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# Cuban Music From A To Z Pb

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 New York and the International Sound of Latin Music, 1940-1990

*Cuban Music From A To Z Pb*

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## LILIAN SELAH

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### **Cuban Music** "O'Reilly Media, Inc."

Spanning Cuban music from rumba to salsa, and graphic styles from socialist realist to geometric abstraction, this volume of Cuban record cover art traces a musical form in constant revolution. The first ever book about Cuban record sleeve design, compiled by Gilles Peterson and Stuart Baker, *Cuba: Music and Revolution* features hundreds of rarely seen vinyl records from the start of the Cuban Revolution at the beginning of the 1960s up until 1985, when Cuba's Special Period, brought about by the dissolution of the Soviet Union and the withdrawal of Russia's financial support for the Cuban government, led to the demise of vinyl-record manufacturing in Cuba. The artwork here reflects both the cultural and musical depth of Cuba as well as the political influence of revolutionary communism. Over the past century, Cuban music has produced a seemingly endless variety of styles--rumba, mambo, son, salsa--at a dizzyingly fast rate. Since the 1940s a steady stream of Cuban musicians has also made the migration to the US, sparking changes in North

American musical forms: bandleader Machito set New York's jazz and Latin scene on fire, and master drummer Chano Pozo's entry into Dizzy Gillespie's group led to the birth of Latin jazz, to name just two. After the Cuban Revolution in 1959, the new government closed American-owned nightclubs and consolidated the island's recording industry under a state-run monopoly. Out of this new socialist agenda came new musical styles, including the Nueva Trova movement of left-wing songwriters. The 1980s saw more experimentation in modernist jazz, salsa and Afro-Cuban folkloric music. Generously illustrated with hundreds of color images, *Cuba: Music and Revolution* presents the history of Cuban record cover art, including many examples previously unseen outside the island itself.

### **From Afro-Cuban Rhythms to Latin Jazz** Zinn Communications

*Origins of Cuban Music and Dance: Changüí* is the first in-depth study of changüí, a style of music and dance in Guantánamo, Cuba. Changüí is analogous to blues in the United States and is a crucible of Cuban Creole culture. Benjamin Lapidus describes changüí and its relationship to the roots of son, Cuba's national genre and the style of music that contributed to the development

of salsa, in Eastern Cuba. He also highlights the connections between Afro-Haitian music and Cuban popular music through changüí, connections with the Caribbean that have been largely overlooked in the past. After an initial historical discussion about the region of Guantánamo and the inter-connectedness of its various musical styles with a focus on changüí, Lapidus discusses the technical aspects of the genre as practiced within the region and beyond. He considers the socio-historical importance of its lyrics, presenting numerous musical transcriptions that explain how the music is structured, as well as providing background stories to songs. In a chapter unique to this book and a first in Cuban musicology and ethnography, Lapidus describes years of festivals and musical competitions to show how local musical identity takes shape, particularly when encountering national narratives of music history. The volume concludes with a comparison between changüí and son, as well as a bibliography, discography, and videography.

**Funkifying the Clave** Chicago Review Press

Arising in the heyday of the music recently made famous by the Buena Vista Social Club, afrocubanismo was an artistic and intellectual movement in Cuba in the 1920s and 1930s that tried to convey a national and racial identity. Through poetry, this movement was the first serious attempt on the part of mostly white Cuban intellectuals to produce a national literature that incorporated elements from the Afro-Cuban traditions of lower-class urban blacks. One of its main objectives was to project an image of Cuban identity as a harmonious process of fusion between black and white people and cultures. The notion of a unified nation without racial conflicts and the idea of a mulatto Cuban culture and identity continue to play a prominent role in the Cuban imagination. The first book-length treatment of the poetry of this movement, *Writing Rumba: The Afrocubanista Movement in Poetry* questions the assumption that the poetry did manage to symbolize racial reconciliation and unification. At the same time it reveals a process of literary transculturation by which the dominant literature of European origins was radically transformed through the incorporation of formal principles from Afro-Cuban dance and music forms. To make his case, Miguel Arnedo-G mez establishes the nature of the movement's connections to Cuban blacks during this time, analyzes the poetry's links with the represented cultures on the basis of anthropological and ethnographic research, and explores the thought of leading figures of the movement, tying their discourse to specific sociocultural factors in Cuba at the time. Relating the poetry to music and dance, he further illuminates the interplay of power and culture in a social context. Essential for understanding Cuban nationalism and race relations today, *Writing Rumba* will appeal to an interdisciplinary audience not only in regional, cultural, and anthropological fields but also in the fields of music, dance, and literature.

**Music in Cuba** Hal Leonard Corporation

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.

