
Creolizing Contradance In The Caribbean Studies I

Excursions in World Music

The SAGE International Encyclopedia of Music and Culture

Kwéyòl in Postcolonial Saint Lucia

Race and Nation in Puerto Rican Folklore

The Methuen Drama Handbook of Interculturalism and Performance

Music in the Hispanic Caribbean

Hispanic New York

Spinning Mambo into Salsa

Latin and Caribbean Dance

Funky Nassau

Danzón

Made in Puerto Rico

Excursions in World Music, Seventh Edition

Between Norteño and Tejano Conjunto

Creolizing Contradance in the Caribbean

The Oxford Handbook of Caribbean Religions

Phonographic Memories

The Course of Mexican Music

The Invention of Latin American Music

Music of Latin America and the Caribbean

Re-Constructing Place and Space

Tuk Music Tradition in Barbados

Caribbean and Atlantic Diaspora Dance
 Routledge Handbook of Diaspora Studies
 Cuban Flute Style
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 The Encyclopedia of World Folk Dance
 Vibe Merchants: The Sound Creators of Jamaican
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 The Oxford Encyclopedia of American Cultural
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 Encyclopedia of Latin American Popular Music

*Creolizing
 Contradance
 In The
 Caribbean
 Studies I*

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**Excursions
 in World
 Music**
 Rutgers
 University
 Press

The ethnically and geographically heterogeneous countries that comprise Latin America have each produced music in unique styles and genres - but how and why have these disparate musical streams come to fall under the single category of "Latin

American music"? Reconstructing how this category came to be, author Pablo Palomino tells the dynamic history of the modernization of musical practices in Latin America. He focuses on the intellectual, commercial, musicological, and diplomatic actors that spurred these changes in the region between the 1920s and the 1960s, offering a transnational story based on primary sources from	countries in and outside of Latin America. The Invention of Latin American Music portrays music as the field where, for the first time, the cultural idea of Latin America disseminated through and beyond the region, connecting the culture and music of the region to the wider, global culture, promoting the now-established notion of Latin America as a single musical market. Palomino	explores multiple interconnected narratives throughout, pairing popular and specialist traveling musicians, commercial investments and repertoires, unionization and musicology, and music pedagogy and Pan American diplomacy. Uncovering remarkable transnational networks far from a Western cultural center, The Invention of Latin American
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Music firmly asserts that the democratic legitimacy and massive reach of Latin American identity and modernization explain the spread and success of Latin American music.

The SAGE International Encyclopedia of Music and Culture

Oxford University Press
Made in Puerto Rico:
Studies in Popular Music serves as a comprehensive introduction to the history,

culture, and musicology of 20th and 21st century popular music in Puerto Rico. The essays in this volume, written by both local experts and leading scholars, contextualize under-researched areas of Puerto Rican popular music-making in relation to ideologies, aesthetics, and symbolism, and propose new ways of thinking about Puerto Rican musical cultures. A groundbreaking

g introduction to Puerto Rican musical culture, the volume covers the major figures, styles, and social contexts of popular music in Puerto Rico, while also going beyond conventional narratives. Rather than simply providing histories of key genres, these insightful essays focus on the ways in which Puerto Rican musicians reimagine their distinctive musical language as it

transmutes from local practices into global expressions. Offering both a survey of Puerto Rican popular music and pathways into deeper critical inquiry, Made in Puerto Rico is an essential resource for scholars and students of music and of Puerto Rican, Caribbean, Latin American, and African Diaspora Studies.

