

Music And Revolution Cultural Change In Socialist Cuba Music Of The African Diaspora

What does the Cuban Revolution look like “from within?” This volume proposes that scholars and observers of Cuba have too long looked elsewhere—from the United States to the Soviet Union—to write the island's post-1959 history. Drawing on previously unexamined archives, the contributors explore the dynamics of sociopolitical inclusion and exclusion during the Revolution's first two decades. They foreground the experiences of Cubans of all walks of life, from ordinary citizens and bureaucrats to artists and political leaders, in their interactions with and contributions to the emerging revolutionary state. In essays on agrarian reform, the environment, dance, fashion, and more, contributors enrich our understanding of the period beginning with the utopic mobilizations of the early 1960s and ending with the 1980 Mariel boatlift. In so doing, they offer new perspectives on the Revolution that are fundamentally driven by developments on the island. Bringing together new historical research with comparative and methodological reflections on the challenges of writing about the Revolution, *The Revolution from Within* highlights the political stakes attached to Cuban history after 1959. Contributors: Michael J. Bustamante, María A. Cabrera Arús, María del Pilar Díaz Castañón, Ada Ferrer, Alejandro de la Fuente, Reinaldo Funes Monzote, Lillian Guerra, Jennifer L. Lambe, Jorge Macle Cruz, Christabelle Peters, Rafael Rojas, Elizabeth Schwall, Abel Sierra Madero

Within the circum-Caribbean, the ubiquity of tourism and the variety of musical life are hard to miss. Scholars have long explored both of these themes in the Caribbean, but have done so from disciplinary perspectives that tended until recently (and for a variety of reasons) to foreclose readings that considered tourism and music together. This volume addresses itself to analyzing the dynamics and interrelationships between tourism and music throughout the region.

This book will show you how music can either indoctrinate or educate you, spark rebellion or patriotism, and drive you to the devil or draw you closer to God.

Taking a broad approach to a wide variety of Latin@ and Latin American music traditions, *Experimentalisms in Practice* challenges traditional notions of what has been considered experimental, and provides new points of entry to reevaluate modern and avant-garde music studies.

Bringing the research of musicologists, art historians, and film studies scholars into dialogue, this book explores the relationships between visual art forms and music. The chapters are organized around three core concepts – threshold, intermediality, and synchresis – which offer ways of understanding and discussing the interplay between the arts of sounds and images. Refuting the idea that music and visual art forms only operate in parallel, the contributors instead consider how the arts of sound and vision are entwined across a wide array of materials, genres and time periods. Contributors delve into a rich variety of topics, ranging from the art of Renaissance Italy to the politics of opera in contemporary Los Angeles to the popular television series *Breaking Bad*. Placing these chapters in conversation, this volume develops a shared language for cross-disciplinary inquiry into arts that blend music and visual components, integrates insights from film studies with the conversation between musicology and art history, and moves the study of music and visual culture forward.

The ethnically and geographically heterogeneous countries that comprise Latin America have each produced music in unique styles and genres - but how and why have these disparate musical streams come to fall under the single category of "Latin American music"? Reconstructing how this category came to be, author Pablo Palomino tells the dynamic history of the modernization of musical practices in Latin America. He focuses on the intellectual, commercial, musicological, and diplomatic actors that spurred these changes in the region between the 1920s and the 1960s, offering a transnational story based on primary sources from countries in and outside of Latin America. *The Invention of Latin American Music* portrays music as the field where, for the first time, the cultural idea of Latin America disseminated through and beyond the region, connecting the culture and music of the region to the wider, global culture, promoting the now-established notion of Latin America as a single musical market. Palomino explores multiple interconnected narratives throughout, pairing popular and specialist traveling musicians, commercial investments and repertoires, unionization and musicology, and music pedagogy and Pan American diplomacy. Uncovering remarkable transnational networks far from a Western cultural center, *The Invention of Latin American Music* firmly asserts that the democratic legitimacy and massive reach of Latin American identity and modernization explain the spread and success of Latin American music.

