

Tracing Tangueros Argentine Tango Instrumental Mus

THIS IS LIKEWISE ONE OF THE FACTORS BY OBTAINING THE SOFT DOCUMENTS OF THIS **TRACING TANGUEROS ARGENTINE TANGO INSTRUMENTAL MUS** BY ONLINE. YOU MIGHT NOT REQUIRE MORE BECOME OLD TO SPEND TO GO TO THE BOOK FOUNDATION AS CAPABLY AS SEARCH FOR THEM. IN SOME CASES, YOU LIKEWISE REACH NOT DISCOVER THE PRONOUNCEMENT TRACING TANGUEROS ARGENTINE TANGO INSTRUMENTAL MUS THAT YOU ARE LOOKING FOR. IT WILL COMPLETELY SQUANDER THE TIME.

HOWEVER BELOW, TAKING INTO CONSIDERATION YOU VISIT THIS WEB PAGE, IT WILL BE THEREFORE UNCONDITIONALLY EASY TO GET AS COMPETENTLY AS DOWNLOAD GUIDE TRACING TANGUEROS ARGENTINE TANGO INSTRUMENTAL MUS

IT WILL NOT UNDERTAKE MANY TIMES AS WE EXPLAIN BEFORE. YOU CAN REACH IT THOUGH OPERATE SOMETHING ELSE AT HOUSE AND EVEN IN YOUR WORKPLACE. IN VIEW OF THAT EASY! SO, ARE YOU QUESTION? JUST EXERCISE JUST WHAT WE FIND THE MONEY FOR UNDER AS COMPETENTLY AS EVALUATION **TRACING TANGUEROS ARGENTINE TANGO INSTRUMENTAL MUS** WHAT YOU IN THE SAME WAY AS TO READ!

RHYTHM AND BLUES GOES CALYPSO TIMOTHY DODGE 2019-03-15 BETWEEN 1945 AND 1965 RHYTHM AND BLUES ARTISTS MADE DOZENS OF RECORDINGS INCORPORATING WEST INDIAN CALYPSO. THIS BOOK DRAWS MUSICAL AND CULTURAL CONNECTIONS THAT MAKE THE CASE FOR RECOGNIZING THE SIGNIFICANCE OF WEST INDIAN CALYPSO IN THE HISTORY OF AFRICAN AMERICAN POPULAR MUSIC.

INSTRUMENTAL MUSIC PRINTED BEFORE 1600 HOWARD MAYER BROWN 1965-02-05

TRACING TANGUEROS KACEY LINK 2016-01-29 TRACING TANGUEROS OFFERS AN INSIDE VIEW OF ARGENTINE TANGO MUSIC IN THE CONTEXT OF THE GROWTH AND DEVELOPMENT OF THE ART FORM'S INSTRUMENTAL AND STYLISTIC INNOVATIONS. RATHER THAN PERPETUATING THE GLAMOROUS WORLDWIDE CONCEPTIONS THAT OFTEN ONLY REFLECT THE TANGO THAT LEFT ARGENTINA NEARLY 100 YEARS AGO, AUTHORS KACEY LINK AND KRISTIN WENDLAND TRACE TANGO'S HISTORICAL AND STYLISTIC MUSICAL TRAJECTORY IN ARGENTINA, BEGINNING WITH THE GUARDIA NUEVA'S CRYSTALLIZATION OF THE GENRE IN THE 1920S, MOVING THROUGH TANGO'S GOLDEN AGE (1932-1955), AND CULMINATING WITH THE "MUSIC OF BUENOS AIRES" TODAY. THROUGH THE TRANSMISSION, DISCUSSION, EXAMINATION, AND ANALYSIS OF PRIMARY SOURCES CURRENTLY UNAVAILABLE OUTSIDE OF ARGENTINA, INCLUDING SCORES, MANUALS OF STYLE, ARCHIVAL AUDIO/VIDEO RECORDINGS, AND LIVE VIDEO FOOTAGE OF PERFORMANCES AND DEMONSTRATIONS, LINK AND WENDLAND FRAME AND DEFINE ARGENTINE TANGO MUSIC AS A DISTINCT EXPRESSION POSSESSING ITS OWN MUSICAL LEGACY AND CHARACTERISTIC MUSICAL ELEMENTS. BEGINNING BY ESTABLISHING A BROAD FRAMEWORK OF THE TANGO ART FORM, THE BOOK PROCEEDS TO MOVE THROUGH TWELVE IN-DEPTH PROFILES OF REPRESENTATIVE TANGUEROS (TANGO MUSICIANS) WITHIN THE GENRE'S HISTORICAL AND STYLISTIC TRAJECTORY. THROUGH THIS FOCUSED EXAMINATION OF TANGUEROS AND THEIR MUSIC, LINK AND WENDLAND SHOW HOW THE DYNAMIC ARGENTINE TANGO GROWS FROM ONE TANGUERO LINKED TO ANOTHER, AND HOW THE COMPOSITION TECHNIQUES AND PERFORMANCE PRACTICES OF EACH GENERATION ARE INFORMED BY THAT OF THE PAST.

TANGO OF DEATH: THE CREATION OF A HOLOCAUST LEGEND WILLEM DE HAAN 2022-10-24 THIS BOOK TRACES THE ORIGINS OF THE LEGEND THAT JEWISH MUSICIANS IN CONCENTRATION CAMPS WERE FORCED TO PLAY A TANGO OF DEATH AT THE GAS CHAMBERS AND SHOWS HOW IN THIS LEGEND THE ACTUAL HISTORY IS HIDDEN, DISTORTED, OR EVEN LOST ALTOGETHER.

FLAMENCO, REGIONALISM AND MUSICAL HERITAGE IN SOUTHERN SPAIN MATTHEW MACHIN-AUTENRIETH 2016-07-28 FLAMENCO, REGIONALISM AND MUSICAL HERITAGE IN SOUTHERN SPAIN EXPLORES THE RELATIONSHIP BETWEEN REGIONAL IDENTITY POLITICS AND FLAMENCO IN ANDALUSIA, THE SOUTHERNMOST AUTONOMOUS COMMUNITY OF SPAIN. IN RECENT YEARS, THE ANDALUSIAN GOVERNMENT HAS EMBARKED ON AN AMBITIOUS PROJECT AIMED AT DEVELOPING FLAMENCO AS A SYMBOL OF REGIONAL IDENTITY. IN 2010, FLAMENCO WAS RECOGNISED AS AN INTANGIBLE CULTURAL HERITAGE OF HUMANITY BY UNESCO, A DECLARATION THAT HAS REINVIGORATED INSTITUTIONAL SUPPORT FOR THE TRADITION. THE BOOK DRAWS UPON ETHNOMUSICOLOGY, POLITICAL GEOGRAPHY AND HERITAGE STUDIES TO ANALYSE THE REGIONALISATION OF FLAMENCO WITHIN THE FRAME OF SPANISH POLITICS, WHILE CONSIDERING RESPONSES AMONG ANDALUSIANS TO THESE INSTITUTIONAL MEASURES. DRAWING UPON ETHNOGRAPHIC

RESEARCH CONDUCTED ONLINE AND IN ANDALUSIA, THE BOOK EXAMINES CRITICALLY THE INSTITUTIONAL DEVELOPMENT OF FLAMENCO, CHALLENGING A FIXED READING OF THE RELATIONSHIP BETWEEN FLAMENCO AND REGIONALISM. THE BOOK OFFERS ALTERNATIVE READINGS OF REGIONALISM, EXPLORING THE WAYS IN WHICH COMPETING LOCALISMS AND DISPUTED IDENTITIES CONTRIBUTE TO A FRESH UNDERSTANDING OF THE FLAMENCO TRADITION. MATTHEW MACHIN-AUTENRIETH MAKES A SIGNIFICANT CONTRIBUTION TO FLAMENCO SCHOLARSHIP IN PARTICULAR AND TO THE STUDY OF MUSIC, REGIONALISM AND HERITAGE IN GENERAL.

THE PENGUIN ENCYCLOPEDIA OF POPULAR MUSIC DONALD CLARKE 1990 FROM ABBA TO ZZ TOP BY WAY OF JAMES BROWN, ARTIE SHAW, AND FRANK SINATRA, THIS COMPREHENSIVE REFERENCE BOOK ON POPULAR MUSIC ENCOMPASSES THE EXTRAORDINARY RANGE OF MODERN MUSIC FROM COUNTRY, CABARET, REGGAE, FOLK, GOSPEL, ROCK 'N' ROLL, AND SWING. MORE THAN 3,000 ENTRIES ILLUMINATE THE CAREERS OF TOP PERFORMERS, SOGNGWRITERS, AND MUSICIANS AND OUTLINE THE HISTORIES OF IMPORTANT RECORD LABELS.

