, not even his family. Joe tells the story of a man and his music the way it has never been told. David A. Pérez sets down Joe's personal recollections and fits them into the context of the social milieu and revolving world. Hundreds of articles have been written about Puente, and three books: Powell Josephine, *Tito Puente: When the Drums are Dreaming* (Authorhouse, 2007). Information re Tito is based on her conversations with Tito Puente. The book is self-published and chronicles many of his activities on the West Coast. There are many inconsistencies, misquotes, and errors of fact. Loza, Steven, *Tito Puente and the Making of Latin Music* (University of

Illinois Press 1999 A technical work that is based on interviews with people who knew Tito The life of Puente is glanced over the musicians he worked with are almost overlooked Joe Conzo is among those interviewed Payne Jim Tito Puente The King of Latin Music Hudson Music 2000 Is presented as an overview of Tito Puente s music and includes a DVD with footage of Tito discussing his 50 year career Joe Conzo provided much of the information for this endeavor record some of his achievements None of them touch on the personal life of the man expose his weaknesses reveal his intensity for perfection and describe the musical brilliance in such a delicate and personal way Joe and David reveal the inner Tito Puente through his music his musical associations and present a man that is more than a flamboyant percussionist Tito played piano and he played it well Tito played the saxophone and often sat in the sax section of his orchestra Tito played the vibes and had an incomparable style that was exciting romantic and jazzy He composed about 500 tunes probably more And yet in the realm of American jazz historians writers and critics ignore brush over and avoid the importance of Tito s music and his contributions A prime example of this is Ken Burn s television documentary about jazz he virtually ignores Afro Cuban music Afro Cuban jazz Joe and David reveal Tito s rightful place in the history of music and give an unbiased on the mark portrait of Puente s complexities like no book before it Author and journalist Pete Hamill sets the stage for the journey in the preface

**Mazal Tov, Amigos! Jews and Popular Music in the Americas** Amalia Ran, Moshe Morad, 2016-01-12 Winner of the Jewish Music Special Interest Group Paper Prize of 2018 Mazal Tov Amigos Jews and Popular Music in the Americas seeks to explore the sphere of Jews and Jewishness in the popular music arena in the Americas It offers a wide ranging review of new and old trends from an interdisciplinary standpoint including history musicology ethnomusicology ethnic studies cultural studies and even Queer studies The contribution of Jews to the development of the music industry in the United States Argentina or Brazil cannot be measured on a single scale Hence these essays seek to explore the sphere of Jews and popular music in the Americas and their multiple significances celebrating the contribution of Jewish musicians and Jewishness to the development of new musical genres and ideas

*Salsa for People Who Probably Shouldn't* Matt Rendell, 2011-09-29 Every week for much of the year millions of Brits view and vote on Strictly Come Dancing with the salsa being one of the most popular dances Dark enticing Afro Caribbean rhythms moving bodies gently interlaced responding to the music at first sight salsa dancing seems to recover something our regimented British lives suppress For not much more than a fiver salsa can reconnect us with our bodies So we seem to think with perhaps a million Britons taking a class every week salsa is statistically our national dance Matt Rendell learned salsa the British way as an adult rote learning figures and routines His Colombian wife Vivi acquired salsa in early childhood from her parents and grandparents the dance made her part of her community A love story about two people from cultures at sometimes comical cross purposes Salsa for People Who Probably Shouldn't explores how the world s most popular dance went global how it reached the UK and whether the saucy salacious salsa of our national fantasy life is really as exotic as we like to think

**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.

**Ballroom, Boogie, Shimmy Sham, Shake** Julie Malnig, 2023-01-10. This dynamic collection documents the rich and varied history of social dance and the multiple styles it has generated while drawing on some of the most current forms of critical and theoretical inquiry. The essays cover different historical periods and styles encompass regional influences from North and South America, Britain, Europe, and Africa and emphasize a variety of methodological approaches including ethnography, anthropology, gender studies, and critical race theory. While social dance is defined primarily as dance performed by the public in ballrooms, clubs, dance halls, and other meeting spots, contributors also examine social dance s symbiotic relationship with popular theatrical stage dance forms. Contributors are Elizabeth Aldrich, Barbara Cohen, Stratyrner Yvonne, Daniel Sherril, Dodds Lisa, Doolittle David F, Garc a Nadine, George Graves, Jurretta Jordan, Heckscher Constance, Valis Hill, Karen W, Hubbard Tim, Lawrence Julie, Malnig Carol, Martin Juliet, McMains Terry, Monaghan Halifu, Osumare Sally R, Sommer May, Gwin Waggoner Tim, Wall and Christina Zanfagna.

