

# **Situating Salsa**

**Global Markets and Local Meanings in  
Latin Popular Music**

**Edited by Lise Waxer**



# Situating Salsa Global Markets And Local Meanings In Latin American Popular Music

**Sheila Whiteley, Jennifer Rycenga**



## **Situating Salsa Global Markets And Local Meanings In Latin American Popular Music:**

**Situating Salsa** Lise Waxer, 2002 First Published in 2002 Routledge is an imprint of Taylor Francis an informa company

*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 Garcia 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 Garcia 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 Garcia 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

[Experiencing Latin American Music](#) Carol A. Hess, 2018-08-21 *Experiencing Latin American Music* draws on human experience as a point of departure for musical understanding Students explore broad topics identity the body religion and more and relate these to Latin American musics while refining their understanding of musical concepts and cultural historical contexts With its brisk and engaging writing this volume covers nearly fifty genres and provides both students and instructors with online access to audio tracks and listening guides A detailed instructor's packet contains sample quizzes clicker questions and creative classroom tested assignments designed to encourage critical thinking and spark the imagination Remarkably flexible this innovative textbook empowers students from a variety of disciplines to study a subject that is increasingly relevant in today's diverse society In addition to the instructor's packet online resources for students include customized Spotify playlist online listening guides audio sound links to reinforce musical concepts stimulating activities for individual and group work

[The Cambridge Companion to Modern Latin American Culture](#) John King, 2004-04 The term Latin America refers to the Portuguese and Spanish speaking states created in the early 1820s following the wars of independence states that differed enormously in geographical and demographical scale ethnic composition and economic resources yet shared distinct historical and cultural traits Specially commissioned essays by leading experts explore the unity and diversity of the region's cultural expressions These essays analyse history and politics from the nineteenth century to the present day and consider the heritage of pre-Columbian and Colonial Latin America There is a particular focus on narrative as well as on poetry art and architecture music cinema theatre and broader issues of popular culture A final chapter looks at the strong and rapidly expanding influence of Latino culture in the United States A chronology and guides to further reading are included making this volume an invaluable introduction to the rich and varied culture of modern Latin America

**Salsa, Language and Transnationalism** Britta Schneider, 2014-05-22 This unique contribution to the field of sociolinguistics scrutinises language

ideologies in a globalised world Using ethnographic methodology and a deconstructive approach to language it examines German and Australian Communities of Practice constituted by Salsa dance and asks what languages symbolise in transnational non ethnic cultures *Sounding Latin Music, Hearing the Americas* Jairo Moreno, 2023-05-16 *Sounding Latin America* studies popular music making by immigrants from Latin America and the Spanish speaking Caribbean in the United States It focuses on the points of contact and divergence in music making that result from competing values informed by how modernity is experienced across the Americas the relation of language to letters cosmopolitanism racial categories and adjacent traditions and notions of the past citizenship and migrancy globalization and belonging First study of the intra hemispheric linked but divergent relations of Latin music to the US and Latin America Proposes a comparative method for understanding the relations of immigrants to minority groups in the US with music making as the center Book places aurality intersensory affective cognitive discursive material perceptual and rhetorical network as central operation in the constitution of music 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 **Queering the Popular Pitch** Sheila Whiteley, Jennifer Rycenga, 2013-01-11 *Queering the Popular Pitch* is a new collection of 19 essays that situate queering within the discourse of sex and sexuality in relation to popular music This investigation addresses the changing debates within gay lesbian and queer discourse in relation to the dissemination of musical texts performance cultural production and sexual meaning situating music within the broader patterns of culture that it both mirrors and actively reproduces The collection is divided into four parts queering borders queer spaces hidden histories queer thoughts mixed media *Queering the Popular Pitch* will appeal to students of popular music Gay and Lesbian studies With case studies and essays by leading popular music scholars it provides insightful

discourse in a growing field of musicological research      *Latin Music* Ilan Stavans, 2014-07-29 This definitive two volume encyclopedia of Latin music spans 5 centuries and 25 countries showcasing musicians from Celia Cruz to Plácido Domingo and describing dozens of rhythms and essential themes Eight years in the making *Latin Music* Musicians Genres and Themes is the definitive work on the topic providing an unparalleled resource for students and scholars of music Latino culture Hispanic civilization popular culture and Latin American countries Comprising work from nearly 50 contributors from Spain Latin America the Caribbean and the United States this two volume work showcases how Latin music regardless of its specific form or cultural origins is the passionate expression of a people in constant dialogue with the world The entries in this expansive encyclopedia range over topics as diverse as musical instruments record cover art festivals and celebrations the institution of slavery feminism and patriotism The music traditions and history of more than two dozen countries such as Argentina Brazil Costa Rica Cuba El Salvador Guatemala Honduras Mexico Panama Spain and Venezuela are detailed allowing readers to see past common stereotypes and appreciate the many different forms of this broadly defined art form