Kwéyòl in Postcolonial Saint Lucia
Rowman & Littlefield
"This book

tells readers: tracing the classical music networks that Cuban composers cultivated between 1940 and 1991 through examining compositions, ensembles, and cultural institutions with a microhistorical approach. It sets the foundation for investigating how aesthetics and politics intersected in the case studies explored throughout the book: individual

points of view largely determined the degree to which composers engaged in various local and international artistic networks; and these networks were constantly being nurtured and shaped by their actors, who also had to contend with national and global political and economic circumstances . This chapter provides readers with working definitions of key concepts:

modernism, avant-garde, experimentalism, and vanguardia. Key figures Fernando Ortiz and Alejo Carpentier and their contributions to the intellectual milieu that Cuban composers inhabited - especially the concepts of transculturation and lo real maravilloso, respectively- are also discussed. It contextualizes the book within existing scholarship on 20th-century classical music of the

Americas, Eastern Europe, and the Cold War, as well as those dealing with Cuban music and Cuban studies more broadly"--
Race and Nation in Puerto Rican Folklore
 Oxford University Press
 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. **The Methuen Drama Handbook of Interculturalism and Performance** Bloomsbury Publishing USA
** Music in the Hispanic Caribbean is one of several case-study volumes that can be used along with Thinking Musically, the core book in the Global Music Series. Thinking Musically incorporates music from many diverse cultures and establishes the framework for exploring

the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present.

** The Spanish-speaking islands of Cuba, Puerto Rico, and the Dominican Republic make

up a relatively small region, but their musical and cultural traditions have had a dramatic, sweeping impact on the world. The first brief, stand-alone volume to explore the music of these three islands, *Music in the Hispanic Caribbean* provides a vibrant introduction to diverse musical styles including salsa, merengue, reggaeton, plena, Latin jazz, and the bolero.

Ethnomusicologist Robin Moore employs three themes in his survey of Hispanic Caribbean music: the cultural legacy of the slave trade, the creolization of Caribbean musical styles, and diaspora, migration, and movement. Each theme lends itself to a discussion of the region's traditional musical genres as well as its more contemporary forms. The author draws on his extensive regional

<p>fieldwork, offering accounts of local performances, interviews with key performers, and vivid illustrations. A compelling, comprehensive review, <i>Music in the Hispanic Caribbean</i> is ideal for introductory undergraduate courses in world music or ethnomusicology and for upper-level courses on Caribbean and Latin American music and/or culture. Packaged with a 70-minute</p>	<p>CD containing musical examples, the text features numerous listening activities that actively engage students with the music. The companion website includes supplementary materials for instructors. <i>Music in the Hispanic Caribbean</i> Duke University Press Arguably the world's most popular partnered social dance form, salsa's significance extends well beyond the</p>	<p>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</p>
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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. *Hispanic New York* Routledge Victorian Jamaica explores the extraordinary surviving archive of visual

representation and material objects to provide a comprehensive account of Jamaican society during Queen Victoria's reign over the British Empire, from 1837 to 1901. In their analyses of material ranging from photographs of plantation laborers and landscape paintings to cricket team photographs, furniture, and architecture, as well as a wide range of texts, the contributors trace the relationship

between black Jamaicans and colonial institutions; contextualize race within ritual and performance; and outline how material and visual culture helped shape the complex politics of colonial society. By narrating Victorian history from a Caribbean perspective, this richly illustrated volume—featuring 270 full-color images—offers a complex and nuanced portrait of Jamaica that

expands our understanding of the wider history of the British Empire and Atlantic world during this period. Contributors. Anna Arabindan-Kesson, Tim Barringer, Anthony Bogues, David Boxer, Patrick Bryan, Steeve O. Buckridge, Julian Cresser, John M. Cross, Petrina Dacres, Belinda Edmondson, Nadia Ellis, Gillian Forrester, Catherine Hall, Gad Heuman, Rivke Jaffe, O'Neil Lawrence, Erica Moiah James, Jan Marsh, Wayne Modest, Daniel T. Neely, Mark Nesbitt, Diana Paton, Elizabeth Pigou-Dennis, Veerle Poupeye, Jennifer Raab, James Robertson, Shani Roper, Faith Smith, Nicole Smythe-Johnson, Dianne M. Stewart, Krista A. Thompson Spinning Mambo into Salsa Rutgers University Press Over the past few decades, a wave of immigration has turned New York into a microcosm of the Americas and enhanced its role as the crossroads of the English- and Spanish-speaking worlds. Yet far from being an alien group within a "mainstream" and supposedly pure "Anglo" America, people referred to as Hispanics or Latinos have been part and parcel of New York since the beginning of the city's history. They represent what Walt

