

# ***Elige tú, que canto yo***

Leonardo Acosta



# Elige Tu Que Canto Yo

**Maya Roy**



## Elige Tu Que Canto Yo:

**Cuban Music from A to Z** Helio Orovio, 2004-03-12 The definitive guide to the composers artists bands musical instruments dances and institutions of Cuban music      Cubano Be, Cubano Bop Leonardo Acosta, 2016-06-21 Based on unprecedented research in Cuba the direct testimony of scores of Cuban musicians and the author s unique experience as a prominent jazz musician Cubano Be Cubano Bop is destined to take its place among the classics of jazz history The work pays tribute not only to a distinguished lineage of Cuban jazz musicians and composers but also to the rich musical exchanges between Cuban and American jazz throughout the twentieth century The work begins with the first encounters between Cuban music and jazz around the turn of the last century Acosta writes about the presence of Cuban musicians in New Orleans and the Spanish tinge in early jazz from the city the formation and spread of the first jazz ensembles in Cuba the big bands of the thirties and the inception of Latin jazz He explores the evolution of Bebop Feeling and Mambo in the forties leading to the explosion of Cubop or Afro Cuban jazz and the innovations of the legendary musicians and composers Machito Mario Bauz Dizzy Gillespie and Chano Pozo The work concludes with a new generation of Cuban jazz artists including the Grammy award winning musicians and composers Chucho Vald s and Paquito D Rivera      Wildman of Rhythm John Radanovich, 2009-09-20 Benny More 1919 1963 was one of the giants at the center of the golden age of Cuban music Arguably the greatest singer ever to come from the island his name is still spoken with reverence and nostalgia by Cubans and Cuban exiles alike Unable to read music he nevertheless wrote more than a dozen Cuban standards His band helped shape what came to be known as the Afro Cuban sound and later salsa More epitomized the Cuban big band era and was one of the most important precursors to the music later featured in the Buena Vista Social Club Even now to hear his recordings for the first time it is impossible not to be thrilled and amazed Journalist John Radanovich has spent years tracking down the musicians who knew More and More family members seeking out rare recordings and little known photographs Radanovich provides the definitive biography of the man and his music whose legacy was forgotten in the larger scheme of political difficulties between the United States and Cuba Even the exact spelling of More s first name was unknown until now The author also examines the milieu of Cuban music in the 1950s when Havana was the playground of Hollywood stars and the Mafia ran the nightclubs and casinos      *From Afro-Cuban Rhythms to Latin Jazz* Raul A. Fernandez, 2006-05-23 This book explores the complexity of Cuban dance music and the webs that connect it musically and historically to other Caribbean music to salsa and to Latin Jazz Establishing a scholarly foundation for the study of this music Raul A Fernandez introduces a set of terms definitions and empirical information that allow for a broader more informed discussion He presents fascinating musical biographies of prominent performers Cachao L pez Mongo Santamar a Armando Peraza Patato Vald s Francisco Aguabella C ndido Camero Chocolate Armenteros and Celia Cruz Based on interviews that the author conducted over a nine year period these profiles provide in depth assessments of the musicians substantial contributions to both Afro Cuban music

