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Erika Alexia Tsoukanelis

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American Sabor Marisol Berros-Miranda, Shannon Dudley, Michelle Habell-Pall, 2017-12-19 Evoking the pleasures of music as well as food, the word *sabor* signifies a rich essence that makes our mouths water or makes our bodies want to move. *American Sabor* traces the substantial musical contributions of Latinas and Latinos in American popular music between World War II and the present in five vibrant centers of Latin@ musical production: New York, Los Angeles, San Antonio, San Francisco, and Miami. From Tito Puente's mambo dance rhythms to the Spanglish rap of Mellow Man Ace, *American Sabor* focuses on musical styles that have developed largely in the United States—including jazz, rhythm and blues, rock, punk, hip hop, country, Tejano, and salsa—but also shows the many ways in which Latin@ musicians and styles connect US culture to the culture of the broader Americas. With side-by-side Spanish and English text, authors Marisol Berros-Miranda, Shannon Dudley, and Michelle Habell-Pall challenge the white and black racial framework that structures most narratives of popular music in the United States. They present the regional histories of Latin@ communities—including Chicanos, Tejanos, and Puerto Ricans—in distinctive detail, and highlight the shared experiences of immigration/migration, racial boundary crossing, contesting gender roles, youth innovation, and articulating an American experience through music. In celebrating the musical contributions of Latinos and Latinas, *American Sabor* illuminates a cultural legacy that enriches us all.

Música Latina, Book 1 Wynn-Anne Rossi, 2012-04-19 In the *Música Latina* series, students experience the rhythms, styles, and musical characteristics of Latin American music. Each piece begins with a short rhythm exercise that prepares students for the rhythm patterns featured in the piece. A brief description of each title helps spark the imagination of the performer. Book 1 is written for late elementary level piano students. Titles: * *Brasília* * ¡Habanero! * *Selva tropical* * *Café cha-cha* * *La reina del calypso* * *Machu Picchu* * *Alma del tango* * *Ritmos de la noche* *Alma del tango* and *Machu Picchu* are Federation Festivals 2014-2016 selections.

Música Latina, Book 4 Wynn-Anne Rossi, 2015-02-23 In the *Música Latina* series, students experience the rhythms, styles, and musical characteristics of Latin American music. Each piece begins with a short rhythm exercise that prepares students for the rhythm patterns featured in the piece. A brief description of each title helps spark the imagination of the performer. Book 4 is written for late intermediate-level piano students. Titles: * *Bosque nuboso* * *El mercado del puerto* * *Mambo para un mundo nuevo* * *Rumba medianoche* * *Trem para Paranaguá* * *Vals de un día llovisoso*

Música Latina, Book 2 Wynn-Anne Rossi, 2012-04-19 In the *Música Latina* series, students experience the rhythms, styles, and musical characteristics of Latin American music. Each piece begins with a short rhythm exercise that prepares students for the rhythm patterns featured in the piece. A brief description of each title helps spark the imagination of the performer. Book 2 is written for early intermediate level piano students. Titles: * *Baía de Botafogo* * *Bela bossa nova* * ¡Carnaval! * *Desierto de Atacama* * *Fuego de la pasión* * *Pasos locos* * *Salida del sol* * *Vals Peruano* *Baía de Botafogo*, *Desierto de Atacama*, and *Fuego de la pasión* are Federation Festivals 2014-2016 selections.

Brazilian Popular Music and Globalization Charles A. Perrone, Christopher Dunn, 2013-01-11 This collection of articles by leading scholars traces the history of Brazilian pop music through the twentieth-century.

Música Típica Sean Bellaviti, 2020 In this book, author Sean Bellaviti offers an insightful new look at how music plays in the formation of national identity by providing a social history and ethnographic account of Panama's most widely embraced musical form: popular cumbia or, as it is more commonly referred to, *música típica*.