Encyclopedia of Latino Culture Charles M. Tatum, 2013-11-26. This three volume encyclopedia describes and explains the variety and commonalities in Latino culture, providing comprehensive coverage of a variety of Latino cultural forms, popular culture, folk culture, rites of passages, and many other forms of shared expression. In the last decade, the Latino population has established itself as the fastest growing ethnic group within the United States and constitutes one of the largest minority groups in the nation. While the different Latino groups do have cultural commonalities, there are also many differences among them. This important work examines the historical, regional, and ethnic racial diversity within specific traditions in rich detail, providing an accurate and comprehensive treatment of what constitutes the Latino experience in America. The entries in this three volume set provide accessible, in depth information on a

wide range of topics covering cultural traditions including food art film music and literature secular and religious celebrations and religious beliefs and practices Readers will gain an appreciation for the historical regional and ethnic racial diversity within specific Latino traditions Accompanying sidebars and spotlight biographies serve to highlight specific cultural differences and key individuals

**Congressional Record** United States. Congress, 1971 The Congressional Record is the official record of the proceedings and debates of the United States Congress It is published daily when Congress is in session The Congressional Record began publication in 1873 Debates for sessions prior to 1873 are recorded in The Debates and Proceedings in the Congress of the United States 1789 1824 the Register of Debates in Congress 1824 1837 and the Congressional Globe 1833 1873

**Musical Migrations** F. Aparicio, C. Jaquez, 2003-01-03 A dynamic and original collection of essays on the transnational circulation and changing social meanings of Latin music across the Americas The transcultural impact of Latin American musical forms in the United States calls for a deeper understanding of the shifting cultural meanings of music Musical Migrations examines the tensions between the value of Latin popular music as a metaphor for national identity and its transnational meanings as it traverses national borders geocultural spaces audiences and historical periods The anthology analyzes among others the role of popular music in Caribbean diasporas in the United States and Europe the trans Caribbean identities of Salsa and reggae the racial cultural and ethnic hybridity in rock across the Americas and the tensions between tradition and modernity in Peruvian indigenous music mariachi music in the United States and in Trinidadian music

**Magill's Cinema Annual** Christine Tomassini, 2003-05-16 Magill's Cinema Annual provides comprehensive information on the theatrical releases of each year Featured are extensive essays cast and character listings production credits running time country of origin MPAA rating nine comprehensive indexes and more

**New York Magazine**, 1992-04-06 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

**Latino American Cinema** Scott L. Baugh, 2012-04-13 Latino American cinema is a provocative complex and definitively American topic of study This book examines key mainstream commercial films while also spotlighting often underappreciated documentaries avant garde and experimental projects independent productions features and shorts and more Latino American Cinema An Encyclopedia of Movies Stars Concepts and Trends serves as an essential primary reference for students of the topic as well as an accessible resource for general readers The alphabetized entries in the volume cover the key topics of this provocative and complex genre films filmmakers star performers concepts and historical and burgeoning trends alongside frequently overlooked and crucially ignored items of interest in Latino cinema This comprehensive treatment bridges gaps between traditional approaches to U S Latino and Latin American cinemas placing

subjects of Chicana and Chicano Puerto Rican Cuban and diasporic Cuban and Mexican origin in perspective with related Central and South American and Caribbean elements Many of the entries offer compact definitions critical discussions overviews and analyses of star artists media productions and historical moments while several foundational entries explicate concepts making this single volume encyclopedia a critical guide as well *Salsa and Its Transnational Moves* Sheenagh Pietrobruno,2006-01-01 *Salsa and Its Transnational Moves* presents a critical analysis of salsa dancing in Quebec Canada Pulling from such varied fields as anthropology cultural studies gender studies and popular music studies Pietrobruno examines the local and transnational dimensions underlying the dissemination of salsa within a North American metropolis

