

# Representing The Good Neighbor Music Difference And The Pan American Dream Currents In Latin American And Iberian Music Hardcover October 23 2013

**Representing the Good Neighbor Music on the Move** *Inca Music Reimagined*, *Mazal Tov, Amigos! Jews and Popular Music in the Americas* *Interwar Symphonies and the Imagination* *Carlos Chávez and His World Sourcebook for Research in Music, Third Edition* *Experiencing Latin American Music* *The Sweet Penance of Music* *The Invention of Latin American Music* *The Routledge Research Companion to Modernism in Music* *The Tide Was Always High* *The Oxford Handbook of Music Censorship* *Musical Migration and Imperial New York Elite Art Worlds* *Africanisms in Action* *The Sound of a Superpower* *Panpipes and Ponchos* *Camille Saint-Saëns and His World* *Latin Jazz* *Opera in the Tropics* *Rites, Rights and Rhythms* *Coros Y Danzas* *Entertaining Lisbon* *Heitor Villa-Lobos's Bachianas Brasileiras* *Playing in the Cathedral* *Música Típica* *Tracing Tangueros* *The History of United States Cultural Diplomacy* *Latin American Cultural Objects and Episodes* *In Search of Julián Carrillo and Sonido 13* *Agustín Lara* *Experimentalisms in Practice* *Composing for the State* *Harmony and Normalization* *Nationalist and Populist Composers* *Villa-Lobos and Modernism* *Projecting the World* *Psychedelic Chile* *Distant Stage*

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**Camille Saint-Saëns and His World** Jun 12 2021 A revealing look at French composer and virtuoso Camille Saint-Saëns—perhaps the foremost French musical figure of the late nineteenth century and a composer who wrote in nearly every musical genre, from opera and the symphony to film music—is now being rediscovered after a century of modernism overshadowed his earlier importance. In a wide-ranging and trenchant series of essays, articles, and documents, Camille Saint-Saëns and His World deconstructs the multiple realities behind the man and his music. Topics range from intimate glimpses of the private and playful Saint-Saëns, to the composer's interest in astronomy and republican politics, his performances of Mozart and Rameau over eight decades, and his extensive travels around the world. This collection also analyzes the role he played in various musical societies and his complicated relationship with such composers as Liszt, Massenet, Wagner, and Ravel. Featuring the best contemporary scholarship on this crucial, formative period in French music, Camille Saint-Saëns and His World restores the composer to his vital role as innovator and curator of Western music. The contributors are Byron Adams, Leon Botstein, Jean-Christophe Branger, Michel Duchesneau, Katharine Ellis, Anneget Fauser, Yves Gérard, Dana Gooley, Carolyn Guzski, Carol Hess, D. Kern Holoman, Léo Houziaux, Florence Launay, Stéphane Létouré, Martin Marks, Mitchell Morris, Jann Pasler, William Peterson, Michael Puri, Sabina Teller Ratner, Laure Schnapper, Marie-Gabrielle Soret, Michael Stegemann, and Michael Strasser.

*Opera in the Tropics* Apr 10 2021 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 entremeses 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.

**The Sweet Penance of Music** Apr 22 2022 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 harpist's 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.

**Experiencing Latin American Music** May 23 2022 Experiencing Latin American Music draws on human experience as a point of departure for musical understanding. Students explore broad topics—identity, the body, religion, and more—and relate these to Latin American musics while refining their understanding of musical concepts and cultural-historical contexts. With its brisk and engaging writing, this volume covers nearly fifty genres and provides both students and instructors with online access to audio tracks and listening guides. A detailed instructor's packet contains sample quizzes, clicker questions, and creative, classroom-tested assignments designed to encourage critical thinking and spark the imagination. Remarkably flexible, this innovative textbook empowers students from a variety of disciplines to study a subject that is increasingly relevant in today's diverse society. In addition to the instructor's packet, online resources for students include: customized Spotify playlist online listening guides audio sound links to reinforce musical concepts stimulating activities for individual and group work