Whitman once celebrated as "the Spanish element of our nationality." Hispanic New York is the first anthology to offer a comprehensive view of this multifaceted heritage. Combining familiar materials with other selections that are either out of print or not easily accessible, Claudio Iván Remeseira makes a compelling case for New York as a paradigm of the country's Latinoization. His anthology

mixes primary sources with scholarly and journalistic essays on history, demography, racial and ethnic studies, music, art history, literature, linguistics, and religion, and the authors range from historical figures, such as José Martí, Bernardo Vega, or Whitman himself, to contemporary writers, such as Paul Berman, Ed Morales, Virginia Sánchez Korrol, Roberto Suro,

and Ana Celia Zentella. This unique volume treats the reader to both the New York and the American experience, as reflected and transformed by its Hispanic and Latino components. **Latin and Caribbean Dance** Routledge Cultural traditions transmitted within the primary and secondary migratory communities of the Caribbean are continually subject to loss, gain and reinterpretatio

n. Communication practices play a role in these processes as they help to sustain and challenge the diasporic subjectivities of the Caribbean. *Re-Constructing Place and Space: Media, Culture, Discourse and the Constitution of Caribbean Diasporas* seeks to explore the influence of embodied, discursive and mediated communicative forms on the construction and maintenance of Caribbean diasporic communities. The volume emerged from the 2009 New Media and the Global Diaspora Symposium: *Exploring Media in Caribbean Diasporas* held at Roger Williams University in the United States. The event sought to encourage interdisciplinary academic discourse on Caribbean migratory populations, foregrounding the role of communicative practices in sustaining their traditions. In keeping with the spirit of the symposium, this volume applies a transdisciplinary lens to understanding the diversity and complexity of Caribbean peoples' production of and engagement with communication practices. The objectives for the book are two-fold. The general objective is to contribute to discourse on diasporic identity and

performativity . The more specific aim of the book is to present a more complex picture of peoples from the Caribbean region and their diasporic communities. —From the Introduction Funky Nassau Univ. Press of Mississippi
 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. Danzón Liverpool University Press In the Caribbean island of Guadeloupe, the complex interplay between anticolonial resistance and accommodation resounds in its music. Guadeloupean gwoka music—a secular, drum-based tradition—captures the entangled histories of French

colonization, movements against it, and the uneasy process of the island's decolonization as an overseas territory of France. In Creolized Aurality, Jérôme Camal demonstrates that musical sounds and practices express the multiple—and often seemingly contradictory—cultural belongings and political longings that characterize postcoloniality. While gwoka has been associated

with anti-colonial activism since the 1960s, in more recent years it has provided a platform for a cohort of younger musicians to express pan-Caribbean and diasporic solidarities. This generation of musicians even worked through the French state to gain UNESCO heritage status for their art. These gwoka practices, Camal argues, are “creolized auralities”—expressions of a

culture both of and against French coloniality and postcoloniality . *Made in Puerto Rico* Routledge Excursions in World Music is a comprehensive introductory textbook to world music, creating a panoramic experience for students by engaging the many cultures around the globe and highlighting the sheer diversity to be experienced in the world of music. At the same time, the text

illustrates the often profound ways through which a deeper exploration of these many different communities can reveal overlaps, shared horizons, and common concerns in spite of and, because of, this very diversity. The new seventh edition introduces five brand new chapters, including chapters by three new contributors on the Middle East, South Asia, and Korea, as well

as a new chapter on Latin America along with a new introduction written by Timothy Rommen. General updates have been made to other chapters, replacing visuals and updating charts/statistics. Excursions in World Music remains a favorite among ethnomusicologists who want students to explore the in-depth knowledge and scholarship that animates

regional studies of world music. A companion website is available at no additional charge. For instructors, there is a new test bank and instructor's manual. Numerous student resources are posted, including streamed audio tracks for most of the listening guides, interactive quizzes, flashcards, and an interactive map with pinpoints of interest and activities. An