Música Latina para Dos, Book 1 Wynn-Anne Rossi, 2015-01-26 The *Música Latina para Dos* series by Wynn-Anne Rossi introduces students to the rhythms, styles, and musical characteristics of Latin American music. Each duet includes a short rhythm exercise to prepare students for the rhythm patterns featured in the piece, as well as a brief description to spark the performers' imaginations. The captivating rhythms and musical variety found in these duets will provide students with the opportunity to discover and celebrate Latin music—*Música Latina*. Book 1 contains duets written for piano students at the late elementary level. Titles: * ¡Saludos! * *La Selva de Iwokrama* * *Rumba en la Habana* * *Huayño en las montañas* * *Lago Titicaca* * *La bomba del Chota*

Música Latina, Book 3 Wynn-Anne Rossi, 2012-04-19 In the *Música Latina* series, students experience the rhythms, styles, and musical characteristics of Latin American music. Each piece begins with a short rhythm exercise that prepares students for the rhythm patterns featured in the piece. A brief description of each title helps spark the imagination of the performer. Book 3 is written for intermediate level piano students. Titles: * ¡Bienvenidos a la Argentina! * *Estrellas in el cielo* * *Gaúcho* * *La primavera en la Patagonia* * *Recuerdos de España* * *Río Amazonas* * ¡Viva el rock and roll!

Brazilian Popular Music Lorraine Leu, 2017-07-05 Brazilian Popular Music, or *Música Popular Brasileira* (MPB), developed in the mid 1960s as a response to the re-thinking of Brazilian national identity following the establishment of the post-1964 military regime. A leading figure in MPB at this time was Caetano Veloso, and it is his music and its reception that form the focus of this book. A leader of the Tropicalist movement, Veloso sought to initiate a critical debate on Brazilian Popular Music and the political and ideological foundations which underpinned its aesthetic. Lorraine Leu examines Veloso's musical and vocal styles, revealing the ways in which they play with traditional expectations between the performer and listener, and argues that they represent an important response to the severe censorship and repression of the military regime.

Made in Brazil Martha Tupinamba de Ulhoa, Cláudia Azevedo, Felipe Trotta, 2014-12-05 *Made in Brazil: Studies in Popular Music* serves as a comprehensive and thorough introduction to the history, sociology, and musicology of twentieth-century Brazilian popular music. The volume consists of essays by scholars of Brazilian music, and covers the major figures, styles, and social contexts of pop music in Brazil. Each essay provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Brazilian popular music. The book first presents a general description of the history and background of popular music in Brazil, followed by essays that are organized into thematic sections: Samba and Choro; History, Memory, and Representations; Scenes and Artists; and Music, Market and New Media.

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The Latin Music Scene Erika Alexia Tsoukanelis, 2009-07-01 Read about the music, stars, clothes, contracts, and world of Latin music--Provided by publisher.

Hispanic Marketing & Public Relations Elena del Valle, 2005

Billboard ,1998-03-07 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Mambo Kingdon: Latin Music in New York Max Salazar, 2010-10-07 Shortly after Puerto Ricans were granted U.S. citizenship in 1917, they began moving into an uptown Manhattan neighborhood that would become known as Spanish Harlem. By 1930, Afro-Cuban music had gained a firm foothold in the city, setting the stage for the mambo, boogaloo, salsa and Latin-jazz scenes that followed. In this collection of profiles and essays, Max Salazar, perhaps the most eminent Latin-music historian in the United States, tells the story of the music and the musicians who made it happen, including Tito Puente, Machito, Tito Rodriguez, Charlie and Eddie Palmieri, Hector Lavoe and many others.

From Tejano to Tango Walter Aaron Clark,2013-02-01 Author of two books on Issac Albeniz, including Issac Albeniz: A Guide to Research (1998), Walter Aaron Clark has compiled thirteen essays that discuss the various aspects of Latin American music. The essays cover the social and political impact the music generated as well as the rhythmic development of the various genres. In this essential book, significant personalities, including Carmen Miranda, are discussed. The scope of the contributors is vast as divergent musical styles such as the Macarena dace craze, Bob Marley's reggae music and the seductive strains of the tango are analyzed.

Brazilian Popular Music and Citizenship Idelber Avelar,Christopher Dunn,2011-05-09 Covering more than one hundred years of history, this multidisciplinary collection of essays illuminates the important links between citizenship, national belonging, and popular music in Brazil.

Contemporary Carioca Frederick Moehn,2012-04-23 The ethnomusicologist Frederick Moehn introduces a generation of Rio-based musicians who build on the música popular brasileira (MPB) of previous decades, but who have yet to receive scholarly attention. This generation, the children of the dictatorship, reinvigorated Brazilian genres such as samba and maracatu through juxtaposition with international influences, including rock, techno, and funk. Moehn offers vivid depictions of Rio musicians as they creatively combine and reconcile local realities with global trends and exigencies.

Musicalatina.com Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Musicalatina.com**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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