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Abstract

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MUSICA CUBANA

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Musica Cubanacuban Music

Robin D. Moore



Musica Cubanacuban Music:

Music in Cuba Alejo Carpentier, 2001 In the wake of the Buena Vista Social Club the world has rediscovered the rich musical tradition of Cuba A unique combination of popular and elite influences the music of this island nation has fascinated since the golden age of the son that new World aural collision of Africa and Europe that made Cuban music the rage in Paris New York and Mexico beginning in the 1920s Drawing on such primary documents as obscure church circulars dog eared musical scores pulled from attics and the records of the Spanish colonial authorities Music in Cuba sweeps from the sixteenth to the twentieth centuries Carpentier covers European style elite Cuban music as well as the popular worlds of rural Spanish folk and Afro Cuban urban music BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

Cuban Music Maya Roy, 2002 Native Americans supplied the maracas African slaves brought drums and ritual music and Spaniards brought guitars brass instruments and clarinets along with European ballroom dancing The advent of blues and jazz gave new forms to styles of songs notably feeling songs which joined the more traditional styles of trova and bolero Cuban culture represents a convergence of these diverse backgrounds and the musical heritage presented in this book reflects these traditions as well In colonial times African ritual sounds mixed with Catholic liturgies and brass bands of the Spanish military academies Ballroom dances including French music from Haiti popular in 18th century Havana society existed side by side with the cabildos guilds and carnival clubs and the plantations The son considered the expression of Cuban musical identity had its origins in a rural setting in which African slaves and small farmers from Andalusia worked and played music together developing many variations over the years including big band music Cuban music is now experiencing a major renaissance and is enjoyed throughout the world

Cuban Music from A to Z Helio Orovio, 2004-03-12 The definitive guide to the composers artists bands musical instruments dances and institutions of Cuban music [Cuba and Its Music](#)

Ned Sublette, 2004 Presents the history of Cuba and its music beginning with the collision of Spain and Africa and continuing through the era of Miguelito Valdes Arsenio Rodriguez Benny More and Perez Prado This book offers an examination of music from a Cuban point of view making the case that Cuba was fundamental to the evolution of music in the New World

Essays on Cuban Music Peter Manuel, 1991 The first book length study on Cuban music in the English language This volume consists of thirteen articles written by nine authors including four Cuban scholars and five North American ethnomusicologists The articles by Cuban scholars translated from largely out of print publications constitute a selection of some of the best Cuban research on their island s music and present a set of perspectives which complement those of the North American authors The articles cover such areas as descriptions of the Afro Haitian derived tumba francesa the traditional Afro Cuban rumba and the rural punto as cultivated by peasants of Hispanic descent aspects of the music bureaucracy in contemporary Cuba the American music industry s dissemination of Cuban derived salsa in New York City Afro Cuban cult music the history and current status of charanga dance bands and more *Cuban Music Counterpoints*

Marysol Quevedo, 2023 *Cuban Music Counterpoints* traces the continuities and ruptures in the Cuban classical music scene between 1940 and 1991. The book focuses on specific events, objects, and compositions that reveal how composers forged connections with local and foreign composers, visual artists, writers, dancers, and film makers by placing them within emergent global, social, political, and cultural contexts.

The Rough Guide to Cuban Music Philip Sweeney, 2001. Cuba is home to some of the world's most vibrant popular music, from son and rumba to salsa and chachacha. *The Rough Guide to Cuban Music* introduces the full range of Cuba's varied musical traditions and tells the story of their greatest performers, legends like Beny More and Celina Gonzalea alongside more recent stars such as Carlos Varela. Includes features on the origins and development of the various musical genres, a biographical directory of over 100 key artists with dozens of photographs. Also draws up some critical discographies recommending the pick of each artist's output.

Salsiology Vernon Boggs, 1992. Boggs presents a readable, exciting history of Salsa, showing how Afro-Cuban music was embraced in New York City and how it has undergone cycles of popularity and been replicated abroad. From its roots in Cuba through present-day Salsa clubs, Boggs provides a tour of a popular music form that has had a significant impact on the Latin community as well as contemporary musicians and composers. Extensively illustrated with photographs of the bands and clubs as well as the key leaders and promoters, the book also contains interviews with top performers and others instrumental in making salsa what it is today.

La música en Cuba Alejo Carpentier, 1946.