and Latin Jazz In addition Fernandez examines the links between Cuban music and other Caribbean musics analyzes the musical and poetic foundations of the Cuban son form addresses the salsa phenomenon and develops the aesthetic construct of sabor central to Cuban music Copub Center for Black Music Research     A Latin American Music Reader Javier F Leon, Helena Simonett, 2016-07-15 Javier F Leon and Helena Simonett curate a collection of essential writings from the last twenty five years of Latin American music studies Chosen as representative outstanding and influential in the field each article appears in English translation A detailed new introduction by Leon and Simonett both surveys and contextualizes the history of Latin American ethnomusicology opening the door for readers energized by the musical forms brought and nurtured by immigrants from throughout Latin America Contributors include Marina Alonso Bola os Gonzalo Camacho Diaz Jos Jorge de Carvalho Claudio F Diaz Rodrigo Cantos Savelli Gomes Juan Pablo Gonzalez Ruben Lopez Cano Angela Lhning Jorge Martinez Ulloa Maria Ignaz Cruz Mello Julio Mendivil Carlos Miñana Blasco Ral R Romero Iigo Sanchez Fuarros Carlos Sandroni Carolina Santamaría Delgado Rodrigo Torres Alvarado and Alejandro Vera     Joe Conzo, David A. Perez, 2010-10-28 Joe Conzo and David A Perez luminously recreate the life of widely acclaimed Afro Cuban and jazz musician Tito Puente in the biography *Mambo Diablo My Journey with Tito Puente* The authors chronicle the life of the popular and combative New York Puerto Rican multi talented musician and entertainer who climbed from his obscure and poor environment in East Harlem El Barrio New York to international fame and recognition Countless stories have been written about Tito Puente's percussive musical abilities but rarely has the talent intuition mishaps and controversies been presented in a vivid and personal biography Joe Conzo was Tito's close friend confidant and chronicler for nearly 40 years no one was closer to Tito or knew him better not even his family Joe tells the story of a man and his music the way it has never been told David A Perez sets down Joe's personal recollections and fits them into the context of the social milieu and revolving world Hundreds of articles have been written about Puente and three books Powell Josephine *Tito Puente When The Drums are Dreaming* Authorhouse 2007 Information re Tito is based on her conversations with Tito Puente The book is self published and chronicles many of his activities on the West Coast There are many inconsistencies misquotes and errors of fact Loza Steven *Tito Puente and the Making of Latin Music* University of Illinois Press 1999 A technical work that is based on interviews with people who knew Tito The life of Puente is glanced over the musicians he worked with are almost overlooked Joe Conzo is among those interviewed Payne Jim *Tito Puente The King of Latin Music* Hudson Music 2000 Is presented as an overview of Tito Puente's music and includes a DVD with footage of Tito discussing his 50 year career Joe Conzo provided much of the information for this endeavor record some of his achievements None of them touch on the personal life of the man expose his weaknesses reveal his intensity for perfection and describe the musical brilliance in such a delicate and personal way Joe and David reveal the inner Tito Puente through his music his musical associations and present a man that is more than a flamboyant percussionist Tito played piano and he played it well Tito played the saxophone and often sat in the sax section of

his orchestra Tito played the vibes and had an incomparable style that was exciting romantic and jazzy He composed about 500 tunes probably more And yet in the realm of American jazz historians writers and critics ignore brush over and avoid the importance of Tito s music and his contributions A prime example of this is Ken Burn s television documentary about jazz he virtually ignores Afro Cuban music Afro Cuban jazz Joe and David reveal Tito s rightful place in the history of music and give an unbiased on the mark portrait of Puente s complexities like no book before it Author and journalist Pete Hamill sets the stage for the journey in the preface

**Timba: The Sound of the Cuban Crisis** Vincenzo Perna,2017-07-05 Cuban music is recognized unanimously as a major historical force behind Latin American popular music and as an important player in the development of US popular music and jazz However the music produced on the island after the Revolution in 1959 has been largely overlooked and overshadowed by the Buena Vista Social Club phenomenon The Revolution created the conditions for the birth of a type of highly sophisticated popular music which has grown relatively free from market pressures These conditions premised the new importance attained by Afro Cuban dance music during the 1990s when the island entered a period of deep economic and social crisis that has shaken Revolutionary institutions from their foundations Vincenzo Perna investigates the role of black popular music in post Revolutionary Cuba and in the 1990s in particular The emergence of timba is analysed as a distinctively new style of Afro Cuban dance music The controversial role of Afro Cuban working class culture is highlighted showing how this has resisted co optation into a unified pacified vision of national culture and built musical bridges with the transnational black diaspora Musically timba represents an innovative fusion of previous popular and folkloric Afro Cuban styles with elements of hip hop and other African American styles like jazz funk and salsa Timba articulates a black urban youth subculture with distinctive visual and choreographic codes With its abrasive commentaries on issues such as race consumer culture tourism prostitution and its connections to the underworld timba demonstrates at the street level many of the contradictions of contemporary Cuban society After repeatedly colliding with official discourses timba has eventually met with institutional repression This book will appeal not only to ethnomusicologists and those working on popular music studies but also to those working in the areas of cultural and Black studies anthropology Latin American st

