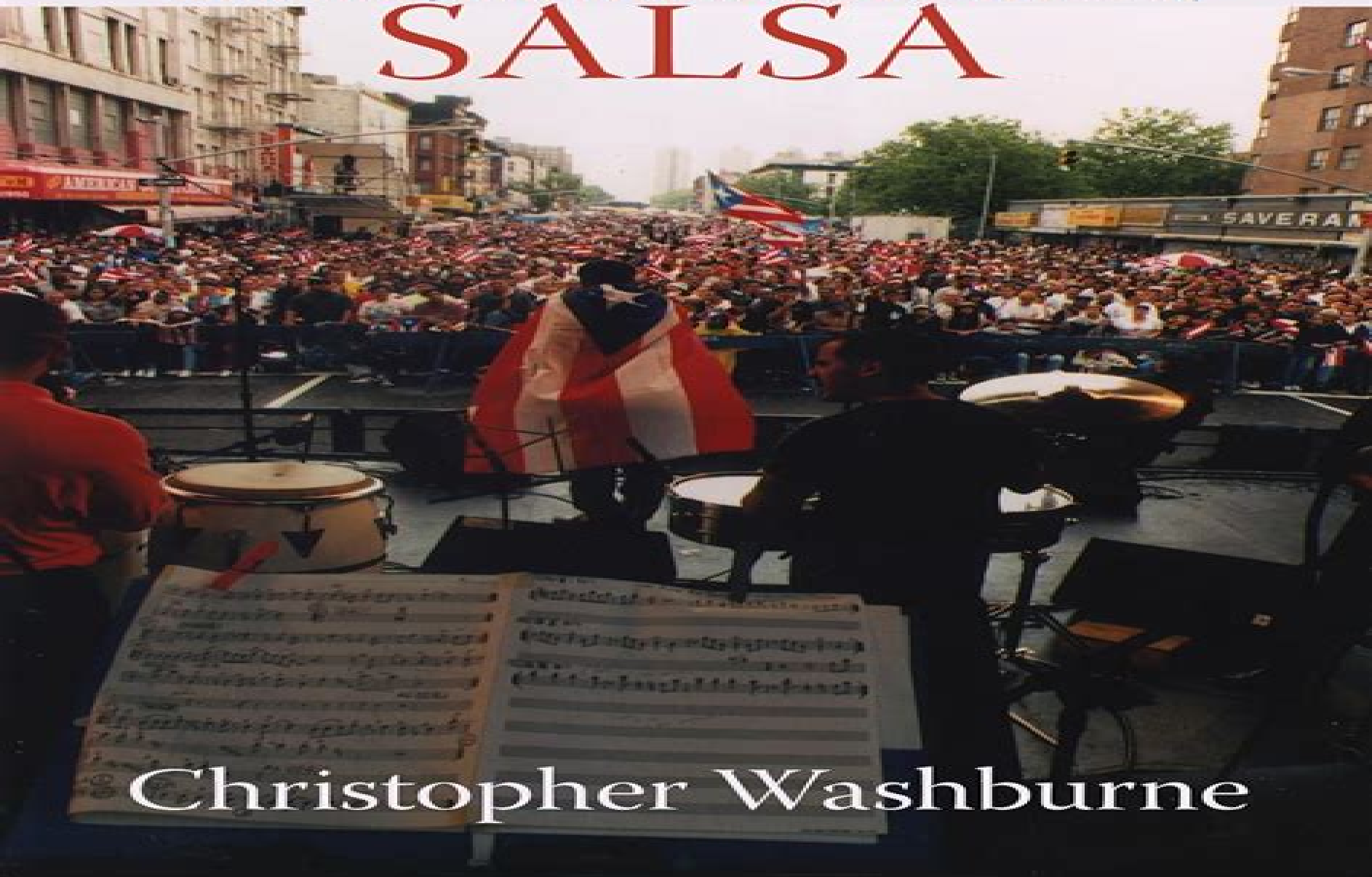


SOUNDING

Performing Latin Music in New York City

SALSA



Christopher Washburne

Sounding Salsa Performing Studies America

Joanna Bosse



Sounding Salsa Performing Studies America:

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 [Continuum Encyclopedia of Popular Music of the World Volume 8](#) John Shepherd, David Horn, 2012-03-08 See *Sound, Image, and National Imaginary in the Construction of Latin/o American Identities* Héctor Fernández L'Hoeste, Pablo Vila, 2017-12-26 *Sound Image and National Imaginary in the Construction of Latin o American Identities* addresses a gap in the many narratives discussing the cultural histories of Latin American nations particularly in terms of the birth configuration and perpetuation of national identities It argues that these processes were not as gradual or constrained as traditionally conceived The actual circumstances dictating the adoption of particular technologies for the representation of national ideas shifted and varied according to many factors including local circumstances political singularities economic disparities and highly individualized cultural transitions This book proposes a model of chronology that is valid not only for nations that underwent strong processes of nationalism during the early or mid twentieth century but also for those that experienced highly idiosyncratic cultural economic and political development into the early twenty first century [Sounding Latin Music, Hearing the Americas](#) Jairo Moreno, 2023-05-16 How is Latin American music heard by whom and why Many in the United States believe Latin American musicians make Latin music which carries with it a whole host of assumptions definitions and contradictions In their own countries these expatriate musicians might generate immense national pride or trigger suspicions of national betrayals The making sounding and hearing of Latin music brings into being the complex array of concepts that constitute Latin Americanism its fissures and paradoxes but also its universal aspirations Taking as its center musicians from or with declared roots in Latin America Jairo Moreno presents us with an innovative analysis of how and why music emerges as a necessary but insufficient shorthand for defining and understanding Latin American Latinx and American experiences of modernity This close look at the growth of music making by Latin American and Spanish speaking musicians in the United States at the turn of the twenty first century reveals diverging understandings of music s social and political possibilities for participation and belonging Through the stories of musicians

Rub n Blades Shakira Arturo O Farrill and the Afro Latin Jazz Orchestra and Miguel Zen n Sounding Latin Music Hearing the Americas traces how artists use music to produce worlds and senses of the world at the ever transforming conjunction of Latin America and the United States

Salsa World Sydney Hutchinson, 2013-11-29 Since its emergence in the 1960s salsa has transformed from a symbol of Nuyorican pride into an emblem of pan Latinism and finally a form of global popular culture While Latinos all over the world have developed and even exported their own dance accents local dance scenes have arisen in increasingly far flung locations each with their own flavor and unique features Salsa World examines the ways in which bodies relate to culture in specific places The contributors a notable group of scholars and practitioners analyze dance practices in the U S Japan Spain France Colombia Cuba Puerto Rico and the Dominican Republic Writing from the disciplines of ethnomusicology anthropology sociology and performance studies the contributors explore salsa s kinetopias places defined by movement or vice versa as they have arisen through the dance s interaction with local histories identities and musical forms Taken together the essays in this book examine contemporary salsa dancing in all its complexity taking special note of how it is localized and how issues of geography race and ethnicity and identity interact with the global salsa industry Contributors include Barbara Balbuena Gutierrez Katherine Borland Joanna Bosse Rossy Diaz Sal Escalona Kengo Iwanaga Isabel Llano Jonathan S Marion Priscilla Renta Alejandro Ulloa Sanmiguel and the editor In the series Studies in Latin American and Caribbean Music edited by Peter Manuel

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

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 Creolizing Contradance in the Caribbean Peter Manuel, 2011-10-14 The contradance and quadrille in their diverse forms were the most popular widespread and important genres of creole caribbean music and dance in the nineteenth century Throughout the region they constituted sites for interaction of musicians and musical elements of different racial social and ethnic origins and they became crucibles for the evolution of genres like the Cuban danz n and son the Dominican merengue and the Haitian mereng Creolizing Contradance in the Caribbean is the first book to explore this phenomenon in detail and with a pan regional perspective Individual chapters by respected area experts discuss the Spanish French and English speaking Caribbean For each area they cover the musical and choreographic features social dynamics historical development and significance and discuss them in relation to the broader Caribbean historical context This groundbreaking text fills a significant gap in studies of Caribbean cultural history and of social dance

Routledge Handbook of Afro-Latin American Studies Bernd Reiter, John Antón 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 *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. **Roll With It** Matt Sakakeeny, 2013-10-30. *Roll With It* is a firsthand account of the contradictory lives of New Orleans brass band musicians. They are celebrated as cultural icons within the music scene; outside it, they are treated as faceless black males subject to poverty, racial marginalization, and urban violence. **Musica Nortena** Catherine Ragland, 2009-03-16. The first history of the music that binds together Mexican immigrant communities. **Bodies of Sound** Susan C. Cook, 2016-04-08. From the ragtime one step of the early twentieth century to the contemporary practices of youth club cultures, popular dance and music are inextricably linked. This collection reveals the intimate connections between the corporeal and the sonic in the creation, transmission, and reception of popular dance and music, which is imagined here as bodies of sound. The volume provokes a wide-ranging interdisciplinary conversation that includes scholarship from Asia, Europe, and the United States, which explores topics from the nineteenth century through to the present day and engages with practices at local, national, and transnational levels. In Part I, *Constructing the Popular*, the authors explore how categories of popular music and dance are constructed and de-stabilized and their proclivity to appropriate and re-imagine cultural forms and meanings. In Part II, *Authenticity, Revival, and Reinvention*, the authors examine how popular forms produce and manipulate identities and meanings through their attraction to and departure from cultural traditions. In Part III, *Re-Framing Value*, the authors interrogate how values are inscribed, silenced, rearticulated, and capitalized through popular music and dance. And in Part IV, *Politics of the Popular*, the authors read the popular as a site of political negotiation and transformation.