From the late-1970s to the late-1980s rock music in Yugoslavia had an important social and political purpose of providing a popular cultural outlet for the unique forms of socio-cultural critique that engaged with the realities and problems of life in Yugoslav society. The three music movements that emerged in this period - New Wave, New Primitives, and New Partisans - employed the understanding of rock music as the 'music of commitment' (i.e. as socio-cultural praxis premised on committed social engagement) to articulate the critiques of the country's 'new socialist culture', with the purpose of helping to eliminate the disconnect between the ideal and the reality of socialist Yugoslavia. This book offers an analysis of the three music movements and their particular brand of 'poetics of the present' in order to explore the movements' specific forms of socio-cultural engagement with Yugoslavia's 'new socialist culture' and demonstrate that their cultural praxis was oriented towards the goal of realizing the genuine Yugoslav socialist-humanist community 'in the true measure of man'. Thus, the book's principal argument is that the driving force behind the music of commitment was, although critical, a fundamentally constructive disposition towards the progressive ideal of socialist Yugoslavia.

Bringing together the most recent research on the Cultural Revolution in China, musicologists, historians, literary scholars, and others discuss the music and its political implications. Combined, these chapters, paint a vibrant picture of the long-lasting impact that the musical revolution had on ordinary citizens, as well as political leaders.

Long a favorite on dance floors in Latin America, the porro, cumbia, and vallenato styles that make up Colombia's música tropical are now enjoying international success. How did this music—which has its roots in a black, marginal region of the country—manage, from the 1940s onward, to become so popular in a nation that had prided itself on its white heritage? Peter Wade explores the history of música tropical, analyzing its rise in the context of the development of the broadcast media, rapid urbanization, and regional struggles for power. Using archival sources and oral histories, Wade shows how big band renditions of cumbia and porro in the 1940s and 1950s suggested both old traditions and new liberties, especially for women, speaking to a deeply rooted image of black music as sensuous. Recently, nostalgic, "whitened" versions of música tropical have gained popularity as part of government-sponsored multiculturalism. Wade's fresh look at the way music transforms and is transformed by ideologies of race, nation, sexuality, tradition, and modernity is the first book-length study of Colombian popular music.

The Cold War claimed many lives and inflicted tremendous psychological pain throughout the Americas. The extreme polarization that resulted from pitting capitalism against communism held most of the creative and productive energy of the twentieth century captive. Many artists responded to Cold War struggles by engaging in activist art practice,

using creative expression to mobilize social change. The Art of Solidarity examines how these creative practices in the arts and culture contributed to transnational solidarity campaigns that connected people across the Americas from the early twentieth century through the Cold War and its immediate aftermath. This collection of original essays is divided into four chronological sections: cultural and artistic production in the pre–Cold War era that set the stage for transnational solidarity organizing; early artistic responses to the rise of Cold War polarization and state repression; the centrality of cultural and artistic production in social movements of solidarity; and solidarity activism beyond movements. Essay topics range widely across regions and social groups, from the work of lesbian activists in Mexico City in the late 1970s and 1980s, to the exchanges and transmissions of folk-music practices from Cuba to the United States, to the uses of Chilean arpilleras to oppose and protest the military dictatorship. While previous studies have focused on politically engaged artists or examined how artist communities have created solidarity movements, this book is one of the first to merge both perspectives.

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.

Part I. Early writings -- The future of Cuban witchcraft -- Afro-Cuban cabildos -- Part II. Instrument essays -- Makuta -- Ararâa drums -- The Chekerâe, âAgbe, or Aggèuâe -- The conga -- Part III. Ethnographic essays -- Kongo traditions -- The religious music of black Cuban Yorubas -- The "tragedy" of the äNâänigos -- Satirical and commercial song