Music and Revolution Robin D. Moore, 2006-04-28. *Music and Revolution* provides a dynamic introduction to the most prominent artists and musical styles that have emerged in Cuba since 1959 and to the policies that have shaped artistic life. Robin D. Moore gives readers a chronological overview of the first decades after the Cuban Revolution, documenting the many ways performance has changed and emphasizing the close links between political and cultural activity. Offering a wealth of fascinating details about music and the milieu that engendered it, the author traces the development of dance styles, nueva trova, folkloric drumming, religious traditions, and other forms. He describes how the fall of the Soviet Union has affected Cuba in material, ideological, and musical terms and considers the effect of tense international relations on culture. Most importantly, *Music and Revolution* chronicles how the arts have become a point of negotiation between individuals with their unique backgrounds and interests and official organizations. It uses music to explore how Cubans have responded to the priorities of the revolution and have created spaces for their individual concerns.

Copub Center for Black Music Research.

The Garland Handbook of Latin American Music Dale Olsen, 2007-12-17. *The Garland Handbook of Latin American Music* is comprised of essays from *The Garland Encyclopedia of World Music*, Volume 2: South America, Mexico, Central America, and the Caribbean, 1998. Revised and updated, the essays offer detailed regional studies of the different musical cultures of Latin America and examine the ways in which music helps to define the identity of this particular area. Part One provides an in-depth introduction to the area of Latin America and describes the history, geography, demography, and cultural settings of the regions that comprise Latin America. It also explores

the many ways to research Latin American music including archaeology iconography mythology history ethnography and practice Part Two focuses on issues and processes such as history politics geography and immigration which are responsible for the similarities and the differences of each region's uniqueness and individuality Part Three focuses on the different regions countries and cultures of Caribbean Latin America Middle Latin America and South America with selected regional case studies The second edition has been expanded to cover Haiti Panama several more Amerindian musical cultures and Afro Peru Questions for Critical Thinking at the end of each major section guide focus attention on what musical and cultural issues arise when one studies the music of Latin America issues that might not occur in the study of other musics of the world Two audio compact discs offer musical examples of some of the music of Latin America

Listening in Detail Alexandra T. Vazquez, 2013-06-03 *Listening in Detail* is an original and impassioned take on the intellectual and sensory bounty of Cuban music as it circulates between the island the United States and other locations It is also a powerful critique of efforts to define Cuban music for ethnographic examination or market consumption Contending that the music is not a knowable entity but a spectrum of dynamic practices that elude definition Alexandra T Vazquez models a new way of writing about music and the meanings assigned to it *Listening in detail* is a method invested in opening up rather than pinning down experiences of Cuban music Critiques of imperialism nationalism race and gender emerge in fragments and moments and in gestures and sounds through Vazquez's engagement with Alfredo Rodríguez's album *Cuba Linda* 1996 the seventy year career of the vocalist Graciela Pérez the signature grunt of the Mambo King Dámaso Pérez Prado Cuban music documentaries of the 1960s and late twentieth century concert ephemera

Ethnomusicology Jennifer Post, 2004-03-01 *Ethnomusicology* A Research and Information Guide is an annotated bibliography of books recordings videos and websites in the field of ethnomusicology The book is divided into two parts Part One is organised by resource type in categories of greatest concern to students and scholars This includes handbooks and guides encyclopedias and dictionaries indexes and bibliographies journals media sources and archives It also offers annotated entries on the basic literature of ethnomusicological history and research Part Two provides a list of current publications in the field that are widely used by ethnomusicologists Multiply indexed this book serves as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the past decades

World Music Survey: The Music from Latin America and the United States of America Jose Rosa, 2018-03-05 *The History of Music From Cuba The Caribbean South America and the United States* A deeper study of music history from Cuba Puerto Rico South America and the United States Also covering topics such as The Cuban Timba The History of Rock and Roll If you really want to learn more about the history of North America and South America Music This Book is a MUST HAVE

