

Essays on Cuban Music

*North American and
Cuban Perspectives*



Edited by
Peter Manuel



Essays On Cuban Music North American And Cuban Perspectives

**Alejandro de la Fuente, George Reid
Andrews**



Essays On Cuban Music North American And Cuban Perspectives:

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 **Music and Revolution** Robin

D. Moore, 2006 Annotation A history of Cuban music during the Castro regime 1950s to the present **Music in Latin America and the Caribbean: An Encyclopedic History REANNOUNCE/F05: Volume 2: Performing the Caribbean Experience** Kuss, Malena, The music of the peoples of South and Central America Mexico and the Caribbean is treated with unprecedented breadth in this multi volume work Taking a sociocultural and human centered approach Music in Latin America and the Caribbean gathers the best scholarship from writers all over the world to cover in depth the musical legacies of indigenous peoples creoles African descendants Iberian colonizers and other immigrant groups that met and mixed in the New World From these texts music emerges as the powerful tool that negotiates identities enacts resistance performs beliefs and challenges received aesthetics More than two decades in the making this work privileges the perspectives of cultural insiders and emphasizes the role that music plays in human life Volume 2 Performing the Caribbean Experience focuses on the reconfiguration of this complex soundscape after the Conquest and on the strategies by which groups from distant worlds reconstructed traditions assigning new meanings to fragments of memory and welding a fascinating variety of unique Creole cultures Shaped by an enduring African presence and the experience of slavery and colonization by the Spanish French British and Dutch peoples of the Caribbean islands and circum Caribbean territories resorted to the power of music to mirror their history assert identity gain freedom and transcend their experience in lasting musical messages Essays on pan Caribbean themes surveys of traditions and riveting personal accounts capture the essence of pluralistic and spiritualized brands of creativity through the voices of an unprecedented number of Caribbean authors including a representative contingent of distinguished Cuban scholars whose work is being published in English translation for the first time in this book Two CDs with 52 recorded examples illustrate the contributions to this volume *Afro-Latin American Studies* Alejandro de la Fuente, George Reid Andrews, 2018-04-26 Alejandro de la Fuente and George Reid Andrews offer the first systematic book length survey of humanities and social science scholarship on the exciting field of Afro Latin American studies Organized by topic these essays synthesize and present the current state of knowledge on a broad variety

of topics including Afro Latin American music religions literature art history political thought social movements legal history environmental history and ideologies of racial inclusion This volume connects the region s long history of slavery to the major political social cultural and economic developments of the last two centuries Written by leading scholars in each of those topics the volume provides an introduction to the field of Afro Latin American studies that is not available from any other source and reflects the disciplinary and thematic richness of this emerging field **Chocolate Surrealism** Njoroge M.

Njoroge,2016-06-16 In Chocolate Surrealism Njoroge M Njoroge highlights connections among the production performance and reception of popular music at critical historical junctures in the late nineteenth and twentieth centuries The author sifts different origins and styles to place socio musical movements into a larger historical framework Calypso reigned during the turbulent interwar period and the ensuing crises of capitalism The Cuban rumba son complex enlivened the postwar era of American empire Jazz exploded in the Bandung period and the rise of decolonization And lastly Nuyorican Salsa coincided with the period of the civil rights movement and the beginnings of black brown power Njoroge illuminates musics of the circum Caribbean as culturally and conceptually integrated within the larger history of the region He pays close attention to the fractures fragmentations and historical particularities that both unite and divide the region s sounds At the same time he engages with a larger discussion of the Atlantic world Njoroge examines the deep interrelations between music movement memory and history in the African diaspora He finds the music both a theoretical anchor and a mode of expression and representation of black identities and political cultures Music and performance offer ways for the author to re theorize the intersections of race nationalism and musical practice and geopolitical connections Further music allows Njoroge a reassessment of the development of the modern world system in the context of local popular responses to the global age The book analyzes different styles times and politics to render a brief history of Black Atlantic sound **Music in the 20th Century (3 Vol Set)** Dave DiMartino,2016-04-15 This is an examination of the crucial formative period of Chinese attitudes toward nuclear weapons the immediate post Hiroshima Nagasaki period and the Korean War It also provides an account of US actions and attitudes during this period and China s response **Nationalizing Blackness** Robin Dale

Moore,1998-01-15 The 1920s saw the birth of the tango the jazz craze bohemian Paris the Harlem Renaissance and the primitivists It was a time of fundamental change in the music of nearly all Western countries including Cuba Significant concessions to blue collar and non Western aesthetics began on a massive scale making artistic expression more democratic In Cuba from about 1927 through the late thirties an Afrocubanophile frenzy seized the public Strong nationalist sentiments arose at this time and the country embraced afrocubanismo as a means of expressing such feelings Black street culture became associated with cubanidad Cubaness and a movement to merge once distinct systems of language religion and artistic expression into a collective of national identity Nationalizing Blackness uses the music of the 1920s and 1930s to examine Cuban society as it begins to embrace Afrocuban culture Moore examines the public debate over degenerate

Africanisms associated with comparsas or carnival bands similar controversies associated with son music the history of blackface theater shows the rise of afrocubanismo in the context of anti imperialist nationalism and revolution against Gerardo Machado the history of cabaret rumba an overview of poetry painting and music inspired by Afrocuban street culture and reactions of the black Cuban middle classes to afrocubanismo He has collected numerous illustrations of early twentieth century performers in Havana many included in this book Nationalizing Blackness represents one of the first politicized studies of twentieth century culture in Cuba It demonstrates how music can function as the center of racial and cultural conflict during the formation of a national identity