**Secular Devotion** Timothy Brennan,2020-05-05 Popular music in the Americas from jazz Cuban and Latin salsa to disco and rap is overwhelmingly neo African Created in the midst of war and military invasion and filtered through a Western worldview these musical forms are completely modern in their sensibilities they are in fact the very sound of modern life But the African religious philosophy at their core involved a longing for earlier eras ones that pre dated the technological discipline of labor forced on captive populations by the European occupiers In this groundbreaking new book Timothy Brennan shows how the popular music of the Americas the music of entertainment nightlife and leisure is involved in a devotion to an African religious worldview that survived the ravages of slavery and found its way into the rituals of everyday listening In doing so he explores the challenge posed by Afro Latin music to a world music system dominated by a few

wealthy countries and the processes by which Afro Latin music has been absorbed into the imperial imagination **Cuba and Its Music** Ned Sublette, 2007-02 This entertaining history of Cuba and its music begins with the collision of Spain and Africa and continues through the era of Miguelito Valdes Arsenio Rodriguez Benny More and Perez Prado It offers a behind the scenes examination of music from a Cuban point of view unearthing surprising provocative connections and making the case that Cuba was fundamental to the evolution of music in the New World The ways in which the music of black slaves transformed 16th century Europe how the claves appeared and how Cuban music influenced ragtime jazz and rhythm and blues are revealed Music lovers will follow this journey from Andalusia the Congo the Calabar Dahomey and Yorubaland via Cuba to Mexico Puerto Rico Saint Domingue New Orleans New York and Miami The music is placed in a historical context that considers the complexities of the slave trade Cuba s relationship to the United States its revolutionary political traditions the music of Santeria Palo Abakua and Vodou and much more **Cuban Music** Maya Roy, 2002 Native Americans supplied the maracas African slaves brought drums and ritual music and Spaniards brought guitars brass instruments and clarinets along with European ballroom dancing The advent of blues and jazz gave new forms to styles of songs notably feeling songs which joined the more traditional styles of trova and bolero Cuban culture represents a convergence of these diverse backgrounds and the musical heritage presented in this book reflects these traditions as well In colonial times African ritual sounds mixed with Catholic liturgies and brass bands of the Spanish military academies Ballroom dances including French music from Haiti popular in 18th century Havana society existed side by side with the cabildos guilds and carnival clubs and the plantations The son considered the expression of Cuban musical identity had its origins in a rural setting in which African slaves and small farmers from Andalusia worked and played music together developing many variations over the years including big band music Cuban music is now experiencing a major renaissance and is enjoyed throughout the world

**Music and Revolution** Robin D. Moore, 2006-04-28 Annotation A history of Cuban music during the Castro regime 1950s to the present **La novela bolero latinoamericana** Vicente Francisco Torres M., 1998 **Sounding Salsa** Christopher Washburne, 2008 This ethnographic journey into the New York salsa scene of the 1990s is the first of its kind Written by a musical insider and from the perspective of salsa musicians Sounding Salsa is a pioneering study that offers detailed accounts of these musicians grappling with intercultural tensions and commercial pressures Christopher Washburne himself an accomplished salsa musician examines the organizational structures recording processes rehearsing and gigging of salsa bands paying particular attention to how they created a sense of community privileged the people over artistic and commercial concerns and incited cultural pride during performances Sounding Salsa addresses a range of issues musical and social Musically Washburne examines sound structure salsa aesthetics and performance practice along with the influences of Puerto Rican music Socially he considers the roles of the illicit drug trade gender and violence in shaping the salsa experience Highly readable Sounding Salsa offers a behind the scenes perspective on a musical movement that became a