*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      **Social Partner Dance** David

Kaminsky, 2020-04-08 *Social Partner Dance* Body Sound and Space is an ethnographic theory of social partner dancing built on participant observation and interviews with instructors of tango lindy hop salsa blues and various other forms The work establishes a general analytical language for the study of these dances based on the premise that a thorough understanding of any lead follow form must consider in depth how it manages the four part relationship between self partner music and surroundings Each chapter begins with a brief vignette on a distinct dance form and explores the focused worlds of partnered dancing done for the joy and entertainment of the dancers themselves Grounded intellectually in embodiment studies and sensory ethnography and empirically in ethnographic fieldwork *Social Partner Dance* promotes scholarship that understands the social cultural and political functions of partner dance through its embodied practice      Musical Ecologies

Leon de Bruin, Jane Southcott, 2022-11-11 Community music around the world reflects the growing and diverse ways humans collectivise and express themselves in ways that articulate our cultural social and environmental complexity Revisiting redevising and reimagining some of the field's approaches ideologies and contexts this co edited volume investigates beyond generalist intercultural and internationalist concepts to reveal the complexity of social ways people come together to make music and to making music be central to this sociality The authors explore the role community music plays out around the world and how various instrumentally based music making communities operate as ecologies that allow notions of social political and cultural agency and identity ies Chapters cover various instrumental community music ensembles observing how they as social microcosms of change and stasis provide working methods new and old extol values and model ethical behaviours that are fluid and dynamic steadfast and unyielding and that contribute to the ebb and flow of people and their agency that remains under researched Insights are provided on variously functioning ensembles throughout the world showing how myriad instrumental music communities act as drivers complex environments and apparati for musical and social expression that accommodates the musical aspirations of their members Taken as a whole this book explores community music as local glocal global phenomena critically discussing the redefinition of community music and what music making means to people in the twenty first century

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

**Tango in Japan** Yuiko Asaba, 2025-02-28 Why do Japanese people love tango Starting with this question which the author frequently received while working as a tango violinist in Argentina Tango in Japan reveals histories and ethnographies of tango in Japan dating back to its first introduction in the 1910s to the present day While initially brought to Yokohama by North American tango dancers in 1914 tango's immediate popularity in Japan quickly compelled many Japanese performers and writers to travel to Argentina in

search of tango's origin beginning in the 1920s. Many Japanese musicians, dancers, aficionados and the wider public have since then approached tango as a new vehicle of expression, entertainment and academic pursuit. The sounds of tango provided comfort and a sense of hope to many during the most turbulent years of the twentieth century, carving out distinctive characteristics of contemporary Japanese tango culture. Bypassing the West-East axis of understanding cultural transmission, Tango in Japan uncovers the processes of attraction, rejection and self-transformation, illuminating the tension of cosmopolitan endeavors away from the Euro-American West. Based on Asaba's field and archival work undertaken in both Japanese and Spanish languages in Japan and Argentina across two decades and drawing on her own background as a tango violinist who performed as a member of tango orchestras in both countries, the discussions move between historical and ethnographic narratives, offering a comprehensive account of tango culture as it emerged in the history of a Japan-Argentina connection. Serving as the first in-depth work on the Japan-Argentina musical relationship, *Tango in Japan* tells a story that reflects the modern transformations of Japan and Argentina and the global historical backdrops surrounding both countries.

Studies in Symbolic Interaction Norman K. Denzin, 2010-10-11. This vibrant volume is a creative mix of contributions including seminal essays and interpretive works from researchers and writers in the area of popular music and major players in the bright future of symbolic interaction. Genres discussed range from country, jazz and the virtuoso to latino grindcore and extreme metal.