The Subcultural Imagination discusses young adults in subcultures and examines how sociologists use qualitative research methods to study them. Through the application of the ideas of C. Wright Mills to the development of theory-reflexive ethnography, this book analyses the experiences of young people in different subcultural settings, as well as reflecting on how young people in subcultures interact in the wider context of society, biography and history. From Cuba to London, and Bulgaria to Asia, this book delves into urban spaces and street corners, young people's parties, gigs, BDSM fetish clubs, school, the home, and feminist zines to offer a picture of live sociology in practice. In three parts, the volume explores: history, biography and subculture; practising reflexivity in the field; epistemologies, pedagogies and the subcultural subject. The book offers cutting edge theory and rich empirical research on social class, gender and ethnicities from both established and new researchers across diverse disciplinary backgrounds. It moves the subcultural debate beyond the impasse of the term's relevance, to one where researchers are fully engaged with the lives of the subcultural subjects. This innovative edited collection will appeal to scholars and students in the areas of sociology, youth studies, media and cultural studies/communication, research methods and ethnography, popular music studies, criminology, politics, social and cultural theory, and gender studies.

The playback of recordings is the primary means of experiencing music in contemporary society, and in recent years 'classical' musicologists and popular music theorists have begun to examine the ways in which the production of recordings affects not just the sound of the final product but also musical aesthetics more generally. Record production can, indeed, be treated as part of the creative process of composition. At the same time, training in the use of these forms of technology has moved from an apprentice-based system into university education. Musical education and music research are thus intersecting to produce a new academic field: the history and analysis of the production of recorded music. This book is designed as a general introductory reader, a text book for undergraduate degree courses studying the creative processes involved in the production of recorded music. The aim is to introduce students to the variety of approaches and methodologies that are currently being employed by scholars in this field. The book is divided into three sections covering historical approaches, theoretical approaches and case studies and practice. There are also three interludes of commentary on the academic contributions from leading record producers and other industry professionals. This collection gives students and scholars a broad overview of the way in which academics from the analytical and practice-based areas of the university system can be brought together with industry professionals to explore the ways in which this new academic field should progress.

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For everyone in the music industry—record labels, managers, music publishers, and the performers themselves—it is important to understand the world music marketplace and how it functions. Yet remarkably little has been written about the music business outside of the U.S. The Global Music Industry: Three Perspectives gives a concise overview of the issues facing everyone in the international music industry. Designed for an introductory course on music business, the book begins with an introduction to the field around the

world, then focuses on global issues by region, from bootlegging and copyright to censorship and government support. It will be a standard resource for students, professionals, and musicians.

The book examines the ways in which music is used to advance identity claims in several Latin American countries and among Latinos in the U.S. Individual chapters address the ways in which music provides people with both enjoyment and the tools they use to understand who they are in terms of nationality, region, race, ethnicity, class, gender, and migration status."

Ariel Leve and Robin Morgan's oral history *1963: The Year of the Revolution* is the first book to recount the kinetic story of the twelve months that witnessed a demographic power shift—the rise of the Youth Quake movement, a cultural transformation through music, fashion, politics, and the arts. Leve and Morgan detail how, for the first time in history, youth became a commercial and cultural force with the power to command the attention of government and religion and shape society. While the Cold War began to thaw, the race into space heated up, feminism and civil rights percolated in politics, and JFK's assassination shocked the world, the Beatles and Bob Dylan would emerge as poster boys and the prophet of a revolution that changed the world. *1963: The Year of the Revolution* records, documentary-style, the incredible roller-coaster ride of those twelve months, told through the recollections of some of the period's most influential figures—from Keith Richards to Mary Quant, Vidal Sassoon to Graham Nash, Alan Parker to Peter Frampton, Eric Clapton to Gay Talese, Stevie Nicks to Norma Kamali, and many more.