*From Afro-Cuban Rhythms to Latin Jazz* Simon and Schuster Rondón tells the engaging story of salsa's roots in Puerto Rico, Cuba, Colombia, the Dominican Republic, and Venezuela, and of its emergence and development in the 1960s as a distinct musical movement in New York. Rondón presents salsa as a truly pan-Caribbean phenomenon, emerging in the migrations and interactions, the celebrations and conflicts that marked the region. Although salsa is rooted in urban culture, Rondón explains, it is also a commercial product produced and shaped by professional musicians, record producers, and the music industry. --from publisher description.

**Salsiology** University of Toronto Press

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 Bauzá, 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 Valdés and Paquito D'Rivera.

*Afro-Cuban Music* Smithsonian Institution

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 cha. 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.

**Cuba (Winner of the Pulitzer Prize)** Ashgate Publishing, Ltd.

Part I. Early writings -- The future of Cuban witchcraft -- Afro-Cuban cabildos -- Part II. Instrument essays -- Makuta -- Arará drums -- The Chekerê, Agbe, or Aggê -- The conga -- Part III. Ethnographic essays -- Kongo traditions -- The religious music of black Cuban Yorubas -- The "tragedy" of the ãNããnigos -- Satirical and commercial song

*The Salsa Guidebook* University of Illinois Press

Listening in Detail is an original and impassioned take on the

intellectual and sensory bounty of Cuban music as it circulates between the island, the United States, and other locations. It is also a powerful critique of efforts to define "Cuban music" for ethnographic examination or market consumption. Contending that the music is not a knowable entity but a spectrum of dynamic practices that elude definition, Alexandra T. Vazquez models a new way of writing about music and the meanings assigned to it. "Listening in detail" is a method invested in opening up, rather than pinning down, experiences of Cuban music. Critiques of imperialism, nationalism, race, and gender emerge in fragments and moments, and in gestures and sounds through Vazquez's engagement with Alfredo Rodríguez's album *Cuba Linda* (1996), the seventy-year career of the vocalist Graciela Pérez, the signature grunt of the "Mambo King" Dámaso Pérez Prado, Cuban music documentaries of the 1960s, and late-twentieth-century concert ephemera.

*Tito Puente* Duke University Press

The first book-length study on Cuban music in the English language. This volume consists of thirteen articles written by nine authors, including four Cuban scholars and five North American ethnomusicologists. The articles by Cuban scholars, translated from largely out-of-print publications, constitute a selection of some of the best Cuban research on their island's music, and present a set of perspectives which complement those of the North American authors. The articles cover such areas as descriptions of the Afro-Haitian derived tumba francesa, the traditional Afro-Cuban rumba, and the rural punto, as cultivated by peasants of Hispanic descent; aspects of the music bureaucracy in contemporary Cuba; the American music industry's dissemination of Cuban-derived salsa in New York City; Afro-Cuban cult music; the history and current status of charanga dance bands; and more.

*Timba: The Sound of the Cuban Crisis* U of Minnesota Press

In *The Meaning of Soul*, Emily J. Lordi proposes a new understanding of this famously elusive concept. In the 1960s, Lordi argues, soul came to signify a cultural belief in black resilience, which was enacted through musical practices—inventive cover versions, falsetto vocals, ad-libs, and false endings. Through these soul techniques, artists such as Aretha Franklin, Donny Hathaway, Nina Simone, Marvin Gaye, Isaac Hayes, and Minnie Riperton performed virtuosic survivorship and thus helped to galvanize black communities in an era of peril and promise. Their soul legacies were later reanimated by such stars as Prince, Solange Knowles, and Flying Lotus. Breaking with prior understandings of soul as a vague masculinist political formation tethered to the Black Power movement, Lordi offers a vision of soul that foregrounds the intricacies of musical craft, the complex personal and social meanings of the music, the dynamic movement of soul across time, and the leading role played by black women in this musical-intellectual tradition.

*Decoding Afro-Cuban Jazz* UNC Press Books

Publisher Description

*Cuban Flute Style* Univ of California Press

For more than thirty years, musician Carlos Varela has been a guide to the heart, soul, and sound of Havana. One of the best known singer-songwriters to emerge out of the Cuban nueva trova movement, Varela has toured in North America, the Caribbean, Latin America, and Europe. In North America, Varela is "Cuba's Bob Dylan." In Cuba, he is the voice of the generation that came of age in the 1990s and for whom his songs are their generation's anthems. *My Havana* is a lyrical exploration of Varela's life and work, and of the vibrant musical, literary, and cinematic culture of his generation. Popular both among Cubans on the island and in the diaspora, Varela is legendary for the

intense political honesty of lyrics. He is one of the most important musicians in the Cuban scene today. In *My Havana*, writers living in Canada, Cuba, the United States, and Great Britain use Varela's life and music to explore the history and cultural politics of contemporary Cuba. The book also contains an extended interview with Varela and English translations of the lyrics to all his recorded songs, most of which are appearing in print for the very first time.