ancillary package of a 3-CD set of audio tracks is available for separate purchase.
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Seventh
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Nation in
Puerto Rican
Folklore: Franz
Boas and John
Alden Mason
in Porto Rico
explores the
historic
research trip
taken to
Puerto Rico in
1915. As a
component of
the Scientific
Survey of
Porto Rico and
the Virgin
Islands, Boas
intended to

perform field
research in
the areas of
anthropology
and
ethnography
while other
scientists
explored the
island's
natural
resources. A
young
anthropologist
working under
Boas, John
Alden Mason,
rescued
hundreds of
oral folklore
samples,
ranging from
popular songs,
poetry,
conundrums,
sayings, and,
most
particularly,
folktales while
documenting
native Puerto
Rican cultural

practices.
Through his
extensive
excursions,
Mason came
in touch with
the rural lives
of Puerto
Rican
peasants, the
jíbaros, who
served as both
his cultural
informants
and writers of
the folklore
samples.
These stories,
many of which
are still part of
the island's
literary
traditions and
collected in a
bilingual
companion
volume by
Rafael Ocasio,
reflect a
strong Puerto
Rican identity
coalescing in

the face of the U.S. political intervention on the island. A fascinating slice of Puerto Rican history and culture sure to delight any reader! Between Norteño and Tejano Conjunto Oxford University Press
 “Timothy Rommen has done it again. After the success of his earlier award-winning study of gospel music in Trinidad and the ethics of style, Rommen turns his attention to the

complex and conflicted history of music in the Bahamas. Drawing upon extensive ethnographic and historical research, Rommen explores the interrelationships between rake-n-scrape, goombay, and Junkanoo performance, and shows how such ‘local’ musics are implicated in Bahamian understandings of national identity. In *Funky Nassau*, Timothy Rommen confirms his status as one of the best

scholars of Caribbean music today.”
 —Michael Largey, author of *Vodou Nation: Haitian Art Music and Cultural Nationalism*
 “This sensitive, bittersweet account of music-making in the Bahamas shows how a small, fragmented country that has been buffeted by powerful currents emanating from both the United States and the Caribbean has managed to

produce a vibrant popular music of its own. Rommen carefully maps the political and cultural economies that are integral to this story, but he keeps the musicians themselves, their aesthetics and strategies, at the center where they belong. The result is a vivid and finely nuanced portrait of a unique musical culture that deserves to be better known." —Kenneth Bilby, Center for Black Music Research, Columbia College Chicago

Creolizing Contradance in the Caribbean Infobase Publishing

Phonographic Memories is the first book to perform a sustained analysis of the narrative and thematic influence of Caribbean popular music on the Caribbean novel. Tracing a region-wide attention to the deep connections between music and memory in the work of Lawrence Scott, Oscar Hijuelos, Colin Channer, Daniel Maximin, and Ramabai Espinet, Njelle Hamilton tunes in to each novel's soundtrack while considering the broader listening cultures that sustain collective memory and situate Caribbean subjects in specific localities. These "musical fictions" depict Caribbean

people turning to calypso, bolero, reggae, gwoka, and dub to record, retrieve, and replay personal and cultural memories. Offering a fresh perspective on musical nationalism and nostalgic memory in the era of globalization, *Phonographic Memories* affirms the continued importance of Caribbean music in providing contemporary novelists ethical narrative

models for sounding marginalized memories and voices. Njelle W. Hamilton's Spotify playlist to accompany *Phonographic Memories*: <https://spoti.fi/2tCQRm8>
The Oxford Handbook of Caribbean Religions
 John Benjamins Publishing
 "The Oxford Handbook of Caribbean Religions offers a comprehensive overview of Caribbean religions. The Caribbean is a microcosm of the world's religions, but

the small geographic space resulted in the encounter of global religions and indigenous religious practices. The racial, ethnic, and cultural diversity of this region makes brief introductions to Caribbean religions incapable of truly addressing its complex and diverse religious landscape. The Handbook also elaborates on the diversity of the religious traditions and

the national particularity of the region while also considering multiple geographic settings. It mentions how often Caribbean religion is studied through the perspective of a discrete religious tradition or geographic setting"--