Experimentalisms in Practice Ana R. Alonso-Minutti, Eduardo Herrera, Alejandro L. Madrid, 2018-01-02 *Experimentalisms in Practice* explores the multiple sites in which experimentalism emerges and becomes meaningful beyond Eurocentric interpretative frameworks Challenging the

notion of experimentalism as defined in conventional narratives contributors take a broad approach to a wide variety of Latin and Latin American music traditions conceived or perceived as experimental The conversation takes as starting point the 1960s a decade that marks a crucial political and epistemological moment for Latin America militant and committed aesthetic practices resonated with this moment resulting in a multiplicity of artistic and musical experimental expressions Experimentalisms in Practice responds to recent efforts to reframe and reconceptualize the study of experimental music in terms of epistemological perspective and geographic scope while also engaging traditional scholarship This book contributes to the current conversations about music experimentalism while providing new points of entry to further reevaluate the field

Geographies of Cubanidad Rebecca M. Bodenheimer, 2015-07-10 Derived from the nationalist writings of Jos Mart the concept of Cubanidad Cubanness has always imagined a unified hybrid nation where racial difference is nonexistent and nationality trumps all other axes identities Scholars have critiqued this celebration of racial mixture highlighting a gap between the claim of racial harmony and the realities of inequality faced by Afro Cubans since independence in 1898 In this book Rebecca M Bodenheimer argues that it is not only the recognition of racial difference that threatens to divide the nation but that popular regional sentiment further contests the hegemonic national discourse Given that the music is a prominent symbol of Cubanidad musical practices play an important role in constructing regional local and national identities This book suggests that regional identity exerts a significant influence on the aesthetic choices made by Cuban musicians Through the examination of several genres Bodenheimer explores the various ways that race and place are entangled in contemporary Cuban music She argues that racialized notions which circulate about different cities affect both the formation of local identity and musical performance Thus the musical practices discussed in the book including rumba timba eastern Cuban folklore and son are examples of the intersections between regional identity formation racialized notions of place and music making

A Latin American Music Reader Javier F Leon, Helena Simonett, 2016-07-15 Javier F Le n and Helena Simonett curate a collection of essential writings from the last twenty five years of Latin American music studies Chosen as representative outstanding and influential in the field each article appears in English translation A detailed new introduction by Le n and Simonett both surveys and contextualizes the history of Latin American ethnomusicology opening the door for readers energized by the musical forms brought and nurtured by immigrants from throughout Latin America Contributors include Marina Alonso Bola os Gonzalo Camacho D az Jos Jorge de Carvalho Claudio F D az Rodrigo Cantos Savelli Gomes Juan Pablo Gonz lez Rub n L pez Cano Angela L hning Jorge Mart nez Ulloa Maria Ign z Cruz Mello Julio Mend vil Carlos Mi ana Blasco Ra l R Romero I igo S nchez Fuarros Carlos Sandroni Carolina Santamar a Delgado Rodrigo Torres Alvarado and Alejandro Vera

Continuum Encyclopedia of Popular Music of the World, Volume 2 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-05-08 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the

world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided Timba: The Sound of the Cuban Crisis Vincenzo Perna, 2017-07-05 Cuban music is recognized unanimously as a major historical force behind Latin American popular music and as an important player in the development of US popular music and jazz However the music produced on the island after the Revolution in 1959 has been largely overlooked and overshadowed by the Buena Vista Social Club phenomenon The Revolution created the conditions for the birth of a type of highly sophisticated popular music which has grown relatively free from market pressures These conditions premised the new importance attained by Afro Cuban dance music during the 1990s when the island entered a period of deep economic and social crisis that has shaken Revolutionary institutions from their foundations Vincenzo Perna investigates the role of black popular music in post Revolutionary Cuba and in the 1990s in particular The emergence of timba is analysed as a distinctively new style of Afro Cuban dance music The controversial role of Afro Cuban working class culture is highlighted showing how this has resisted co optation into a unified pacified vision of national culture and built musical bridges with the transnational black diaspora Musically timba represents an innovative fusion of previous popular and folkloric Afro Cuban styles with elements of hip hop and other African American styles like jazz funk and salsa Timba articulates a black urban youth subculture with distinctive visual and choreographic codes With its abrasive commentaries on issues such as race consumer culture tourism prostitution and its connections to the underworld timba demonstrates at the street level many of the contradictions of contemporary Cuban society After repeatedly colliding with official discourses timba has eventually met with institutional repression This book will appeal not only to ethnomusicologists and those working on popular music studies but also to those working in the areas of cultural and Black studies anthropology Latin American st Caribbean Currents Peter Manuel, Kenneth Bilby, Michael Largey, 2012-06-20 The classic introduction to the Caribbean s popular music brought up to date

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