social phenomenon      **In the Course of Performance** Bruno Nettl, Melinda Russell, 1998-12-15 In the Course of Performance is the first book in decades to illustrate and explain the practices and processes of musical improvisation. Improvisation by its very nature seems to resist interpretation or elucidation. This difficulty may account for the very few attempts scholars have made to provide a general guide to this elusive subject. With contributions by seventeen scholars and improvisers, In the Course of Performance offers a history of research on improvisation and an overview of the different approaches to the topic that can be used ranging from cognitive study to detailed musical analysis. Such diverse genres as Italian lyrical singing, modal jazz, Indian classical music, Javanese gamelan, and African American girls singing games are examined. The most comprehensive guide to the understanding of musical improvisation available. In the Course of Performance will be indispensable to anyone attracted to this fascinating art. Contributors are Stephen Blum, Sau Y Chan, Jody Cormack, Valerie Woodring Goertzen, Lawrence Gushee, Eve Harwood, Tullia Magrini, Peter Manuel, Ingrid Monson, Bruno Nettl, Jeff Pressing, Ali Jihad Racy, Ronald Riddle, Stephen Slawek, Chris Smith, R. Anderson Sutton, and T. Viswanathan.      **El arte de ser cubano** Dulce María Sotolongo Carrington, Juan Francisco Bertrán Hurtado, 2018-05-08 Más allá del ron, el tabaco o el café y hasta del deporte, es la música la manifestación artística que más nos ha dado a conocer internacionalmente. Aunque la literatura cubana no ha corrido la misma suerte de ser universal, sí fue y es un elemento esencial en la formación de nuestra nacionalidad y se merece un lugar especial en estas páginas escritas por dos cubanos curiosos: un pintor y una editora, dos poetas que nos ofrecen un gran lienzo al cubano como artista.      *"Record It, and Let it be Known"* Christopher F. Laferl, 2005 Popular music from Brazil and the Caribbean belongs to those cultural practices that are considered both inside and outside of their countries of origin to bear the indelible marks of ethnicity. On the basis of a corpus made up of over one thousand songs recorded between 1920 and 1960 in Brazil, Cuba, Martinique, and Trinidad and Tobago, *Record it and let it be known* offers an exemplary textual analysis of the ways in which these countries' main musical genres staged the encounters of the identity categories of ethnicity and gender in song lyrics during the decades preceding the emergence of more ideologically conscious musical currents. Special attention is paid to the following topics: the relations between ethnicity and national identity, the presence of Africa and slavery, the presentation of the gendered and ethnically marked body, and finally the description of cultural blackness. Book jacket.      *Arsenio Rodríguez and the Transnational Flows of Latin Popular Music* David García, 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. García 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. García recounts Rodríguez's battle for recognition at the height of mambo mania in New York City and the significance of his music in the development of salsa. With firsthand accounts from relatives and fellow musicians, *Arsenio Rodríguez and the Transnational Flows of Latin Popular Music* follows Rodríguez's fortunes on several continents, speculating on why he never enjoyed wide commercial success.

despite the importance of his music García focuses on the roles that race identity and politics played in shaping Rodríguez's music and the trajectory of his musical career. His transnational perspective has important implications for Latin American and popular music studies. *Catalog of Copyright Entries* Library of Congress. Copyright Office, 1960. Cosmopolitan Film Cultures in Latin America, 1896-1960 Rielle Navitski, Nicolas Poppe, 2017-06-19. Cosmopolitan Film Cultures in Latin America examines how cinema forged cultural connections between Latin American publics and film exporting nations in the first half of the twentieth century. Predating today's transnational media industries by several decades, these connections were defined by active economic and cultural exchanges as well as longstanding inequalities in political power and cultural capital. The essays explore the arrival and expansion of cinema throughout the region from the first screenings of the Lumière Cinématographe in 1896 to the emergence of new forms of cinephilia and cult spectatorship in the 1940s and beyond. Examining these transnational exchanges through the lens of the cosmopolitan, which emphasizes the ethical and political dimensions of cultural consumption, illuminates the role played by moving images in negotiating between the local, national and global and between the popular and the elite in twentieth-century Latin America. In addition, primary historical documents provide vivid accounts of Latin American film critics, movie audiences and film industry workers' experiences with moving images produced elsewhere: encounters that were deeply rooted in the local context yet also opened out onto global horizons. *Sixto con rumor de olas rompientes ; De donde crece la palma* Rosa Cáceres, 2006.

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