OPERA IN THE TROPICS ROGÉRIO BUDASZ 2019-03-22 OPERA IN THE TROPICS IS AN ENGAGING EXPLORATION OF THEATER WITH MUSIC IN BRAZIL FROM THE MID 1500S TO THE EARLY 1820S. AUTHOR ROGÉRIO BUDASZ DELVES INTO THE PRACTICES OF THE ACTORS, SINGERS, POETS, AND COMPOSERS WHO CREATED AND PERFORMED JESUIT MORAL PLAYS, SPANISH COMEDIAS, AND PORTUGUESE VERNACULAR OPERAS AND ENTREMEZES DURING THE COLONIAL PERIOD, AS WELL AS THE ITALIAN OPERAS THAT CELEBRATED THE NEW INDEPENDENT NATION IN 1822. A BRAZILIAN PRODUCER CLAIMED IN 1825 THAT THE GOAL OF MUSIC-THEATER WAS TO INSTRUCT, ENTERTAIN, AND DISTRACT THE POPULATION. BUDASZ ARGUES THAT THIS THREEFOLD GOAL HAD IN FACT BEEN PRESENT THROUGHOUT THE COLONIAL PERIOD, IN DIFFERENT COMBINATIONS AND WITH DIFFERENT PURPOSES, AT THE HANDS OF MISSIONARIES, INTELLECTUALS, BUREAUCRATS, POLITICAL LEADERS, AND CULTURAL PRODUCERS. WHILE BUDASZ DEMONSTRATES A CONTINUITY FROM PORTUGUESE THEATRICAL PRACTICES, PRIMARILY THROUGH THE CIRCULATION OF ARTISTS AND REPERTORY, HE ALSO EXAMINES A NUMBER OF LOCALIZED DEPARTURES FROM THE METROPOLITAN MODEL, PARTICULARLY IN THE ETHNIC AND GENDER PROFILE OF THEATRICAL WORKERS, IN THE MODIFICATIONS DETERMINED BY LOCAL TASTES, PRIORITIES, AND MATERIALS, AND IN THE POLITICAL USE OF THEATER AS AN IDEOLOGICAL AND CIVILIZING TOOL WITHIN THE PARADOXICAL CONTEXT OF A SLAVE SOCIETY. AN EYE-OPENING NARRATIVE OF THE TRANSFORMATIONS AND USES OF A COLONIAL ART FORM, OPERA IN THE TROPICS WILL BE ESSENTIAL READING FOR ALL INTERESTED IN THE MUSIC AND THEATER IN IBERIAN AND LATIN AMERICAN CULTURE.

ELITE ART WORLDS EDUARDO HERRERA 2020-09-01 THE CENTRO LATINOAMERICANO DE ALTOS ESTUDIOS MUSICALES (CLAEM) IN BUENOS AIRES OPERATED FOR LESS THAN A DECADE, BUT BY THE TIME OF ITS CLOSURE IN 1971 IT HAD BECOME THE UNDENIABLE EPICENTER OF LATIN AMERICAN AVANT-GARDE MUSIC. PROVIDING THE FIRST IN-DEPTH STUDY OF CLAEM, AUTHOR EDUARDO HERRERA TELLS THE STORY OF THE FELLOWSHIP PROGRAM--FUNDED BY THE ROCKEFELLER FOUNDATION AND THE DI TELLA FAMILY--THAT, BY ALLOWING THE REGION'S PROMISING YOUNG COMPOSERS TO STUDY WITH A ROSTER OF ACCLAIMED FACULTY, PRODUCED SOME OF THE MOST PROMINENT FIGURES WITHIN THE ART WORLD, INCLUDING RAFAEL APONTE LEDEZMA, CORIN AHARONIN, AND BLAS EMILIO ATEHORTA. COMBINING ORAL HISTORIES, ETHNOGRAPHIC RESEARCH, AND ARCHIVAL SOURCES, ELITE ART WORLDS EXPLORES REGIONAL DISCOURSES OF MUSICAL LATIN AMERICANISM AND THE EMBRACE, ARTICULATION, AND RESIGNIFICATION OF AVANT-GARDE TECHNIQUES AND PERSPECTIVES DURING THE 1960S. BUT THE STORY OF CLAEM REVEALS MUCH MORE: INTRICATE WEBS OF US AND ARGENTINE PHILANTHROPY, TRANSNATIONAL CURRENTS OF ARTISTIC EXPERIMENTATION AND INNOVATION, AND THE ROLE OF ART IN CONSTRUCTING ELITE IDENTITIES. BY LOOKING AT CLAEM AS BOTH AN ARTISTIC AND PHILANTHROPIC PROJECT, HERRERA ILLUMINATES THE RELATIONSHIPS BETWEEN FOREIGN POLICY, CORPORATE INTERESTS, AND FUNDING FOR THE ARTS IN LATIN AMERICA AND THE UNITED STATES AGAINST THE BACKDROP OF THE COLD WAR.

INTEGRATIVE PERFORMANCE EXPERIENCE BRYON 2014-04-24 INTEGRATIVE PERFORMANCE SERVES A CRUCIAL NEED OF 21ST-CENTURY PERFORMERS BY PROVIDING A TRANSDISCIPLINARY APPROACH TO TRAINING. ITS RADICAL NEW TAKE ON PERFORMANCE PRACTICE IS DESIGNED FOR A CLIMATE THAT INCREASINGLY REQUIRES FULLY ROUNDED ARTISTS. THE BOOK CRITIQUES AND INTERROGATES KEY CURRENT PRACTICES AND OFFERS A PROVEN ALTERNATIVE TO THE IDEA THAT RIGOROUS AND EFFECTIVE TRAINING MUST SEPARATE THE DISCIPLINES INTO DISCRETE CATEGORIES OF ACTING, SINGING, AND DANCE. EXPERIENCE BRYON'S INTEGRATIVE PERFORMANCE PRACTICE IS A WAY OF WORKING THAT WILL PROFOUNDLY SHIFT HOW PERFORMERS ENGAGE WITH THEIR TRAINING, CONDITIONING AND PERFORMANCE DISCIPLINES. IT SYNTHESIZES THE VARIOUS ELEMENTS OF PERFORMANCE WORK IN ORDER TO EMPOWER THE PERFORMER AS THEY PRACTICE ACROSS DISCIPLINES WITHIN ANY GENRE, STYLE OR AESTHETIC. THEORY AND PRACTICE ARE BALANCED THROUGHOUT, USING: REGULAR BOX-OUTS, INTRODUCING THE WORK'S THEORETICAL UNDERPINNINGS THROUGH QUOTES, CASE STUDIES AND CRITICAL INTERJECTIONS. A FULL PROGRAM OF EXERCISES RANGING FROM TRAINING OF SPECIFIC MUSCLE GROUPS, THROUGH WORKING WITH TEXT, TO MORE SUBTLE STRUCTURES FOR INTEGRATIVE AWARENESS AND PRESENCE. THIS BOOK IS THE RESULT OF OVER TWENTY YEARS OF PRACTICE AND RESEARCH WORKING WITH INTERDISCIPLINARY ARTISTS ACROSS THE WORLD TO PRODUCE A TRAINING THAT FULLY PREPARES PERFORMERS FOR THE DEMANDS OF CONTEMPORARY PERFORMANCE AND ALL ITS SOMATIC, EMOTIVE AND VOCAL POSSIBILITIES.

ENTERTAINING LISBON JOAO SILVA 2016-09-01 DURING THE DECADES LEADING UP TO 1910, PORTUGAL SAW VAST MATERIAL IMPROVEMENTS UNDER THE GUISE OF MODERNIZATION WHILE IN THE MIDST OF A SIGNIFICANT POLITICAL TRANSFORMATION - THE ESTABLISHMENT OF THE PORTUGUESE FIRST REPUBLIC. URBAN PLANNING, EVERYDAY LIFE, AND INNOVATION MERGED IN A RAPIDLY CHANGING LISBON. LEISURE ACTIVITIES FOR THE CITIZENS OF THE FIRST REPUBLIC BEGAN TO INCLUDE NEW FORMS OF MUSICAL THEATER, INCLUDING OPERETTA AND THE REVUE THEATER. THESE THEATRICAL FORMS BECAME AN IMPORTANT SITE FOR THE DISPLAY OF MODERNITY, AND THE REPRESENTATION OF A NEW NATIONAL IDENTITY. AUTHOR JOÃO SILVA ARGUES THAT THE RISE OF THESE GENRES IS INEXTRICABLY BOUND TO THE COMPLEX PROCESS THROUGH WHICH THE IDEA OF PORTUGAL WAS PRESENTED, NATURALIZED, AND COMMODIFIED AS A MODERN NATION-STATE. ENTERTAINING LISBON STUDIES POPULAR ENTERTAINMENT IN PORTUGAL AND ITS CONNECTIONS WITH MODERN LIFE AND NATION-BUILDING, SHOWING THAT THE PROMOTION OF THE NATION THROUGH ENTERTAINMENT PERMEATED THE MARKET FOR CULTURAL GOODS. EXPLORING THE PORTUGUESE ENTERTAINMENT MARKET AS A REFLECTION OF ONGOING NEGOTIATIONS BETWEEN LOCAL, NATIONAL, AND TRANSNATIONAL INFLUENCES ON IDENTITY, SILVA INTERTWINES REPRESENTATIONS OF GENDER, CLASS, ETHNICITY, AND TECHNOLOGY WITH THEATRICAL REPERTOIRES, STREET SOUNDS, AND DOMESTIC MUSIC MAKING. AN ESSENTIAL WORK ON PORTUGUESE MUSIC IN THE ENGLISH LANGUAGE, ENTERTAINING LISBON IS A CRITICAL STUDY FOR SCHOLARS AND STUDENTS OF MUSICOLOGY INTERESTED IN PORTUGAL, AND POPULAR AND THEATRICAL MUSICS, AS WELL AS HISTORICAL ETHNOMUSICOLOGISTS, CULTURAL HISTORIANS, AND URBAN PLANNING RESEARCHERS INTERESTED IN THE DEVELOPMENT OF MATERIAL CULTURE.