Routledge Handbook of Diaspora Studies Robin Cohen, Carolin Fischer, 2018-09-03. The word diaspora has leapt from its previously confined use, mainly concerned with the dispersion of Jews, Greeks, Armenians, and Africans away from their natal homelands, to cover the cases of many other ethnic groups, nationalities, and religions. But this horizontal scattering of the word to cover the mobility of many groups to many destinations has been paralleled also by vertical leaps, with the word diaspora being deployed to cover more and more phenomena and serve more and more objectives of different actors. With sections on debating the concept, complexity, home and home-making, connections, and critiques, the *Routledge Handbook of Diaspora Studies* is likely to remain an authoritative reference for some time. Each contribution includes a targeted list of references for further reading. The editors have carefully blended established scholars of diaspora with younger scholars looking at how diasporas are constructed from below. The adoption of a variety of conceptual perspectives allows for generalization, contrasts, and comparisons between cases. In this exciting and authoritative collection, over 40 scholars from many countries have explored the evolving use of the concept of diaspora, its possibilities, as well as its limitations. This Handbook will be indispensable for students undertaking essays, debates, and dissertations in the field. [Dancing Revolution](#) Christopher J. Smith, 2019-05-15. Throughout American history, patterns of political intent and impact have linked

the wide range of dance movements performed in public places Groups diverse in their cultural or political identities or in both long ago seized on street dancing marches open air revival meetings and theaters as well as in dance halls and nightclubs as a tool for contesting constructing or reinventing the social order Dancing Revolution presents richly diverse case studies to illuminate these patterns of movement and influence in movement and sound in the history of American public life Christopher J Smith spans centuries geographies and cultural identities as he delves into a wide range of historical moments These include the God intoxicated public demonstrations of Shakers and Ghost Dancers in the First and Second Great Awakenings creolized antebellum dance in cities from New Orleans to Bristol the modernism and racial integration that imbued twentieth century African American popular dance the revolutionary connotations behind images of dance from Josephine Baker to the Marx Brothers and public movement s contributions to hip hop antihegemonic protest and other contemporary transgressive communities physical expressions of dissent and solidarity Multidisciplinary and wide ranging Dancing Revolution examines how Americans turned the rhythms of history into the movement behind the movements

A Companion to Popular Culture Gary Burns,2016-05-02 A Companion to Popular Culture is a landmark survey of contemporary research in popular culture studies that offers a comprehensive and engaging introduction to the field Includes over two dozen essays covering the spectrum of popular culture studies from food to folklore and from TV to technology Features contributions from established and up and coming scholars from a range of disciplines Offers a detailed history of the study of popular culture Balances new perspectives on the politics of culture with in depth analysis of topics at the forefront of popular culture studies

Fernando Ortiz on Music Fernando Ortiz,2018-02-23 Part I Early writings The future of Cuban witchcraft Afro Cuban cabildos Part II Instrument essays Makuta Arar a drums The Cheker e Agbe or Aggu e The conga Part III Ethnographic essays Kongo traditions The religious music of black Cuban Yorubas The tragedy of the N a nigos Satirical and commercial song

Becoming Beautiful Joanna Bosse,2015-02-28 In Becoming Beautiful Joanna Bosse explores the transformations undergone by the residents of a Midwestern town when they step out on the dance floor for the very first time Bosse uses sensitive fieldwork as well as her own immersion in ballroom culture to lead readers into a community that springs up around ballroom dance The result is a portrait of the real people who connect with others change themselves and join a world that foxtrots to its own rules conventions and rewards Bosse s eye for revealing humorous detail adds warmth and depth to discussions around critical perspectives on the experiences the dance hall provides the nature of partnership and connection and the notion of how dancing allows anyone to become beautiful

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 studies.

Heroin and Music in New York City B. Spunt, 2014-05-14. Using narrative accounts from a sample of 69 New York City-based musicians of various genres who are self-acknowledged heroin users, the book addresses the reasons why these musicians started using heroin and the impact heroin had on these musicians' playing, creativity and careers.

Decoding **Sounding Salsa Performing Studies America**: Revealing the Captivating Potential of Verbal Expression

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