*The Routledge Research Companion to Modernism in Music* Feb 20 2022 Modernism in music still arouses passions and is riven by controversies. Taking root in the early decades of the twentieth century, it achieved ideological dominance for almost three decades following the Second World War, before becoming the object of widespread critique in the last two decades of the century, both from critics and composers of a postmodern persuasion and from prominent scholars associated with the 'new musicology'. Yet these critiques have failed to dampen its ongoing resilience. The picture of modernism has considerably broadened and diversified, and has remained a pivotal focus of debate well into the twenty-first century. This Research Companion does not seek to limit what musical modernism might be. At the same time, it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period. In addition to addressing issues already well established in modernist studies such as aesthetics, history, institutions, place, diaspora, cosmopolitanism, production and performance, communication technologies and the interface with postmodernism, this volume also explores topics that are less established, among them: modernism and affect, modernism and comedy, modernism versus the 'contemporary', and the crucial distinction between modernism in popular culture and a 'popular modernism', a modernism of the people. In doing so, this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence.

**Latin Jazz** May 11 2021 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.

*Entertaining Lisbon* Jan 07 2021 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.

**Elite Art Worlds** Oct 16 2022 The Centro Latinoamericano de 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 Ledé, Coriún Aharonián, and Blas Emilio Atherotúa. Combining oral histories, ethnographic research, and archival sources, *Elite Art Worlds* explores regional discourses of musical Latin Americanism and the embrace, articulation, and re-signification 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.

*Playing in the Cathedral* Nov 05 2020 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.

**Distant Stage** Aug 22 2019 It is a little-known fact that the first cultural agreement Canada signed was with Brazil in 1944. The two countries' rapprochement launched a flurry of activity connecting Montreal to Rio de Janeiro amid the turbulence of war and its aftermath. Why Brazil? And what could songs and paintings achieve that traditional diplomacy could not? *Distant Stage* examines the neglected histories of Canada-Brazil relations and the role played by culture in Canada's pursuit of an international identity. The efforts of French-Canadian artists, intellectuals, and diplomats are at the heart of both. Eric Fillion demonstrates how music and the visual arts gave state and non-state actors new connections to the idea of nation, which in turn informed their sense of place in the world. Tracing the origins of Canadian cultural diplomacy to South America, the book underscores the significance of race and religion in the country's international history, showing how Brazil served as a distant stage where Canadian identity politics and aspirations could play out. Both a timely invitation to think about cultural diplomacy as a critical practice and a reflection on the interplay between internationalism and nationalism, *Distant Stage* draws attention to the ambiguous yet essential roles played by artists in international and intercultural relations.

**In Search of Julián Carrillo and Sonido 13** May 31 2020 In the 1920s, Mexican composer Julián Carrillo (1875-1965) developed a microtonal system he metaphorically called *El Sonido 13* (The 13th Sound). Although his pioneering role as one of the first proponents of microtonality gave him a cult figure status among European avant-garde circles in the 1960s and 1970s, his music and legacy have remained largely ignored by scholars and critics. This book explores his ideas not only in relation to the historical moments of their inception but also in relation to the various cultural projects that kept them alive and resituated them into the 21st century.

*Interwar Symphonies and the Imagination* Aug 26 2022 Reveals how in the culturally volatile 1930s the symphony, long associated with ideas of selfhood, was a flourishing transnational phenomenon.

**Harmony and Normalization** Jan 27 2020 *Harmony and Normalization: US-Cuban Musical Diplomacy* explores the channels of musical exchange between Cuba and the United States during the eight-year presidency of Barack Obama, who eased the musical embargo of the island and restored relations with Cuba. Musical exchanges during this period act as a lens through which to view not only US-Cuban musical relations but also the larger political, economic, and cultural implications of musical dialogue between these two nations. Policy shifts in the wake of Raúl Castro assuming the Cuban presidency and the election of President Obama allowed performers to traverse the Florida Straits more easily than in the recent past and encouraged them to act as musical ambassadors. Their performances served as a testing ground for political change that anticipated normalized relations. While government actors debated these changes, music forged connections between individuals on both sides of the Florida Straits. In this first book on the subject since Obama's presidency, musicologist Timothy P. Storhoff describes how, after specific policy changes, musicians were some of the first to take advantage of new opportunities for travel, push the boundaries of new regulations, and expose both the possibilities and limitations of licensing musical exchange. Through the analysis of both official and unofficial musical diplomacy efforts, including the Havana Jazz Festival, the National Symphony Orchestra of Cuba's first US tour, the Minnesota Orchestra's trip to Havana, and the author's own experiences in Cuba, this ethnography demonstrates how performances reflect aspirations for stronger transnational ties and a common desire to restore the once-thriving US-Cuban musical relationship.