*The Roots of Salsa* Scarecrow Press

Written by the editor of the world's largest Cuban music website, [www.timba.com](http://www.timba.com), and the author of the popular "Tomás Cruz Conga Method", "Beyond Salsa Piano" is a series of method books and historical/discographical guides chronicling the role of the piano in Cuban music. After the 5 introductory volumes, Volume 7 is the second of a series of books on specific Cuban pianists, using note-for-note transcriptions from MIDI files. Iván "Melón" Lewis is one of the greatest timba pianists, having recorded and played with The Issac Delgado Group and Manolín, el Médico de la Salsa.

*Cuba* Duke University Press

Lydia Cabrera (1900-1991), an upper-class white Cuban intellectual, spent many years traveling through Cuba collecting oral histories, stories, and music from Cubans of African descent. Her work is commonly viewed as an extension of the work of her famous brother-in-law, Cuban anthropologist Fernando Ortiz, who initiated the study of Afro-Cubans and the concept of transculturation. Here, Edna Rodríguez-Mangual challenges this perspective, proposing that Cabrera's work offers an alternative to the hegemonizing national myth of Cuba articulated by Ortiz and others. Rodríguez-Mangual examines Cabrera's ethnographic essays and short stories in context. By blurring fact and fiction, anthropology and literature, Cabrera defied the scientific discourse used by other anthropologists. She wrote of Afro-Cubans not as objects but as subjects, and in her writings, whiteness, instead of blackness, is gazed upon as the "other." As Rodríguez-Mangual demonstrates, Cabrera rewrote the history of Cuba and its culture through imaginative means, calling into question the empirical basis of anthropology and placing Afro-Cuban contributions at the center of the literature that describes the Cuban nation and its national identity.

*My Havana* Createspace Independent Publishing Platform

Richard Egües and José Fajardo are universally regarded as the leading exponents of charanga flute playing, an improvisatory style that crystallized in 1950s Cuba with the rise of the mambo and the chachachá. Despite the commercial success of their recordings with Orquesta Aragón and Fajardo y sus Estrellas and their influence not only on Cuban flute players but also on other Latin dance musicians, no in-depth analytical study of their flute solos exists. In *Cuban Flute Style: Interpretation and Improvisation*, Sue Miller—music historian, charanga flute player, and former student of Richard Egües—examines the early-twentieth-century decorative style of flute playing in the Cuban danzón and its links with the later soloistic style of the 1950s as exemplified by Fajardo and Egües. Transcriptions and analyses of recorded performances demonstrate the characteristic elements of the style as well as the styles of individual players. A combination of musicological analysis and ethnomusicological fieldwork reveals the polyrhythmic and melodic aspects of the Cuban flute style, with commentary from flutists Richard Egües, Joaquín Oliveros, Polo Tamayo, Eddy Zervigón, and other renowned players. Miller also covers techniques for flutists seeking to learn the style—including altissimo fingerings for the Boehm flute and fingerings for the five-key charanga flute—as well as guidance on articulation, phrasing, repertoire, practicing improvisation, and working with recordings. *Cuban Flute Style* will

appeal to those working in the fields of Cuban music, improvisation, music analysis, ethnomusicology, performance and performance practice, popular music, and cultural theory. *The Rough Guide to Cuban Music* Duke University Press Originally published in 1946 and never before available in English. Music in Cuba is not only the best and most extensive study of Cuban musical history, it is a work of literature. Drawing on such primary documents as church circulars and musical scores. Carpentier encompasses European-style elite Cuban music as well as the popular rural Spanish folk and urban Afro-Cuban music. Perhaps Cuba's most important twentieth-century intellectual. Alejo Carpentier (1904-1980) was a novelist, a classically trained pianist and musicologist, and an influential theorist of politics and literature. Born in Havana, he lived for many years in France and Venezuela but returned to Cuba after the 1959 revolution. Book jacket.

*Listening in Detail* Praeger

"In the wake of the Buena Vista Social Club, the world has rediscovered the rich musical tradition of Cuba. A unique combination of popular and elite influences, the music of this

island nation has fascinated since the golden age of the son - that new World aural collision of Africa and Europe that made Cuban music the rage in Paris, New York, and Mexico beginning in the 1920s." "Drawing on such primary documents as obscure church circulars, dog-eared musical scores pulled from attics, and the records of the Spanish colonial authorities, Music in Cuba sweeps from the sixteenth to the twentieth centuries. Carpentier covers European-style elite Cuban music as well as the popular worlds of rural Spanish folk and Afro-Cuban urban music."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**Listening in Detail** Univ of North Carolina Press

The only complete method book on Salsa ever published.

Numerous musical examples of how different Afro-Cuban styles are created, what each instrument does, text explaining the history and structure of the music, etc. "This will be the Salsa Bible for years to come." Sonny Bravo, Tito-Puente's pianist.

*The Latin Bass Book* U of Minnesota Press

A multifaceted portrait of "El Rey", the king of Latin music, this is the first in-depth historical, musical, and cultural study to trace the career and influence of Tito Puente. 57 photos.

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