Drumming for the Gods María Teresa Vélez, 2000 A history of Felipe Garcia Villamil Afro Cuban artist and practitioner of sacred drumming whose music has survived both political and personal upheaval Through his experiences it examines the interaction between social political economic and cultural forces and the individual's actions

Women of Influence in Contemporary Music Michael K. Slayton, 2010-12-23 In Women of Influence in Contemporary Music Nine American Composers Michael K Slayton has collected essays which focus on women who have made significant contributions to American music Elizabeth Austin Susan Botti Gabriela Lena Frank Jennifer Higdon Libby Larsen Tania León Cindy McTee Marga Richter and Judith Shatin While these composers have much in common not least of all dedication to their art their individual stories reveal different impulses in American music Their works reflect the shifting societal landscapes in the United States over the last seven decades as well as different stylistic approaches to writing music Each chapter includes a biography of the composer an interview and a detailed analysis of one major composition The composers openly reflect on their individual journeys in which they have discovered respective musical languages and have found success during different times in history Because few music books focus solely on female composers Women of Influence in Contemporary Music offers a rare glimpse into the styles and attitudes of gifted women and their work

Island Musics Kevin Dawe, 2020-05-26 What does the music of Madagascar or Trinidad tell us about the islands themselves and their inhabitants Is there something unique about island musics How does island music differ from its mainland counterparts Drawing on a range of diverse examples from around the globe this book examines the culture of island music and offers insight into local identities Case studies look at how music tradition popular culture and islander life are linked in modern maritime societies The islands covered include Crete Ibiza Zanzibar Trinidad Cuba Madagascar and Papua New Guinea In revealing the current practice behind modern island musics the book considers the role of world music exotica global tourism novels and travel writing in constructing fanciful images of islanders and island life Island Musics throws into question some of our most basic notions and assumptions about island societies There are a number of problems common to all island societies that vary in significance depending on an island's size demographics and its proximity to the mainland Problems include remoteness and insularity peripherality to centralized sites of decision making a limited range of natural resources specialization of economics small markets a narrow skills base poor infrastructure and environmental

fragility These issues are discussed in relation to the creation of music in the construction of an islander identity Of particular interest is the way in which islanders discuss their music and how it articulates the idea of the other and diaspora Finally Island Musics considers the musical industry music education and the preservation of musical cultural heritage

Defending Rumba in Havana Maya J. Berry, 2024-11-29 In *Defending Rumba in Havana* anthropologist and dancer Maya J Berry examines rumba as a way of knowing the embodied and spiritual dimensions of Black political imagination in post Fidel Cuba Historically a Black working class popular dance rumba Berry contends is a method of Black Cuban struggle that provides the community accountability sustenance and dignity that neither the state nor the expanding private market can Berry s feminist theorization builds on the notion of the undercommons to show how rumba creates a space in which its practitioners enact deeply felt and dedicatedly defended choreographies of reciprocity refusal sovereignty devotion and pleasure both on stage and in their daily lives Berry demonstrates that this Black corporeal undercommons emphasizes mutual aid and refuses neoliberal development logics favoring instead a collective self determination rooted in African diasporic spiritual practices through which material compensation and gendered power dynamics are negotiated By centering rumba to analyze how poor Black Cubans navigate gendered and racialized life Berry helps readers better understand the constraints and yearnings that move diasporic Black struggles to seek refuge beyond the bounds of the nation state Duke University Press Scholars of Color First Book Award *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 *Arsenio Rodríguez and the Transnational Flows of Latin Popular Music* David Garcia, 2011-02-07 Arsenio Rodr guez was one of the most important Cuban musicians of the twentieth century In this first scholarly study ethnomusicologist David F Garc a examines Rodr guez 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.

The Garland encyclopedia of world music Dale A. Olsen, Daniel E. Sheehy, 1998

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, Gutiérrez, Katherine Borland, Joanna Bosse, Rossy Díaz, 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.

Music Cultures in the United States Ellen Koskoff, 2005 Music in the United States is a basic textbook for any introduction to American music course. Each American music culture is covered with an introductory article and case studies of the featured culture.

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 *danzón* 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.

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, Calo 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. **Danzón** Alejandro L. Madrid, Robin D. Moore, 2013-11-06

Initially branching out of the European contradance tradition, the *danzón* first emerged as a distinct form of music and dance among black performers in nineteenth-century Cuba. By the early twentieth century it had exploded in popularity throughout the Gulf of Mexico and Caribbean basin. A fundamentally hybrid music and dance complex, it reflects the fusion of European and African elements and had a strong influence on the development of later Latin dance traditions as well as early jazz in New Orleans. *Danzón: Circum-Caribbean Dialogues* in Music and Dance studies the emergence, hemisphere-wide influence and historical and contemporary significance of this music and dance phenomenon. Co-authors Alejandro L. Madrid and Robin D. Moore take an ethnomusicological, historical and critical approach to the processes of appropriation of the *danzón* in new contexts, its changing meanings over time and its relationship to other musical forms. Delving into its long history of controversial popularization, stylistic development, glorification, decay and rebirth in a continuous transnational dialogue between Cuba and Mexico as well as New Orleans, the authors explore the production, consumption and transformation of this Afro-diasporic performance complex in relation to global and local ideological discourses. By focusing on interactions across this entire region as well as specific local scenes, Madrid and Moore underscore the extent of cultural movement and exchange within the Americas during the late nineteenth and early twentieth centuries and are thereby able to analyze the *danzón*, the dance scenes it has generated and the various discourses of identification surrounding it as elements in broader regional processes. *Danzón* is a significant addition to the literature on Latin American music, dance and expressive culture; it is essential reading for scholars, students and fans of this music alike. *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.

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