*Danzón* Alejandro L. Madrid, Robin D. Moore, 2013. Initially branching out of the European contradance tradition, the *danzón* first emerged as a distinct form of music and dance among black performers in 19th-century Cuba. By the early 20th century it had exploded in popularity throughout the Gulf of Mexico and Caribbean basin. This book studies the emergence, hemisphere-wide influence and historical and contemporary significance of this phenomenon of music and dance.

**The Cambridge Companion to Caribbean Music** Nanette de Jong, 2022-08-04. The diverse musics of the Caribbean form a vital part of the identity of individual island nations and their diasporic communities. At the same time, they witness to collective continuities and the interrelatedness that underlies the region's multi-layered complexity. This Companion introduces familiar and less familiar music practices from different nations, from reggae, calypso and salsa to *tamb m ringue* and soca. Its multidisciplinary thematic approach reveals how the music was shaped by strategies of resistance and accommodation during the colonial past and how it has developed in the postcolonial present. The book encourages a comparative and syncretic approach to studying the Caribbean, one that acknowledges its patchwork of fragmented, dynamic, plural and fluid differences. It is an innovative resource for scholars and students of Caribbean musical culture, particularly those seeking a decolonising perspective on the subject.

**Baby Boomer Rock 'n' Roll Fans** Joseph A. Kotarba, 2013. Rock n roll infuses the everyday life of the American adult, but for the first complete generation of rock n roll fans, baby boomers born between 1946 and 1964, it holds a special kind of value, playing a social personality-defining role that is unique to this group. Based on 18 years of sociological research and 52 years of rock n roll fandom, *Baby Boomer Rock n Roll Fans* The

Music Never Ends draws on data collected from participant observations and interviews with artists fans and producers to explore our aging rock culture through the filter of symbolic interactionist theory As author Joseph Kotarba notes the purpose in writing this book is to describe sociologically the many ways people in our society who were raised on rock n roll music and its cultural baggage have continued to use the rock n roll idiom to make sense of celebrate and master everyday life through adulthood and for the rest of their lives Sociological concepts of the self are the key organizing feature of this book as each chapter engages with sociological ideas to explain how baby boomers use popular music to explore sculpt fulfill and ultimately make sense of who they are in different contexts Kotarba looks at baby boomers as individuals and parents as political actors and religious adherents social beings and aging members of American society detailing throughout how rock n roll provides a groundwork for establishing and maintaining both private and public sense of self Baby Boomer Rock n Roll Fans will interest scholars and students of music and sociology and American popular culture *Rhythms of Race* Christina D. Abreu, 2015-05-04 Among the nearly 90 000 Cubans who settled in New York City and Miami in the 1940s and 1950s were numerous musicians and entertainers black and white who did more than fill dance halls with the rhythms of the rumba mambo and cha cha ch In her history of music and race in midcentury America Christina D Abreu argues that these musicians through their work in music festivals nightclubs social clubs and television and film productions played central roles in the development of Cuban Afro Cuban Latino and Afro Latino identities and communities Abreu draws from previously untapped oral histories cultural materials and Spanish language media to uncover the lives and broader social and cultural significance of these vibrant performers Keeping in view the wider context of the domestic and international entertainment industries Abreu underscores how the racially diverse musicians in her study were also migrants and laborers Her focus on the Cuban presence in New York City and Miami before the Cuban Revolution of 1959 offers a much needed critique of the post 1959 bias in Cuban American studies as well as insights into important connections between Cuban migration and other twentieth century Latino migrations **Glamour Addiction** Juliet McMains, 2024-08-01 In the wake of the blockbuster television success of Dancing with the Stars competitive ballroom dance has become a subject of new fascination and renewed scrutiny Known by its practitioners as DanceSport ballroom is a significant dance form and a fascinating cultural phenomenon In this first in depth study of the sport dancer and dance historian Juliet McMains explores the Glamour Machine that drives the thriving industry delving into both the pleasures and perils of its seductions She further explores the broader social issues invoked in American DanceSport representation of Latin economics that often foster inequality and issues of identity including gender race class and sexuality Putting ballroom dance in the larger contexts of culture and history Glamour Addiction makes an important contribution to dance studies while giving new and veteran enthusiasts a unique and unprecedented glimpse behind the scenes



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