**Inca Music Reimagined** Oct 28 2022 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.

*Mazal Tov, Amigos! Jews and Popular Music in the Americas* Sep 27 2022 *Mazal Tov, Amigos! Jews and Popular Music in the Americas* explores the sphere of Jews and Jewishness in the popular music arena in the Americas, by creating a framework for the discussion of new and old trends from an interdisciplinary standpoint.

*Psychedelic Chile* Sep 22 2019 Patrick Barr-Melej here illuminates modern Chilean history with an unprecedented chronicle and reassessment of the sixties and seventies. During a period of tremendous political and social strife that saw the election of a Marxist president followed by the terror of a military coup in 1973, a youth-driven, transnationally connected counterculture smashed onto the scene. Contributing to a surging historiography of the era's Latin American counterculture, Barr-Melej draws on media and firsthand interviews in documenting the intertwining of youth and counterculture with discourses rooted in class and party politics. Focusing on "hippismo" and an esoteric movement called Poder Joven, Barr-Melej challenges a number of prevailing assumptions about culture, politics, and the Left under Salvador Allende's "Chilean Road to Socialism." While countercultural attitudes toward

recreational drug use, gender roles and sexuality, rock music, and consumerism influenced many youths on the Left, the preponderance of leftist leaders shared a more conservative cultural sensibility. This exposed, Barr-Melej argues, a degree of intergenerational dissonance within leftist ranks. And while the allure of new and heterodox cultural values and practices among young people grew, an array of constituencies from the Left to the Right berated counterculture in national media, speeches, schools, and other settings. This public discourse of contempt ultimately contributed to the fierce repression of nonconformist youth culture following the coup.

**Representing the Good Neighbor** Dec 30 2022 In this book, Carol A. Hess investigates the reception of Latin American art music in the US during the Pan American movement of the 1930s and 40s. Hess uncovers how and why attitudes towards Latin American music shifted so dramatically during the middle of the twentieth century, and what this tells us about the ways in which the history of American music has been written.

**Latin American Cultural Objects and Episodes** Jul 01 2020 Delight in the cultural aspects of Latin America by observing the objects that give life to history Latin American Cultural Objects and Episodes provides readers with an eclectic and fascinating exploration of Latin American history through the examination of physical objects. Distinguished author and Professor William H. Beezley takes readers on a journey that includes objects used with music and visual media, such as movies, documentaries, and television. Forming an integral part of the history they represent, the objects described in this book tell the tale of the little known or neglected part of Latin American history. While most historical authors and researchers focus on the political and economic life of Latin America, this author uses the objects he highlights to explain and illuminate the daily lives of the Latin American peoples and the legacies that they share. Forming an essential part of a comprehensive understanding of Latin American history, the book includes discussions and explorations of: How objects have transformed and shaped the cultures of Latin America over the years Unusual and interesting objects serendipitously discovered by a variety of researchers and historians Ten chapters, each beginning with an object acting as a synecdoche or metonym that introduces a discussion of Latin American historical life The significance of the objects to particular religious practices, musical traditions, or schools of visual media, such as folk art, film or television Perfect for anyone interested in Latin American life beyond politics and economics, Latin American Cultural Objects and Episodes belongs on the bookshelves of everyone with a curiosity about culture in Latin America as it's revealed through physical objects.

**The Tide Was Always High** Jan 19 2022 "Published with the assistance of the Getty Foundation"--Title page

**Tracing Tangueros** Sep 03 2020 "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. The authors 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.

**Nationalist and Populist Composers** Dec 26 2019 Written for both the scholar and amateur enthusiast interested in modern classical music and American social history, Nationalist and Populist Composers creates a contextual frame through which all audiences can better understand such eternal works as Rhapsody in Blue, Appalachian Spring, and West Side Story.

**Rites, Rights and Rhythms** Mar 09 2021 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 Brenbaum 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.