Phonographic Memories

Rowman & Littlefield
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, covering musical and choreographic features, social dynamics, historical development and significance,

placed 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 Course of Mexican Music Scarecrow Press Barbados is a small Caribbean island better known as a tourist destination rather than for its culture. The island was first claimed in 1627 for the English King and remained

a British colony until independence was gained in 1966. This firmly entrenched British culture in the Barbadian way of life, although most of the population are descended from enslaved Africans taken to Barbados to work on the sugar plantations. After independence, an official desire to promulgate the country's African heritage led to the revival and recontextualis

ation of cultural traditions. Barbadian tuk music, a type of fife and drum music, has been transformed in the post-independence period from a working class music associated with plantations and rum shops to a signifier of national culture, played at official functions and showcased to tourists. Based on ethnographic and archival research, Sharon

Meredith considers the social, political and cultural developments in Barbados that led to the evolution, development and revival of tuk as well as cultural traditions associated with it. She places tuk in the context of other music in the country, and examines similar musics elsewhere that, whilst sharing some elements with tuk, have their own individual identities. The Invention of Latin American Music State

University of New York Press Cutting across academic boundaries, this volume brings together scholars from different disciplines who have explored together the richness and complexity of colonial-era Caribbean theatre. The volume offers a series of original essays that showcase individual expertise in light of broader group discussions. Asking how we can research

effectively and write responsibly about colonial-era Caribbean theatre today, our primary concern is methodology. Key questions are examined via new research into individual case studies on topics ranging from Cuban blackface, commedia dell'arte in Suriname and Jamaican oratorio to travelling performers and the influence of the military and of enslaved people on

<p>theatre in Saint-Domingue. Specifically, we ask what particular methodological challenges we as scholars of colonial-era Caribbean theatre face and what methodological solutions we can find to meet those challenges. Areas addressed include our linguistic limitations in the face of Caribbean multilingualism; issues raised by national, geographical or imperial approaches to</p>	<p>the field; the vexed relationship between metropole and colony; and, crucially, gaps in the archive. We also ask what implications our findings have for theatre performance today – a question that has led to the creation of a new work set in a colonial theatre and outlined in the volume’s concluding chapter. <i>Music of Latin America and the Caribbean</i> Oxford University Press</p>	<p>Richard Egües and José Fajardo are universally regarded as the leading exponents of charanga flute playing, an improvisatory style that crystallized in 1950s Cuba with the rise of the mambo and the chachachá. Despite the commercial success of their recordings with Orquesta Aragón and Fajardo y sus Estrellas and their influence not only on Cuban flute players but also on other Latin dance</p>
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<p>musicians, no in-depth analytical study of their flute solos exists. In Cuban Flute Style: Interpretation and Improvisation, Sue Miller—music historian, charanga flute player, and former student of Richard Egües—examines the early-twentieth-century decorative style of flute playing in the Cuban danzón and its links with the later soloistic style of the 1950s as exemplified</p>	<p>by Fajardo and Egües. Transcriptions and analyses of recorded performances demonstrate the characteristic elements of the style as well as the styles of individual players. A combination of musicological analysis and ethnomusicological fieldwork reveals the polyrhythmic and melodic aspects of the Cuban flute style, with commentary from flutists Richard Egües, Joaquín Oliveros, Polo</p>	<p>Tamayo, Eddy Zervigón, and other renowned players. Miller also covers techniques for flutists seeking to learn the style—including altissimo fingerings for the Boehm flute and fingerings for the five-key charanga flute—as well as guidance on articulation, phrasing, repertoire, practicing improvisation, and working with recordings. Cuban Flute Style will appeal to</p>
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those working
in the fields of
Cuban music,
improvisation,
music

analysis,
ethnomusicolo
gy,
performance
and

performance
practice,
popular music,
and cultural
theory.