MUSICOLOGY AND DANCE DAVINIA CADDY 2020-08-31 LONG TREATED AS PERIPHERAL TO MUSIC HISTORY, DANCE HAS BECOME PROMINENT WITHIN MUSICOLOGICAL RESEARCH, AS A PRIME AND POPULAR SUBJECT FOR AN INCREASING NUMBER OF BOOKS, ARTICLES, CONFERENCE PAPERS AND SPECIAL SYMPOSIUMS. DESPITE THIS GROWING INTEREST, THERE IS A NEED FOR THOROUGH-GOING CRITICAL EXAMINATION OF THE WAYS IN WHICH MUSICOLOGISTS MIGHT ENGAGE WITH DANCE, THINKING NOT ONLY ABOUT SPECIFIC REPERTOIRES OR GENRES, BUT ABOUT FUNDAMENTAL COMMONALITIES BETWEEN THE TWO, INCLUDING EMBODIMENT, AGENCY, SUBJECTIVITY AND CONSCIOUSNESS. THIS VOLUME BEGINS TO FILL THIS GAP. TEN CHAPTERS ILLUSTRATE A RANGE OF CONCEPTUAL, HISTORICAL AND INTERPRETIVE APPROACHES THAT ADVANCE THE INTERDISCIPLINARY STUDY OF MUSIC AND DANCE. THIS METHODOLOGICAL ECLECTICISM IS A DEFINING FEATURE, INTEGRATING INSIGHTS FROM CRITICAL THEORY, CULTURAL STUDIES, THE VISUAL ARTS, PHENOMENOLOGY, CULTURAL ANTHROPOLOGY AND LITERARY CRITICISM INTO THE STUDY OF MUSIC AND DANCE.

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

MUSICIANS IN TRANSIT MATTHEW B. KARUSH 2016-12-02 IN MUSICIANS IN TRANSIT MATTHEW B. KARUSH EXAMINES THE TRANSNATIONAL CAREERS OF SEVEN OF THE MOST INFLUENTIAL ARGENTINE MUSICIANS OF THE TWENTIETH CENTURY: AFRO-ARGENTINE SWING GUITARIST OSCAR ALEMÁN, JAZZ SAXOPHONIST GATO BARBIERI, COMPOSER LALO SCHIFRIN, TANGO INNOVATOR ASTOR PIAZZOLLA, BALADA SINGER SANDRO, FOLKSINGER MERCEDES SOSA, AND ROCK MUSICIAN GUSTAVO SANTAOLALLA. AS ACTIVE PARTICIPANTS IN THE GLOBALIZED MUSIC BUSINESS, THESE ARTISTS INTERACTED WITH MUSICIANS AND AUDIENCES IN THE UNITED STATES, EUROPE, AND LATIN AMERICA AND CONTENDED WITH GENRE DISTINCTIONS, MARKETING CONVENTIONS, AND ETHNIC STEREOTYPES. BY RESPONDING CREATIVELY TO THESE CONSTRAINTS, THEY MADE INNOVATIVE MUSIC THAT PROVIDED ARGENTINES WITH NEW WAYS OF UNDERSTANDING THEIR NATION'S PLACE IN THE WORLD. EVENTUALLY, THESE MUSICIANS PRODUCED EXPRESSIONS OF LATIN IDENTITY THAT REVERBERATED BEYOND ARGENTINA, INCLUDING A NOVEL FORM OF POP BALLAD; AN ANTI-IMPERIALIST, REVOLUTIONARY FOLK GENRE; AND A STYLE OF ROCK BUILT ON A PASTICHE OF LATIN AMERICAN AND GLOBAL GENRES. A WEBSITE WITH LINKS TO RECORDINGS BY EACH MUSICIAN ACCOMPANIES THE BOOK.

THE CHURCH OF TANGO CHERIE MAGNUS 2014-05-15 THE CHURCH OF TANGO IS A PASSIONATE MEMOIR OF TRAGEDY AND ADVENTURE, LUST AND MUSIC, ROMANCE AND TANGO, AND ABOVE ALL, SURVIVAL. A DANCER ALL HER LIFE, SHE'D HAD TO PUT IT ON HOLD WHILE RAISING HER ARTISTIC SONS AND CARING FOR HER DYING HUSBAND. NOW AS SHE SET HER SUITCASE DOWN ON THE ANCIENT COBBLESTONES OF A PARIS COURTYARD, SHE WONDERED—48 YEARS OLD, 6,000 MILES AWAY FROM HOME, KNOWING NO

ONE—WHAT WAS SHE DOING? EACH TIME DISASTER STRIKES HER LIFE, CHERIE FORGES AHEAD, STRUGGLING TO SAVE HERSELF FROM THE WRECKAGE BY LISTENING TO THE MUSIC AND DANCING, FIRST IN LOS ANGELES, THEN FRANCE, MEXICO, HOLLAND, AND FINALLY IN THE TANGO SALONS OF BUENOS AIRES. THIS IS NOT A “TANGO BOOK,” BUT A STORY OF SURVIVAL THAT CUTS ACROSS DEATH, CANCER, ALZHEIMER’S, LOSS OF HOME AND HOMELAND AND CHERISHED HEIRLOOMS AND POSSESSIONS, LOSS OF SHARED HISTORIES, OF HOPE FOR ONE’S CHILDREN, OF HOPE FOR THE FUTURE, OF LOVE. BUT IT’S ALSO ABOUT FINDING LOVE AND UNEXPECTED JOY. AND ABOUT LISTENING TO THE MUSIC AND DANCING.

PLAYING IN THE CATHEDRAL JESÚS A. RAMOS-KITRELL 2016 THIS WORK EXPLORES HOW CATHEDRAL MUSICIANS IN EIGHTEENTH-CENTURY MEXICO CITY RELIED ON MUSIC AND ON THEIR INSTITUTIONAL AFFILIATION TO DEFINE THEIR SOCIAL PLACE. IN THE TENSIONS THAT BREWED WITHIN NEW SPAIN’S RACIAL CASTA (OR CASTE) SYSTEM, PEOPLE OF MIXED RACE INCREASINGLY COMPETED FOR SPANISH BENEFITS AND PREROGATIVES.

AFRICANNESS IN ACTION JUAN DIEGO DÍAZ 2021 IN *AFRICANNESS IN ACTION*, AUTHOR JUAN DIEGO DÍAZ EXAMINES MUSICIANS’ AGENCY, CONSTRUCTIONS OF BLACKNESS AND AFRICANNESS, MUSICAL STRUCTURE, PERFORMANCE PRACTICES, AND RHETORIC IN BRAZIL, AND PROVIDES A MODEL FOR THE STUDY OF AFRICAN-DERIVED MUSIC IN OTHER DIASPORIC LOCALES.

rites, rights and rhythms MICHAEL BIRENBAUM QUINTERO 2018-11-20 COLOMBIA HAS THE LARGEST BLACK POPULATION IN THE SPANISH-SPEAKING WORLD, BUT AFRO-COLOMBIANS HAVE LONG REMAINED AT THE NATION’S MARGINS. THEIR RECENT IRRUPTION INTO THE POLITICAL, SOCIAL, AND CULTURAL SPHERES IS TIED TO APPEALS TO CULTURAL DIFFERENCE, DRAMATIZED BY THE TRADITIONAL MUSIC OF COLOMBIA’S MAJORITY-BLACK SOUTHERN PACIFIC REGION, OFTEN CALLED CURRULAO. YET THAT MUSIC REMAINS LARGELY UNKNOWN AND UNSTUDIED DESPITE ITS COMPLEXITY, AESTHETIC APPEAL, AND SOCIAL IMPORTANCE. *rites, rights & rhythms: A GENEALOGY OF MUSICAL MEANING IN COLOMBIA’S BLACK PACIFIC* IS THE FIRST BOOK-LENGTH ACADEMIC STUDY OF CURRULAO, INQUIRING INTO THE NUMEROUS WAYS IT HAS BEEN USED: TO PRAISE THE SAINTS, TO GRAPPLE WITH MODERNIZATION, TO DRAMATIZE BLACK POLITICS, TO PERFORM THE NATION, TO GENERATE ECONOMIC DEVELOPMENT AND TO PROVIDE SOCIAL AMELIORATION IN A CONTEXT OF WAR. AUTHOR MICHAEL BIRENBAUM QUINTERO DRAWS ON BOTH ARCHIVAL AND ETHNOGRAPHIC RESEARCH TO TRACE THESE AND OTHER UNDERSTANDINGS OF HOW CURRULAO HAS BEEN UNDERSTOOD, ILLUMINATING A HISTORY OF STRUGGLES OVER THE MEANINGS OF CURRULAO THAT ARE ALSO STRUGGLES OVER THE MEANINGS OF BLACKNESS IN COLOMBIA. MOVING FROM THE EIGHTEENTH CENTURY TO THE PRESENT, *rites, rights & rhythms* ASKS HOW MUSICAL MEANING IS MADE, MAINTAINED, AND SOMETIMES ABANDONED ACROSS HISTORICAL CONTEXTS AS VARIED AS COLONIAL SLAVERY, TWENTIETH-CENTURY NATIONAL POPULISM, AND NEOLIBERAL MULTICULTURALISM. WHAT EMERGES IS BOTH A RICH PORTRAIT OF ONE OF THE HEMISPHERE’S MOST IMPORTANT AND UNDERSTUDIED BLACK CULTURES AND A THEORY OF HISTORY TRACED THROUGH THE PERFORMATIVE PRACTICE OF CURRULAO.