**Musical Migration and Imperial New York** Nov 17 2021 Through archival work and storytelling, Musical Migration and Imperial New York revises many inherited narratives about experimental music and art in postwar New York. From the urban street level of music clubs and arts institutions to the world-making routes of global migration and exchange, this book redraws the map of experimental art to reveal the imperial dynamics and citizenship struggles that continue to shape music in the United States. Beginning with the material conditions of power that structured the cityscape of New York in the early Cold War years, Bridg Cohen looks at a wide range of artistic practices (concert music, electronic music, jazz, performance art) and actors (Edgard Varèse, Charles Mingus, Yoko Ono, and Fluxus founder George Maciunas) as they experimented with new modes of creativity. Cohen links them with other migrant creators vital to the city's postwar culture boom, creators whose stories have seldom been told (Halim El-Dabh, Michiko Toyama, Vladimir Ussachevsky). She also gives sustained and serious treatment to the work of Yoko Ono, something long overdue in music scholarship. Musical Migration and Imperial New York is indispensable reading, offering a new understanding of global avant-gardes and American experimental music as well as the contrasting feelings of belonging and exclusion on which they were built.

**Carlos Chávez and His World** Jul 25 2022 Carlos Chávez (1899-1978) is the central figure in Mexican music of the twentieth century and among the most eminent of all Latin American modernist composers. An enfant terrible in his own country, Chávez was an integral part of the emerging music scene in the United States in the 1920s. His highly individual style—diatonic, dissonant, contrapuntal—addressed both modernity and Mexico's indigenous past. Chávez was also a governmental arts administrator, founder of major Mexican cultural institutions, and conductor and founder of the Orquesta Sinfónica de México. Carlos Chávez and His World brings together an international roster of leading scholars to delve into not only Chávez's music but also the history, art, and politics surrounding his life and work. Contributors explore Chávez's vast body of compositions, including his piano music, symphonies, violin concerto, late compositions, and Indianist music. They look at his connections with such artistic greats as Aaron Copland, Miguel Covarrubias, Henry Cowell, Silvestre Revueltas, and Paul Strand. The essays examine New York's modernist scene, Mexican symphonic music, portraits of Chávez by major Mexican artists of the period, including Diego Rivera and Rufino Tamayo, and Chávez's impact on El Colegio Nacional. A quantum leap in understanding Carlos Chávez and his milieu, this collection will stimulate further work in Latin American music and culture. The contributors are Ana R. Alonso-Minutti, Amy Bauer, Leon Botstein, David Brodbeck, Helen Delbar, Christina Taylor Gibson, Susana González Aktories, Anna Indyk-López, Roberto Kolb-Neuhaus, James Krippner, Rebecca Levi, Ricardo Miranda, Julián Orbón, Howard Pollack, Leonora Saavedra, Antonio Sabotit, Stephanie Stallings, and Luisa Vilar Payá. Bard Music Festival 2015: Carlos Chávez and His World Bard College August 7-9 and August 14-16, 2015

**Villa-Lobos and Modernism** Nov 24 2019 Ricardo Averbach places Heitor Villa-Lobos as the top exponent of Cultural Cannibalism in music, an aesthetic movement that has been neglected due to traditional Eurocentric views of Modernism. Villa-Lobos and Modernism shows how much our present aesthetics owes to the Modernist ideas introduced by the Brazilian composer.

**Composing for the State** Feb 26 2020 Under the dictatorships of the twentieth century, music never ceased to sound. Even when they did not impose aesthetic standards, these regimes tended to favour certain kinds of art music such as occasional works for commemorations or celebrations, symphonic poems, cantatas and choral settings. In the same way, composers who were more or less ideologically close to the regime wrote pieces of music on their own initiative, which amounted to a support of the political order. This book presents ten studies focusing on music inspired and promoted by regimes such as Nazi Germany, Fascist Italy, France under Vichy, the USSR and its satellites, Franco's Spain, Salazar's Portugal, Maoist China, and Latin-American dictatorships. By discussing the musical works themselves, whether they were conceived as ways to provide "music for the people", to personally honour the dictator, or to participate in State commemorations of glorious historical events, the book examines the relationship between the composers and the State. This important volume, therefore, addresses theoretical issues long neglected by both musicologists and historians: What is the relationship between art music and propaganda? How did composers participate in musical life under the control of an authoritarian State? What was specifically political in the works produced in these contexts? How did audiences react to them? Can we speak confidently about "State music"? In this way, Composing for the State: Music in Twentieth Century Dictatorships is an essential contribution to our understanding of musical cultures of the twentieth century, as well as the symbolic policies of dictatorial regimes.