**Situating Salsa** Lise Waxer,2013-11-12 *Situating Salsa* offers the first comprehensive consideration of salsa music and its social impact in its multiple transnational contexts **Spinning Mambo Into Salsa** Juliet E. McMains,2015 Arguably the world's most popular partnered social dance form salsa's significance extends well beyond the Latino communities which gave birth to it The growing international and cross cultural appeal of this Latin dance form which celebrates its mixed origins in the Caribbean and in Spanish Harlem offers a rich site for examining issues of cultural hybridity and commodification in the context of global migration Salsa consists of countless dance dialects enjoyed by varied communities in different locales In short there is not one dance called salsa but many *Spinning Mambo into Salsa* a history of salsa dance focuses on its evolution in three major hubs for international commercial export New York Los Angeles and Miami The book examines how commercialized salsa dance in the 1990s departed from earlier practices of Latin dance especially 1950s mambo Topics covered include generational differences between Palladium Era mambo and modern salsa mid century antecedents to modern salsa in Cuba and Puerto Rico tension between salsa as commercial vs cultural practice regional differences in New York Los Angeles and Miami the role of the Web in salsa commerce and adaptations of social Latin dance for stage performance Throughout the book salsa dance history is linked to histories of salsa music exposing how increased separation of the dance from its musical inspiration has precipitated major shifts in Latin dance practice As a whole the book dispels the belief that one version is more authentic than another by showing how competing styles came into existence and contention Based on over 100 oral history interviews archival research ethnographic participant observation and analysis of Web content and commerce the book is rich with quotes from practitioners and detailed movement description **The City of Musical Memory** Lise A. Waxer,2012-01-01 Winner of the ASCAP Deems Taylor Award for Popular Music Books 2002 Winner of the Society for Ethnomusicology's SEM Alan P Merriam Prize 2003 Salsa is a popular dance music developed by Puerto Ricans in New York City during the 1960s and 70s based on Afro-Cuban forms By the 1980s the Colombian metropolis of Cali emerged on the global stage as an important center for salsa consumption and performance Despite their geographic distance from the Caribbean and from Hispanic Caribbean migrants in New York City Caleños people from Cali claim unity with Cubans Puerto Ricans and New York Latinos by virtue of their having adopted salsa as their own *The City of Musical*

Memory explores this local adoption of salsa and its Afro Caribbean antecedents in relation to national and regional musical styles shedding light on salsa's spread to other Latin American cities Cali's case disputes the prevalent academic notion that live music is more real or authentic than its recorded versions since in this city salsa recordings were until recently much more important than musicians themselves and continued to be influential in the live scene This book makes valuable contributions to ongoing discussions about the place of technology in music culture and the complex negotiations of local and transnational cultural identities

*Music around the World* Andrew R. Martin, Matthew Mihalka Ph.D., 2020-09-08 With entries on topics ranging from non Western instruments to distinctive rhythms of music from various countries this one stop resource on global music also promotes appreciation of other countries and cultural groups A perfect resource for students and music enthusiasts alike this expansive three volume set provides readers with multidisciplinary perspectives on the music of countries and ethnic groups from around the globe Students will find *Music around the World* A Global Encyclopedia accessible and useful in their research not only for music history and music appreciation classes but also for geography social studies language studies and anthropology Additionally general readers will find the books appealing and an invaluable general reference on world music The volumes cover all world regions including the Americas Europe Africa and the Middle East and Asia and the Pacific promoting a geographic understanding and appreciation of global music Entries are arranged alphabetically A preface explains the scope of the set as well as how to use the encyclopedia followed by a brief history of traditional music and important current influences of music in each particular world region

**The SAGE International Encyclopedia of Music and Culture** Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world's musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader's Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition



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