TANGO NUEVO CAROLYN MERRITT 2012 AN EXPLORATION OF THE EVOLUTION OF ARGENTINE TANGO AS A DANCE FORM FOCUSING ON ITS MOST RECENT ITERATIONS, INCLUDING TANGO NUEVO.

THE TEACHING OF INSTRUMENTAL MUSIC RICHARD COLWELL 2015-08-20 THIS BOOK INTRODUCES MUSIC EDUCATION MAJORS TO BASIC INSTRUMENTAL PEDAGOGY FOR THE INSTRUMENTS AND ENSEMBLES MOST COMMONLY FOUND IN THE ELEMENTARY AND SECONDARY CURRICULA. THIS TEXT FOCUSES ON THE CORE COMPETENCIES REQUIRED FOR TEACHER CERTIFICATION IN INSTRUMENTAL MUSIC. THE FIRST SECTION OF THE BOOK FOCUSES ON ESSENTIAL ISSUES FOR A SUCCESSFUL INSTRUMENTAL PROGRAM: OBJECTIVES, ASSESSMENT AND EVALUATION, MOTIVATION, ADMINISTRATIVE TASKS, AND RECRUITING AND SCHEDULING (INCLUDING BLOCK SCHEDULING). THE SECOND SECTION DEVOTES A CHAPTER TO EACH WIND INSTRUMENT PLUS PERCUSSION AND STRINGS, AND INCLUDES TROUBLESHOOTING CHECKLISTS FOR EACH INSTRUMENT. THE THIRD SECTION FOCUSES ON REHEARSAL TECHNIQUES FROM THE FIRST DAY THROUGH HIGH SCHOOL.

THE OXFORD HANDBOOK OF MUSIC AND VIRTUALITY SHEILA WHITELEY 2016 THIS WORK, EDITED BY SHEILA WHITELEY AND SHARA RAMBARRAN, BRINGS TOGETHER A MULTIDISCIPLINARY GROUP OF SCHOLARS WHO ADDRESS ISSUES SUCH AS ARTISTIC AGENCY, THE RELATIONSHIP BETWEEN REALITY AND ILLUSION OR SIMULATION, AND THE CONSTRUCTION OF MUSICAL PERSONAE, SUBJECTIVITIES, AND IDENTITIES IN A VIRTUAL WORLD.

AUDIBLE GEOGRAPHIES IN LATIN AMERICA DYLAN LAMAR ROBBINS 2019-09-28 *AUDIBLE GEOGRAPHIES IN LATIN AMERICA* EXAMINES THE AUDIBILITY OF PLACE AS A RACIALIZED PHENOMENON. IT ARGUES THAT PLACE IS NOT JUST A GEOGRAPHICAL OR POLITICAL NOTION, BUT ALSO A SENSORIAL ONE, SHAPED BY THE SPECIFIC PROFILE OF THE SENSES ENGAGED THROUGH DIFFERENT MEDIA. THROUGH A SERIES OF CASES, THE BOOK EXAMINES RACIALIZED LISTENING CRITERIA AND PRACTICES IN THE FORMATION OF IDEAS ABOUT PLACE AT EXEMPLARY MOMENTS BETWEEN THE 1890S AND THE 1960S. THROUGH A DISCUSSION OF LOUIS MOREAU

GOTTSCHALK'S LAST CONCERTS IN RIO DE JANEIRO, AND A CONTEMPORARY SOUND INSTALLATION INVOLVING TELEGRAPHS BY OTAVIO SCHIPPER AND SERGIO KRAKOWSKI, CHAPTER 1 PROPOSES A LINK BETWEEN A SENSORIAL ECONOMY AND A POLITICAL ECONOMY FOR WHICH THE RACIALIZED AND COMMODIFIED BODY SERVES AS AN ESSENTIAL FEATURE OF ITS OPERATION. CHAPTER 2 ANALYZES RESONANCE AS A RACIALIZED CONCEPT THROUGH AN EXAMINATION OF PHONOGRAPH DEMONSTRATIONS IN RIO DE JANEIRO AND RESEARCH ON DANCING MANIAS AND HYPNOSIS IN SALVADOR DA BAHIA IN THE 1890s. CHAPTER 3 STUDIES VOICE AND SPEECH AS RACIALIZED MOVEMENTS, INFORMED BY CRIMINOLOGY AND THE PROSCRIPTIVE NORMS DEFINING "WHITE" SPANISH IN CUBA. CHAPTER 4 UNPACKS CONFLICTING LISTENING CRITERIA FOR AN OPTICS OF BLACKNESS IN "NATIONAL" SOUNDS, DEVELOPED ACCORDING TO A GENDERED SET OF PREMISES THAT MOVED FREELY BETWEEN DIASPORA AND EMPIRE, NATIONAL TERRITORY AND THE FRAUGHT POLITICS OF RECORDED VERSUS PERFORMED MUSIC IN THE EARLY 1930s. CHAPTER 5, IN THE CONTEXT OF CUBAN REVOLUTIONARY CINEMA OF THE 1960s, EXPLORES THE DIFFERENT FACETS OF NOISE—BOTH AS A RACIALIZED AND SOCIALLY RELEVANT SENSE OF SOUND AND AS A FEATURE AND CONSEQUENCE OF DIFFERENT REPRODUCTION AND TRANSMISSION TECHNOLOGIES. OVERALL, THE BOOK ARGUES THAT THESE AND RELATED INSTANCES REVEAL HOW SOUND AND LISTENING HAVE PLAYED MORE PROMINENT ROLES THAN PREVIOUSLY ACKNOWLEDGED IN PLACE-MAKING IN THE SPECIFIC MULTI-ETHNIC, COLONIAL CONTEXTS CHARACTERIZED BY DIASPORIC POPULATIONS IN LATIN AMERICA AND THE CARIBBEAN.

THE TANGO ORCHESTRA JULIÁN PERALTA 2016-06-01 WRITTEN BY ONE OF TANGO MUSIC'S MOST ACTIVE CONTEMPORARY ORCHESTRA LEADERS AND COMPOSERS, THIS BOOK PRESENTS FOR THE FIRST TIME A COMPREHENSIVE ANATOMY OF THE THEORY AND TECHNIQUES OF TANGO ARRANGING. INCLUDED ARE TRADITIONAL ACCOMPANIMENT PATTERNS; RULES FOR VOICING OF PARTS; TYPICAL TANGO ARTICULATIONS AND PERFORMANCE TECHNIQUES FOR ALL INSTRUMENTS USED IN TANGO; AND STRATEGIES FOR MELODIC AND RHYTHMIC PERMUTATION. THE BOOK PREPARES THE TANGO COMPOSER OR ARRANGER WITH A SOLID GROUNDING IN TRADITIONAL TANGO HARMONY AND ORCHESTRATION, ILLUSTRATING THE COMMON PRACTICES OF ARRANGERS OF THE MAJOR 20TH CENTURY TANGO ORCHESTRAS. MORE THAN 400 MUSICAL EXAMPLES REPRESENT A WIDE RANGE OF COMPOSERS AND ARRANGERS, SUCH AS CANARO, DE CARO, DI SARLI, FEDERICO, FIRPO, FRESEDO, GARDEL, GOBBI, LAURENZ, PIAZZOLLA, PLAZA, PONTIER, PUGLIESE, SALGAN, TROILO, AND OTHERS. EXCERPTS OF SCORES FOR FULL ORCHESTRA, AND A COMPLETE 12-INSTRUMENT ORCHESTRATION OF A TANGO ARE PROVIDED FOR ANALYSIS. JULIAN PERALTA IS THE CENTRAL CATALYST BEHIND THE NEW ORQUESTA TIPICA MOVEMENT IN BUENOS AIRES. HE HAS DIRECTED DOZENS OF CONTEMPORARY TANGO ORCHESTRAS, INCLUDING ORQUESTA FERNANDEZ FIERRO, ASTILLERO, AND ORQUESTA TIPICA JULIÁN PERALTA. HE TEACHES AT ESCUELA DE MUSICA POPULAR DE AVELLANEDA, ESCUELA DE TANGO ORLANDO GOBBI, AND THE TANGUERO WORKSHOP. IN THE TANGO ORCHESTRA: FUNDAMENTAL CONCEPTS AND TECHNIQUES, PERALTA SHARES THE KNOWLEDGE HE HAS GAINED FROM MORE THAN 20 YEARS OF STUDYING THE LITERATURE OF THE TANGO ORCHESTRA. IT IS A "MUST READ" FOR ANYONE WHO INTENDS TO STUDY TANGO SERIOUSLY.