**The History of United States Cultural Diplomacy** Aug 02 2020 In the wake of 9/11, the United States government rediscovered the value of culture in international relations, sending cultural ambassadors around the world to promote the American way of life. This is the most recent effort to use American culture as a means to convince others that the United States is a land of freedom, equality, opportunity, and scientific and cultural achievements to match its material wealth and military prowess. In The History of United States Cultural Diplomacy Michael Krenn charts the history of the cultural diplomacy efforts from Benjamin Franklin's service as commissioner to France in the 1770s through to the present day. He explores how these efforts were sometimes inspiring, often disastrous, and nearly always controversial attempts to tell the 'truth' about America. This is the first comprehensive study of America's efforts in the field of cultural diplomacy. It reveals a dynamic conflict between those who view U.S. culture as a means to establish meaningful dialogues with the rest of the world and those who consider American art, music, theater as additional propaganda weapons.

**Agustín Lara** Apr 29 2020 Few Mexican musicians in the twentieth century achieved as much notoriety or had such an international impact as the popular singer and songwriter Agustín Lara (1897-1970). Widely known as "el flaco de oro" ("the Golden Skinny"), this remarkably thin fellow was prolific across the genres of bolero, ballad, and folk. His most beloved "Granada", a song so enduring that it has been covered by the likes of Mario Lanza, Frank Sinatra, and Plácido Domingo, is today a standard in the vocal repertoire. However, there exists very little biographical literature on Lara in English. In Agustín Lara: A Cultural Biography, author Andrew Wood's informed and informative placement of Lara's work in a broader cultural context presents a rich and comprehensive reading of the life of this significant musical figure. Lara's career as a media celebrity as well as musician provides an excellent window on Mexican society in the mid-twentieth century and on popular culture in Latin America. Wood also delves into Lara's music itself, bringing to light how the composer's work unites a number of important currents in Latin music of his day, particularly the bolero. With close musicological focus and in-depth cultural analysis riding alongside the biographical narrative, Agustín Lara: A Cultural Biography is a welcome read to aficionados and performers of Latin American music, as well as a valuable addition to the study of modern Mexican music and Latin American popular culture as a whole.

**Heitor Villa-Lobos's Bachianas Brasileiras** Dec 06 2020 Heitor Villa-Lobos's Bachianas Brasileiras demonstrates how the composer achieved his own Brazilian neoclassical style in a group of works, nine suites in total, that is arguably one of the best examples of homage to J.S. Bach's music in the twentieth century. In this book, the corpus of Bachianas Brasileiras is contextualized and critically examined according to its structure and intertextual aspects, as well as its relationship to Bach's music, Brazilian popular music, and other works by contemporaries of Villa Lobos. A range of musical examples illustrate instances of the selected topics in the works, encompassing urban Brazilian popular music such as the choro, Brazilian northeast and afro rhythms, and citation of folkloric melodies. Dudeque's comprehensive examination of the Bachianas Brasileiras will be invaluable for scholars and researchers of music theory and analysis.

**Experimentalisms in Practice** Mar 29 2020 Experimentalisms in Practice explores the multiple sites in which experimentalism emerges and becomes meaningful beyond Eurocentric interpretative frameworks. Challenging the notion of experimentalism as defined in conventional narratives, contributors take a broad approach to a wide variety of Latin and Latin American music traditions conceived or perceived as experimental. The conversation takes as starting point the 1960s, a decade that marks a crucial political and epistemological moment for Latin America; militant and committed aesthetic practices resonated with this moment, resulting in a multiplicity of artistic and musical experimental expressions. Experimentalisms in Practice responds to recent efforts to reframe and reconceptualize the study of experimental music in terms of epistemological perspective and geographic scope, while also engaging traditional scholarship. This book contributes to the current conversations about music experimentalism while providing new points of entry to further reevaluate the field.