LATIN JAZZ CHRISTOPHER WASHBURN 2020-05-05 JAZZ HAS ALWAYS BEEN A GENRE BUILT ON THE BLENDING OF DISPARATE MUSICAL CULTURES. LATIN JAZZ ILLUSTRATES THIS PERHAPS BETTER THAN ANY OTHER STYLE IN THIS RICH TRADITION, YET ITS CULTURAL HERITAGE HAS BEEN ALL BUT ERASED FROM NARRATIVES OF JAZZ HISTORY. TOLD FROM THE PERSPECTIVE OF A LONG-TIME JAZZ INSIDER, LATIN JAZZ: THE OTHER JAZZ CORRECTS THE RECORD, PROVIDING A HISTORICAL ACCOUNT THAT EMBRACES THE GENRE'S INTERNATIONAL NATURE AND EXPLORES THE DYNAMIC INTERPLAY OF ECONOMICS, RACE, ETHNICITY, AND NATIONALISM THAT SHAPED IT.

WORLD DANCE CULTURES PATRICIA LEIGH BEAMAN 2017-09-14 FROM HEALING, FERTILITY AND RELIGIOUS RITUALS, THROUGH THEATRICAL ENTERTAINMENT, TO DEATH CEREMONIES AND ANCESTOR WORSHIP, WORLD DANCE CULTURES INTRODUCES AN EXTRAORDINARY VARIETY OF DANCE FORMS PRACTICED AROUND THE WORLD. THIS HIGHLY ILLUSTRATED TEXTBOOK DRAWS ON WIDE-RANGING HISTORICAL DOCUMENTATION AND FIRST-HAND ACCOUNTS, TAKING IN INDIA, BALI, JAVA, CAMBODIA, CHINA, JAPAN, HAWAII, NEW ZEALAND, PAPUA NEW GUINEA, AFRICA, TURKEY, SPAIN, NATIVE AMERICA, SOUTH AMERICA, AND THE CARIBBEAN. EACH CHAPTER COVERS A CERTAIN REGION'S DISTINCTIVE DANCES, PINPOINTS KEY ISSUES AND TRENDS FROM THE FORM'S DEVELOPMENT TO ITS MODERN ITERATION, AND OFFERS A WEALTH OF STUDY FEATURES INCLUDING: CASE STUDIES – ZOOMING IN ON KEY DETAILS OF A DANCE FORM'S CULTURAL, HISTORICAL, AND RELIGIOUS CONTEXTS 'EXPLORATIONS' – FIRST-HAND DESCRIPTIONS OF DANCES, FROM SCHOLARS, ANTHROPOLOGISTS AND PRACTITIONERS 'THINK ABOUT' – PROVOCATIONS TO ENCOURAGE CRITICAL ANALYSIS OF DANCE FORMS AND THE WAYS IN WHICH THEY'RE UNDERSTOOD DISCUSSION QUESTIONS – STARTING POINTS FOR GROUP WORK, CLASSROOM SEMINARS OR INDIVIDUAL STUDY FURTHER STUDY TIPS – LISTING ESSENTIAL BOOKS, ESSAYS AND VIDEO MATERIAL. OFFERING A COMPREHENSIVE OVERVIEW OF EACH DANCE FORM COVERED WITH OVER 100 FULL COLOR PHOTOS, WORLD DANCE CULTURES IS AN ESSENTIAL INTRODUCTORY RESOURCE FOR STUDENTS AND INSTRUCTORS ALIKE.

MISICA TIPICANA BELLAVITI 2020-09-17 THE PANAMA CANAL IS A WORLD-FAMOUS SITE CENTRAL TO THE GLOBAL ECONOMY, BUT THE SOCIAL, CULTURAL, AND POLITICAL HISTORY OF THE COUNTRY ALONG THIS WATERWAY IS LITTLE KNOWN

OUTSIDE ITS BORDERS. IN *MÚSICA TÍPICA*, AUTHOR SEAN BELLAVITI SHEDS LIGHT ON A KEY ELEMENT OF PANAMANIAN CULTURE, NAMELY THE STORY OF CUMBIA OR, AS PANAMANIAN FREQUENTLY CALL IT, "MÚSICA TÍPICA," A FORM OF MUSIC THAT ENJOYS UNPARALLELED POPULARITY THROUGHOUT PANAMA. THROUGH EXTENSIVE ARCHIVAL AND ETHNOGRAPHIC RESEARCH, BELLAVITI RECONSTRUCTS A TWENTIETH-CENTURY SOCIAL HISTORY THAT ILLUMINATES THE CRUCIAL ROLE MUSIC HAS PLAYED IN THE FORMATION OF NATIONAL IDENTITIES IN LATIN AMERICA. FOCUSING, IN PARTICULAR, ON THE RELATIONSHIP BETWEEN CUMBIA AND THE RISE OF POPULIST PANAMANIAN NATIONALISM IN THE CONTEXT OF U.S. IMPERIALISM, BELLAVITI ARGUES THAT THIS HYBRID MUSICAL FORM, WHICH FORGES LINKS BETWEEN THE URBAN AND RURAL AS WELL AS THE MODERN AND TRADITIONAL, HAS BEEN ESSENTIAL TO THE DEVELOPMENT OF A SENSE OF NATIONHOOD AMONG PANAMANIAN. WITH THEIR APPROACHES TO MUSICAL FUSION AND THEIR CAREFULLY CURATED PERFORMANCE IDENTITIES, CUMBIA MUSICIANS HAVE STRADDLED SOME OF THE MOST PRONOUNCED SCHISMS IN PANAMANIAN SOCIETY.

ASTOR PIAZZOLLA ASTOR PIAZZOLLA 2001 A SERIES OF INTERVIEWS WITH THE REVOLUTIONARY TANGO MUSICIAN.

THE SAGE INTERNATIONAL ENCYCLOPEDIA OF MUSIC AND CULTURE JANET STURMAN 2019-02-26 THE SAGE ENCYCLOPEDIA OF MUSIC AND CULTURE PRESENTS KEY CONCEPTS IN THE STUDY OF MUSIC IN ITS CULTURAL CONTEXT AND PROVIDES AN INTRODUCTION TO THE DISCIPLINE OF ETHNOMUSICOLOGY, ITS METHODS, CONCERNS, AND ITS CONTRIBUTIONS TO KNOWLEDGE AND UNDERSTANDING OF THE WORLD'S MUSICAL CULTURES, STYLES, AND PRACTICES. THE DIVERSE VOICES OF CONTRIBUTORS TO THIS ENCYCLOPEDIA CONFIRM ETHNOMUSICOLOGY'S FUNDAMENTAL ETHOS OF INCLUSION AND RESPECT FOR DIVERSITY. COMBINED, THE MULTIPLICITY OF TOPICS AND APPROACHES ARE PRESENTED IN AN EASY-TO-SEARCH A-Z FORMAT AND OFFER A FRESH PERSPECTIVE ON THE FIELD AND THE SUBJECT OF MUSIC IN CULTURE. KEY FEATURES INCLUDE: APPROXIMATELY 730 SIGNED ARTICLES, AUTHORED BY PROMINENT SCHOLARS, ARE ARRANGED A-TO-Z AND PUBLISHED IN A CHOICE OF PRINT OR ELECTRONIC EDITIONS PEDAGOGICAL ELEMENTS INCLUDE FURTHER READINGS AND CROSS REFERENCES TO CONCLUDE EACH ARTICLE AND A READER'S GUIDE IN THE FRONT MATTER ORGANIZING ENTRIES BY BROAD TOPICAL OR THEMATIC AREAS BACK MATTER INCLUDES AN ANNOTATED RESOURCE GUIDE TO FURTHER RESEARCH (JOURNALS, BOOKS, AND ASSOCIATIONS), AN APPENDIX LISTING NOTABLE ARCHIVES, LIBRARIES, AND MUSEUMS, AND A DETAILED INDEX THE INDEX, READER'S GUIDE THEMES, AND CROSS REFERENCES COMBINE FOR THOROUGH SEARCH-AND-BROWSE CAPABILITIES IN THE ELECTRONIC EDITION

NOISE UPRISING MICHAEL DENNING 2015-09-15 A RADICALLY NEW READING OF THE ORIGINS OF RECORDED MUSIC NOISE UPRISING BRINGS TO LIFE THE MOMENT AND SOUNDS OF A CULTURAL REVOLUTION. BETWEEN THE DEVELOPMENT OF ELECTRICAL RECORDING IN 1925 AND THE OUTSET OF THE GREAT DEPRESSION IN THE EARLY 1930S, THE SOUNDSCAPE OF MODERN TIMES UNFOLDED IN A SERIES OF OBSCURE RECORDING SESSIONS, AS HUNDREDS OF UNKNOWN MUSICIANS ENTERED MAKESHIFT STUDIOS TO RECORD THE MELODIES AND RHYTHMS OF URBAN STREETS AND DANCEHALLS. THE MUSICAL STYLES AND IDIOMS ETCHED ONTO SHELLAC DISKS REVERBERATED AROUND THE GLOBE: AMONG THEM HAVANA'S SON, RIO'S SAMBA, NEW ORLEANS' JAZZ, BUENOS AIRES' TANGO, SEVILLE'S FLAMENCO, CAIRO'S TARAB, JOHANNESBURG'S MARABI, JAKARTA'S KRONCONG, AND HONOLULU'S HULA. THEY TRIGGERED THE FIRST GREAT BATTLE OVER POPULAR MUSIC AND BECAME THE SOUNDTRACK TO DECOLONIZATION.

THE CAMBRIDGE COMPANION TO THE SAXOPHONE RICHARD INGHAM 1999-02-13 THE CAMBRIDGE COMPANION TO THE SAXOPHONE, FIRST PUBLISHED IN 1999, TELLS THE STORY OF THE SAXOPHONE, ITS HISTORY AND TECHNICAL DEVELOPMENT FROM ADOLPHE SAX (WHO INVENTED IT C. 1840) TO THE END OF THE TWENTIETH CENTURY. IT INCLUDES EXTENSIVE ACCOUNTS OF THE INSTRUMENT'S HISTORY IN JAZZ, ROCK AND CLASSICAL MUSIC AS WELL AS PROVIDING PRACTICAL PERFORMANCE GUIDES. DISCUSSION OF THE REPERTOIRE AND SOLOISTS FROM 1850 TO THE PRESENT DAY INCLUDES ACCESSIBLE DESCRIPTIONS OF CONTEMPORARY TECHNIQUES AND TRENDS, AND MOVES INTO THE ELECTRONIC AGE WITH MIDI WIND INSTRUMENTS. THERE IS A DISCUSSION OF THE FUNCTION OF THE SAXOPHONE IN THE ORCHESTRA, IN 'LIGHT MUSIC' AND IN ROCK AND POP STUDIOS, AS WELL AS OF THE SAXOPHONE QUARTET AS AN IMPORTANT CHAMBER MUSIC MEDIUM. THE CONTRIBUTORS TO THIS VOLUME ARE SOME OF THE FINEST PERFORMERS AND EXPERTS ON THE SAXOPHONE.

JUST ONE OF THE BOYS GILLIAN M RODGER 2018-01-04 FEMALE-TO-MALE CROSSDRESSING BECAME ALL THE RAGE IN THE VARIETY SHOWS OF NINETEENTH CENTURY AMERICA, AND BEGAN AS THE DOMAIN OF MATURE ACTRESSES WHO DESIRED TO EXTEND THEIR CAREERS. THESE WOMEN ENGAGED IN THE KINDS OF RAUCOUS COMEDY ACTS USUALLY RESERVED FOR MEN. OVER TIME, AS YOUNGER WOMEN ENTERED THE SPECIALTY, THE COMEDY BECAME LESS POINTED, AND CAME TO CENTER ON THE CELEBRATION OF MALE LEISURE AND FASHION. GILLIAN M. RODGER USES THE DEVELOPMENT OF MALE IMPERSONATION FROM 1820 TO 1920 TO ILLUMINATE THE HISTORY OF THE VARIETY SHOW. EXPLODING NOTIONS OF HIGH- AND LOWBROW ENTERTAINMENT, RODGER LOOKS AT HOW BOTH PERFORMERS AND FORMS CONSISTENTLY EXPANDED UPWARD TOWARD RESPECTABLE "AND RICHER "AUDIENCES. AT THE SAME TIME, SHE ILLUMINATES A LOST THEATRICAL WORLD WHERE WOMEN MADE FUN OF MIDDLE CLASS RESTRICTIONS EVEN AS THEY BUMPED UP AGAINST RULES IMPOSED IN PART BY AUDIENCES. ONSTAGE, THE ACTRESSES' CHANGING PERFORMANCE STYLES REFLECTED

GENDER CONSTRUCTION IN THE WORKING CLASS AND SHIFTS IN CLASS AFFILIATION BY PARTS OF THE AUDIENCES. RODGER OBSERVES HOW RESTRICTIVE STANDARDS OF FEMININITY INCREASINGLY BOUND MALE IMPERSONATORS AS NEW GENDER CONSTRUCTIONS ALLOWED WOMEN GREATER ACCESS TO PUBLIC SPACE WHILE TOLERATING LESS INDEPENDENT BEHAVIOR FROM THEM.

THE TANGO MACHINE MORGAN JAMES LUKER 2016-10-24 IN THE TANGO MACHINE, ETHNOMUSICOLOGIST MORGAN LUKER EXAMINES THE NEW AND DIFFERENT WAYS CONTEMPORARY TANGO MUSIC HAS BEEN DRAWN UPON AND USED AS A RESOURCE FOR CULTURAL, SOCIAL, AND ECONOMIC DEVELOPMENT IN BUENOS AIRES, ARGENTINA. IN DOING SO, HE ADDRESSES BROADER CONCERNS ABOUT HOW THE VALUE AND MEANING OF MUSICAL CULTURE HAS BEEN PROFOUNDLY REFRAMED IN THE AGE OF EXPEDIENCY WHERE MUSIC AND THE ARTS ARE CALLED UPON AND OFTEN COMPELLED TO ADDRESS SOCIAL, POLITICAL AND ECONOMIC PROBLEMS THAT WERE PREVIOUSLY LOCATED OUTSIDE THE CULTURAL DOMAIN. LONG HAILED AS ARGENTINA'S SO-CALLED NATIONAL GENRE OF POPULAR MUSIC AND DANCE, TANGO HAS NOT BEEN MUSICALLY OR SOCIALLY POPULAR IN ARGENTINA SINCE THE LATE 1950S, AND TODAY THE VAST MAJORITY OF ARGENTINES CONSIDER TANGO TO BE LITTLE MORE THAN A KITSCHY REMNANT OF AN INCREASINGLY DISTANT PAST. NEVERTHELESS, TANGO CONTINUES TO HAVE SALIENCE AS A POTENT SYMBOL OF ARGENTINE CULTURE WITHIN THE NATIONAL IMAGINARY AND GLOBAL REPRESENTATIONS. ULTIMATELY, LUKER ARGUES THAT TANGO IN BUENOS AIRES IS NOT EXCEPTIONAL, BUT IN FACT EMBLEMATIC OF MUSICAL CULTURE IN THE AGE OF EXPEDIENCY, WHERE THE VALUE AND MEANING OF MUSIC AND THE ARTS ARE LARGELY DEFINED BY THEIR USABILITY WITHIN BROADER SOCIAL, POLITICAL, AND ECONOMIC PROJECTS. LUKER TACKLES HERE SOME OF THE CORE CONCEPTUAL CHALLENGES FACING CRITICAL MUSIC SCHOLARSHIP; THE BOOK WILL BE AN IMPORTANT RESOURCE FOR READERS IN ETHNOMUSICOLOGY AND MUSIC, ANTHROPOLOGY, CULTURAL STUDIES, AND LATIN AMERICAN STUDIES."

THE LIFE, MUSIC, AND TIMES OF CARLOS GARDEL SIMON COLLIER 1986-12-15 IN THE FIRST BIOGRAPHY IN ENGLISH OF THE GREAT ARGENTINIAN TANGO SINGER CARLOS GARDEL (1890-1935), COLLIER TRACES HIS RISE FROM VERY MODEST BEGINNINGS TO BECOME THE FIRST GENUINE "SUPERSTAR" OF TWENTIETH-CENTURY LATIN AMERICA. IN HIS LATE TEENS, GARDEL WON LOCAL FAME IN THE BARRIOS OF BUENOS AIRES SINGING IN CAFES AND POLITICAL CLUBS. BY THE 1920S, AFTER HE SWITCHED TO TANGO SINGING, THE SONGS HE WROTE AND SANG ENJOYED INSTANT POPULARITY AND HAVE BECOME CLASSICS OF THE GENRE. HE BEGAN MAKING MOVIES IN THE 1930S, QUICKLY ESTABLISHING HIMSELF AS THE MOST POPULAR STAR OF THE SPANISH-LANGUAGE CINEMA, AND AT THE TIME OF HIS DEATH PARAMOUNT WAS PLANNING TO LAUNCH HIS HOLLYWOOD CAREER. COLLIER'S BIOGRAPHY FOCUSES ON GARDEL'S ARTISTIC CAREER AND ACHIEVEMENTS BUT ALSO SETS HIS LIFE STORY WITHIN THE CONTEXT OF THE TANGO TRADITION, OF EARLY TWENTIETH-CENTURY ARGENTINA, AND OF THE HISTORY OF POPULAR ENTERTAINMENT.