**Música Típica** Oct 04 2020 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 Panamanians 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 Panamanians. 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.

**Music on the Move** Nov 29 2022 Music is a mobile art. When people move to faraway places, whether by choice or by force, they bring their music along. Music creates a meaningful point of contact for individuals and for groups; it can encourage curiosity and foster understanding; and it can preserve a sense of identity and comfort in an unfamiliar or hostile environment. As music crosses cultural, linguistic, and political boundaries, it continually changes. While human mobility and mediation have always shaped music-making, our current era of digital connectedness introduces new creative opportunities and inspiration even as it extends concerns about issues such as copyright infringement and cultural appropriation. With its innovative multimodal approach, Music on the Move invites readers to listen and engage with many different types of music as they read. The text introduces a variety of concepts related to music's travels—with or without its makers—including colonialism, migration, diaspora, mediation, propaganda, copyright, and hybridity. The case studies represent a variety of musical genres and styles, Western and non-Western, concert music, traditional music, and popular music. Highly accessible, jargon-free, and media-rich, Music on the Move is suitable for students as well as general-interest readers.

**The Oxford Handbook of Music Censorship** Dec 18 2021 "Addresses censorship as a worldwide issue from its earliest recorded form to the modern day ; Includes unique case studies of music censorship unfamiliar to Western audiences ; Documents censorship through a necessarily intersectional lens." --Oxford University Press.

**The Sound of a Superpower** Aug 14 2021 Classical composers seeking to create an American sound enjoyed unprecedented success during the 1930s and 1940s. Aaron Copland, Roy Harris, Howard Hanson and others brought national and international attention to American composers for the first time in history. In the years after World War II, however, something changed. The prestige of musical Americanism waned rapidly as anti-Communists made accusations against leading Americanist composers. Meanwhile a method of harmonic organization that some considered more Cold War-appropriate—serialism—began to rise in status. For many composers and historians, the Cold War had effectively "killed off" musical Americanism. In The Sound of a Superpower: Musical Americanism and the Cold War, Emily Abrams Ansari offers a fuller, more nuanced picture of the effect of the Cold War on Americanist composers. The ideological conflict brought both challenges and opportunities. Some Americanist composers struggled greatly in this new artistic and political environment. Those with leftist politics sensed a growing gap between the United States that their music imagined and the aggressive global superpower that their nation seemed to be becoming. But these same composers would find unique opportunities to ensure the survival of musical Americanism thanks to the federal government, which wanted to use American music as a Cold War propaganda tool. By serving as advisors to cultural diplomacy programs and touring as artistic ambassadors, the Americanists could bring their new government-backed music to new global audiences. Some with more right-wing politics, meanwhile, would actually flourish in the new ideological environment, by aligning their music with Cold War conceptions of American identity. The Americanists' efforts to safeguard the reputation of their style would have significant consequences. Ultimately, Ansari shows, they effected a rebranding of musical Americanism, with consequences that remain with us today.

**Projecting the World** Oct 24 2019 Discussion of international culture and politics in Hollywood films from the mid-1930s to 1960s.

**Sourcebook for Research in Music, Third Edition** Jun 24 2022 Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in music scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

**Panpipes and Ponchos** Jul 13 2021 "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 folkloric 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 folkloric 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 folkloric music movement that documents how it developed in dialogue with Bolivian state projects and transnational artistic trends in this period"--

**Africanness in Action** Sep 15 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.

**Coros Y Danzas** Feb 08 2021 "This book explores how women of the early Franco regime (1939-53) adapted rural music traditions and Spanish nationalism according to different political circumstances. The Sección Femenina (Women's Section) of the fascist Falange party officially represented the regime's views and policies on female gender roles. Through their Music Department, these women shaped traditional Spanish songs and dances to promote ideas of Catholic morality throughout the nation's culturally diverse regions, helped legitimize colonial involvement in Spain's African territories, and formed political ties with the Allied powers after the Second World War. This book is particularly relevant to readers with interests in 20th-century Spanish history, cultural diplomacy, and the Cold War"--

**The Invention of Latin American Music** Mar 21 2022 "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"--

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