COMPOSING WITH CONSTRAINTS JORGE VAREGO 2021-07-13 COMPOSING WITH CONSTRAINTS: 100 PRACTICAL EXERCISES IN MUSIC COMPOSITION PROVIDES AN INNOVATIVE APPROACH TO THE INSTRUCTION OF THE CRAFT OF MUSIC COMPOSITION BASED ON TAILORED EXERCISES TO HELP STUDENTS DEVELOP THEIR CREATIVITY. WHEN COMPOSITION IS CONDENSED TO A SERIES OF LOGICAL STEPS, IT CAN THEN BE TAUGHT AND LEARNED MORE EFFICIENTLY. WITH THIS APPROACH IN MIND, JORGE VAREGO OFFERS A VARIETY OF PRACTICAL EXERCISES TO HELP STUDENT COMPOSERS AND INSTRUCTORS TO CREATE TANGIBLE WORK PLANS WITH HIGH EXPECTATIONS AND SUCCESSFUL OUTCOMES. EACH CHAPTER STARTS WITH A BRIEF NOTE ON TERMINOLOGY AND GENERAL RECOMMENDATIONS FOR THE INSTRUCTOR. THE FIRST FIVE CHAPTERS OFFER A VARIETY OF EXERCISES THAT RANGE FROM ANALYSIS AND STYLE IMITATION TO THE USE OF PROBABILITIES. THE CHAPTER ABOUT PRE-COMPOSITIONAL APPROACHES OFFERS ORIGINAL TECHNIQUES THAT A STUDENT COMPOSER CAN IMPLEMENT IN ORDER TO START A NEW WORK. BASED ON LATERAL THINKING, THE LAST SECTION OF THE BOOK FOSTERS CREATIVE CONNECTIONS WITH OTHER DISCIPLINES SUCH AS MATH, VISUAL ARTS, AND ARCHITECTURAL ACOUSTICS. THE ONE HUNDRED EXERCISES CONTAIN A UNIQUE SET OF GUIDELINES AND CONSTRAINTS THAT PLACE STUDENTS IN A SPECIFIC COMPOSITIONAL FRAMEWORK. THESE COMPOSITIONAL BOUNDARIES ENCOURAGE STUDENTS TO PRODUCE CREATIVE WORK WITHIN A GIVEN STRUCTURE. USING THE METHODOLOGIES IN THIS BOOK, STUDENTS WILL BE ABLE TO CREATE THEIR OWN OUTLINES FOR THEIR COMPOSITIONS, MAKING INTELLIGENT AND EDUCATED COMPOSITIONAL CHOICES THAT BALANCE REASONING WITH INTUITION.

THE SWEET PENANCE OF MUSIC ALEJANDRO VERA 2020-09-14 A MONUMENTAL STUDY OF MUSICAL PRACTICES IN 18TH CENTURY SANTIAGO DE CHILE, AND THE ONLY ENGLISH-LANGUAGE MONOGRAPH ABOUT CHILEAN COLONIAL MUSIC, A SWEET PENANCE OF MUSIC OFFERS A COMPREHENSIVE VIEW OF MUSICIANS WITHIN THE CITY AND THEIR LINKS WITH OTHER LATIN AMERICAN URBAN CENTERS IN THE WIDER COLONIAL SYSTEM. AUTHOR ALEJANDRO VERA, RECENT WINNER OF THE INTERNATIONAL CASA DE LAS AMÉRICAS MUSICOLOGY PRIZE FOR THE SPANISH EDITION OF HIS MONOGRAPH, PROVIDES A FASCINATING ACCOUNT OF THE QUOTIDIAN CULTURAL AND SOCIAL SIGNIFICANCE OF MUSIC IN VARYING PHYSICAL SPHERES - FROM CATHEDRALS, CONVENTS, AND MONASTERIES, TO PRIVATE HOUSES AND PUBLIC SPACES. HE BRINGS TO LIFE A CITY LONG NEGLECTED IN THE SHADOW OF OTHER COLONIAL CENTERS OF ECONOMIC POWER, ASSERTING THE IMPORTANCE OF DUALITY IN THE PERIOD AND ITS MUSIC - PARTICULARLY CENTERING ONE NUN HARPIS'T CONCEPTION OF MUSIC AS "SWEET PENANCE." DRAWING FROM HISTORICAL DOCUMENTS AND MUSICAL

SCORES OF THE PERIOD, A SWEET PENANCE OF MUSIC BREAKS NEW GROUND, LAYING THE FOUNDATION FOR A REVISIONIST APPROACH TO THE STUDY OF MUSIC IN THE COLONIAL AMERICAS.

THE INVENTION OF LATIN AMERICAN MUSIC PABLO PALOMINO 2020 "THIS BOOK RECONSTRUCTS THE TRANSNATIONAL HISTORY OF THE CATEGORY "LATIN AMERICAN MUSIC" DURING THE FIRST HALF OF THE 20TH CENTURY, FROM A LONGER PERSPECTIVE THAT BEGINS IN THE 19TH CENTURY AND EXTENDS THE NARRATIVE UNTIL THE PRESENT. IT ANALYZES INTELLECTUAL, COMMERCIAL, STATE, MUSICOLOGICAL AND DIPLOMATIC ACTORS THAT CREATED AND ELABORATED THIS CATEGORY. IT SHOWS MUSIC AS A KEY FIELD FOR THE DISSEMINATION OF A CULTURAL IDEA OF LATIN AMERICA IN THE 1930S. IT STUDIES MULTIPLE MUSIC-RELATED ACTORS, SUCH AS INTELLECTUALS, MUSICOLOGISTS, POLICY-MAKERS, POPULAR ARTISTS, RADIO OPERATORS, AND DIPLOMATS IN ARGENTINA, MEXICO, BRAZIL, THE UNITED STATES, AND DIFFERENT PARTS OF EUROPE. IT PROPOSES A REGIONALIST APPROACH TO LATIN AMERICAN AND GLOBAL HISTORY, BY SHOWING INDIVIDUAL NATIONS AS BOTH AGENTS AND RESULT OF TRANSNATIONAL FORCES- IMPERIAL, ECONOMIC, AND IDEOLOGICAL. IT ARGUES THAT LATIN AMERICA IS THE SEDIMENTATION OF OVER TWO CENTURIES OF REGIONALIST PROJECTS, AND STUDIES THE PLACE OF MUSIC REGIONALISM IN THAT HISTORY"--

THE MEANING OF TANGO CHRISTINE DENNISTON 2014-12-08 FROM THE BACKSTREETS OF BUENOS AIRES TO PARISIAN HIGH SOCIETY, THIS IS THE EXTRAORDINARY STORY OF THE DANCE THAT CAPTIVATED THE WORLD - A TALE OF POLITICS AND PASSION, IMMIGRATION AND ROMANCE. THE TANGO WAS THE CORNERSTONE OF ARGENTINE CULTURE, AND HAS LASTED FOR MORE THAN A HUNDRED YEARS, POPULAR TODAY IN AMERICA, JAPAN AND EUROPE. 'THE MEANING OF TANGO' TRACES THE ROOTS OF THIS CAPTIVATING DANCE, FROM IT'S BIRTH IN THE POVERTY STRICKEN BUENOS AIRES, THE CRAZE OF THE EARLY 20TH CENTURY, RIGHT UP UNTIL IT'S REVIVAL TODAY, THANKS TO SHOWS SUCH AS STRICTLY COME DANCING. THIS BOOK OFFERS HISTORY, KNOWLEDGE, TEACHINGS AND IN-SIGHTS WHICH MAKES IT VALUABLE FOR BEGINNERS, YET ITS IN-DEPTH ANALYSIS MAKES IT ESSENTIAL FOR EXPERIENCED DANCERS. IT IS AN ELEGANT AND COHESIVE CRITIQUE OF THE FASCINATING TALE OF THE TANGO, WHICH NOT ONLY DOCUMENTS ITS CULTURE AND POLITICS, BUT IS ALSO TECHNICALLY USEFUL.

INCA MUSIC REIMAGINED VERA WOLKOWICZ 2022-05-27 THE LATIN AMERICAN CENTENNIAL CELEBRATIONS OF INDEPENDENCE (CA.1909-1925) CONSTITUTED A KEY MOMENT IN THE CONSOLIDATION OF NATIONAL SYMBOLS AND EMBLEMS, WHILE ALSO PRODUCING A RENEWED FOCUS ON TRANSNATIONAL AFFINITIES THAT GENERATED A SERIES OF DISCOURSES ABOUT CONTINENTAL UNITY. AT THE SAME TIME, A BOOM IN ARCHAEOLOGICAL EXPLORATIONS, WITHIN A GENERAL CLIMATE OF SCIENTIFIC POSITIVISM PROVIDED LATIN AMERICANS WITH NEW INFORMATION ABOUT THEIR GRANDIOSE FORMER CIVILIZATIONS, SUCH AS THE INCA AND THE AZTEC, WHICH SOME ARGUED WERE COMPARABLE TO ANCIENT GREEK AND EGYPTIAN CULTURES. THESE DISCOURSES WERE AT FIRST POLITICAL, BEFORE TRANSITIONING TO THE CULTURAL SPHERE. AS A RESULT, ARTISTS AND PARTICULARLY MUSICIANS BEGAN TO MOVE AWAY FROM EUROPEAN TECHNIQUES AND THEMES, TO PRODUCE A DISTINCTIVE AND SELF-CONSCIOUSLY LATIN AMERICAN ART. IN INCA MUSIC REIMAGINED AUTHOR VERA WOLKOWICZ EXPLORES INCA DISCOURSES IN PARTICULAR AS A SOURCE FOR THE CREATION OF NATIONAL AND CONTINENTAL ART MUSIC DURING THE FIRST DECADES OF THE TWENTIETH CENTURY, CONCENTRATING ON OPERAS BY COMPOSERS FROM PERU, ECUADOR AND ARGENTINA. TO UNDERSTAND THIS PROCESS, WOLKOWICZ ANALYZES EARLY TWENTIETH-CENTURY WRITINGS ON INCA MUSIC AND ITS ORIGINS AND DESCRIBES HOW CERTAIN COMPOSERS TRANSPOSED INCA TECHNIQUES INTO THEIR OWN WORKS, AND HOW THIS MUSIC WAS PERCEIVED BY LOCAL AUDIENCES. ULTIMATELY, SHE ARGUES THAT THE TURN TO INCA CULTURE AND MUSIC IN THE HOPES OF CONSTRUCTING A SENSE OF NATIONAL UNITY COULD ONLY SUCCEED WITHIN PARTICULAR INTELLECTUAL CIRCLES, AND THAT THE IDEA THAT THE INSPIRATION OF THE INCA COULD PRODUCE A MUSIC OF AMERICA WOULD REMAIN UTOPIAN.

PANPIPES AND PONCHOS FERNANDO RIOS 2020 "FOR SEVERAL DECADES NOW, THE ANDEAN CONJUNTO HAS BEEN THE PREEMINENT FORMAT FOR 'ANDEAN FOLK MUSIC' GROUPS IN THE MAJOR CITIES OF THE WORLD. EASILY IDENTIFIED THROUGH THE MUSICIANS' COLORFUL PONCHOS AND INDIGENOUS-ASSOCIATED INSTRUMENTS SUCH AS THE PANPIPE, THESE 4-6 MEMBER ENSEMBLES INTERPRET THE MUSIC OF THE ANDES IN A STYLE THAT BEARS LITTLE RESEMBLANCE TO TRADITIONAL INDIGENOUS MUSIC, NOTWITHSTANDING THE EFFORTS OF "WORLD MUSIC" LABELS TO MARKET THEIR RECORDINGS AS IF THEY ACCURATELY REPRODUCE INDIGENOUS EXPRESSIONS. DEVELOPED MAINLY BY CRIOLLO AND MESTIZO MUSICIANS, THE ANDEAN CONJUNTO TRADITION HAS TAKEN ROOT IN MANY LATIN AMERICAN COUNTRIES, FROM ARGENTINA TO MEXICO, BUT IT IS ONLY IN BOLIVIA THAT MAINSTREAM SOCIETY HAS LONG REGARDED ENSEMBLES IN THIS MOLD AS EXEMPLARS OF NATIONAL FOLKLORE MUSIC. AS THIS BOOK REVEALS, BOLIVIA'S ADOPTION OF THE ANDEAN CONJUNTO AS A NATIONAL MUSICAL EXPRESSION IN THE LATE 1960S REPRESENTS THE CULMINATION OF OVER FOUR DECADES OF LOCAL FOLKLORE ACTIVITIES THAT AT VARIOUS POINTS ARTICULATED WITH TRANSNATIONAL ARTISTIC CURRENTS, ESPECIALLY THOSE EMANATING FROM ARGENTINA, CHILE, FRANCE, MEXICO, AND PERU, AS WELL AS WITH BOLIVIAN STATE INITIATIVES AND NATION-BUILDING PROJECTS. BY ELUCIDATING THESE CONNECTIONS THROUGH AN EXAMINATION OF LA PAZ CITY'S MUSICAL SCENE FROM THE 1920S TO 1960S, THIS BOOK NOT ONLY SHEDS LIGHT ON THE RISE OF A PROMINENT MANIFESTATION OF BOLIVIAN NATIONAL CULTURE, BUT ALSO OFFERS THE FIRST DETAILED HISTORICAL STUDY OF THE

BOLIVIAN FOLKLODIC MUSIC MOVEMENT THAT DOCUMENTS HOW IT DEVELOPED IN DIALOGUE WITH BOLIVIAN STATE PROJECTS AND TRANSNATIONAL ARTISTIC TRENDS IN THIS PERIOD"--

TANGO LESSONS MARILYN G. MILLER 2014-01-13 FROM ITS EARLIEST MANIFESTATIONS ON THE STREET CORNERS OF NINETEENTH-CENTURY BUENOS AIRES TO ITS ASCENDANCY AS A GLOBAL CULTURAL FORM, TANGO HAS CONTINUALLY EXCEEDED THE CONFINES OF THE DANCE FLOOR OR THE MUSIC HALL. IN TANGO LESSONS, SCHOLARS FROM LATIN AMERICA AND THE UNITED STATES EXPLORE TANGO'S ENDURING VITALITY. THE INTERDISCIPLINARY GROUP OF CONTRIBUTORS—including specialists in dance, music, anthropology, linguistics, literature, film, and fine art—take up a broad range of topics. AMONG THESE ARE THE PRODUCTIVE TENSIONS BETWEEN TRADITION AND EXPERIMENTATION IN TANGO NUEVO, REPRESENTATIONS OF TANGO IN FILM AND CONTEMPORARY ART, AND THE ROLE OF TANGO IN THE IMAGINATION OF JORGE LUIS BORGES. TAKEN TOGETHER, THE ESSAYS SHOW THAT TANGO PROVIDES A KALEIDOSCOPIC PERSPECTIVE ON ARGENTINA'S SOCIAL, CULTURAL, AND INTELLECTUAL HISTORY FROM THE LATE NINETEENTH TO THE EARLY TWENTY-FIRST CENTURIES. CONTRIBUTORS. ESTEBAN BUCH, OSCAR CONDE, ANTONIO GIMÉNEZ, MORGAN JAMES LUKER, CAROLYN MERRITT, MARILYN G. MILLER, FERNANDO ROSENBERG, ALEJANDRO SUSTI

THE OTHER/ARGENTINA AMY K. KAMINSKY 2021-04-01 ARGUES THAT JEWISHNESS IS AN ESSENTIAL ELEMENT OF ARGENTINA'S SELF-FASHIONING AS A MODERN NATION. THE OTHER/ARGENTINA LOOKS AT LITERATURE, FILM, AND THE VISUAL ARTS TO EXAMINE THE THREADS OF JEWISHNESS THAT CREATE PATTERNS OF MEANING WITHIN THE FABRIC OF ARGENTINE SELF-REPRESENTATION. A MULTIETHNIC YET DEEPLY ROMAN CATHOLIC COUNTRY, ARGENTINA HAS WORKED MIGHTILY TO FASHION ITSELF AS A MODERN NATION. IN SO DOING, IT HAS GRAPPLED WITH THE PARADOX OF JEWISHNESS, EMBLEMATIC BOTH OF MODERNITY AND OF THE LINGERING TRACES OF THE PREMODERN. BY THE SAME TOKEN, JEWISHNESS IS WOVEN INTO, BUT ALSO OTHER TO, ARGENTINEITY. CONSEQUENTLY, BOOKS, MOVIES, AND ART THAT REFLECT ON JEWISHNESS PLAY A SIGNIFICANT ROLE IN SHAPING ARGENTINA'S CULTURAL LANDSCAPE. IN THE PROCESS THEY NECESSARILY INSCRIBE, AND SOMETIMES CONFUND, NORMS OF GENDER AND SEXUALITY. JUST AS JEWISHNESS SEEPS INTO ARGENTINA, ARGENTINA'S HISTORY, POLITICS, AND CULTURE MARK JEWISHNESS AND ALTER ITS MEANING. THE FEMINIZED BODY OF THE JEWISH MALE, FOR EXAMPLE, IS DEEPLY ROOTED IN WESTERN TRADITION; BUT THE STIGMATIZED BODY OF THE JEWISH PROSTITUTE AND THE LACERATED BODY OF THE JEWISH TORTURE VICTIM ACQUIRE PARTICULAR SIGNIFICANCE IN ARGENTINA. FURTHERMORE, ARGENTINA'S ICONIC JEWISH FIGURES INCLUDE NOT ONLY THE PEDDLER AND THE SCHOLAR, BUT ALSO THE JEWISH GAUCHO AND THE URBAN MOBSTER, TROUBLING CONVENTIONAL READINGS OF JEWISH MASCULINITY. AS IT SEARCHES FOR THREADS OF JEWISHNESS, RICHLY IMBUED WITH THE COMPLEXITIES OF GENDER AND SEXUALITY, THE OTHER/ARGENTINA EXPLORES THE PATTERNS THOSE THREADS WEAVE, HOWEVER OVERTLY OR SUBTLY, INTO THE FABRIC OF ARGENTINE NATIONAL MEANING, ESPECIALLY AT SUCH CRITICAL MOMENTS IN ARGENTINE HISTORY AS THE PERIOD OF MASSIVE STATE-SPONSORED IMMIGRATION, THE RISE OF LABOR AND ANARCHIST MOVEMENTS, THE PERÓN ERA, AND THE 1976-83 DICTATORSHIP. IN ARGUING THAT JEWISHNESS IS AN ESSENTIAL ELEMENT OF ARGENTINA'S SELF-FASHIONING AS A MODERN NATION, THE BOOK SHIFTS THE FOCUS IN LATIN AMERICAN JEWISH STUDIES FROM JEWISH IDENTITY TO THE MEANING OF JEWISHNESS FOR THE NATION. AMY K. KAMINSKY IS PROFESSOR EMERITA OF GENDER, WOMEN, AND SEXUALITY STUDIES AT THE UNIVERSITY OF MINNESOTA. HER BOOKS INCLUDE ARGENTINA: STORIES FOR A NATION AND AFTER EXILE: WRITING THE LATIN AMERICAN DIASPORA.