New York City has long been a generative nexus for the transnational Latin music scene. Currently, there is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music. In this book, Benjamin Lapidus seeks to recognize all of those musicians under one mighty musical sound, especially those who have historically gone unnoticed. Based on archival research, oral histories, interviews, and musicological analysis, Lapidus examines how interethnic collaboration among musicians, composers, dancers, instrument builders, and music teachers in New York City set a standard for the study, creation, performance, and innovation of Latin music. Musicians specializing in Spanish Caribbean music in New York cultivated a sound that was grounded in tradition, including classical, jazz, and Spanish Caribbean folkloric music. For the first time, Lapidus studies this sound in detail and in its context. He offers a fresh understanding of how musicians made and formally transmitted Spanish Caribbean popular music in New York City from 1940 to 1990. Without diminishing the historical facts of segregation and racism the musicians experienced, Lapidus treats music as a unifying force. By giving recognition to those musicians who helped bridge the gap between cultural and musical backgrounds, he recognizes the impact of entire ethnic groups who helped change music in New York. The study of these individual musicians through interviews and musical transcriptions helps to characterize the specific and identifiable New York City Latin music aesthetic that has come to be emulated internationally.

Liner Notes for the Revolution offers a startling new perspective on Black women musicians from Bessie Smith to Beyoncé. Informed by the overlooked contributions of women who wrote about the blues, rock, and pop, Daphne A. Brooks argues that acclaimed entertainers have also been radical intellectuals, challenging the culture industry to catch up.

In Cuba something curious has happened over the past fifteen years. The government has allowed vocal criticism of its policies to be expressed within the arts. Filmmakers, rappers, and visual and performance artists have addressed sensitive issues including bureaucracy, racial and gender discrimination, emigration, and alienation. How can this vibrant body of work be reconciled with the standard representations of a repressive, authoritarian cultural apparatus? In *Cuba Represent!* Sujatha Fernandes—a scholar and musician who has performed in Cuba—answers that question. Combining textual analyses of films, rap songs, and visual artworks; ethnographic material collected in Cuba; and insights into the nation's history and political economy, Fernandes details the new forms of engagement with official institutions that have opened up as a result of changing relationships between state and society in the post-Soviet period. She demonstrates that in a moment of extreme hardship and uncertainty, the Cuban state has moved to a more permeable model of power. Artists and other members of the public are collaborating with government actors to partially incorporate critical cultural expressions into official discourse. The Cuban leadership has come to recognize the benefits of supporting artists: rappers offer a link to increasingly frustrated black youth in Cuba; visual artists are an important source of international prestige and hard currency; and films help unify Cubans through community discourse about the nation. *Cuba Represent!* reveals that part of the socialist government's resilience stems from its ability to absorb oppositional ideas and values.

Elizabeth B. Schwall aligns culture and politics by focusing on an art form that became a darling of the Cuban revolution: dance. In this history of staged performance in ballet, modern dance, and folkloric dance, Schwall analyzes how and why dance artists interacted with republican and, later, revolutionary politics. Drawing on written and visual archives, including intriguing exchanges between dancers and bureaucrats, Schwall argues that Cubans dancers used their bodies and ephemeral, nonverbal choreography to support and critique political regimes and cultural biases. As esteemed artists, Cuban dancers exercised considerable power and influence. They often used their art to posit more radical notions of social justice than political leaders were able or willing to implement. After 1959, while generally promoting revolutionary projects like mass education and internationalist solidarity, they also took risks by challenging racial prejudice, gender norms, and censorship, all of which could affect dancers personally. On a broader level, Schwall shows that dance, too often overlooked in histories of Latin America and the Caribbean, provides fresh perspectives on what it means for people, and nations, to move through the world.

Annotation A history of Cuban music during the Castro regime (1950s to the present).

Ethnomusicology: A Research and Information Guide is an annotated bibliography to books, recordings, videos, and websites in the field of ethnomusicology. The book is divided into two parts. Part One is organized by resource type in categories of greatest concern to students and scholars. It includes handbooks and guides; encyclopedias and dictionaries; indexes and bibliographies; journals; media sources; and archives. It also offers annotated entries on the basic literature of ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply indexed, this book serves as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared in the field over the last decades.

In *The Tango Machine*, ethnomusicologist Morgan Luker examines the new and different ways contemporary tango music has been drawn upon and used as a resource for cultural, social, and economic development in Buenos Aires, Argentina. In doing so, he addresses broader concerns about how the value and meaning of musical culture has been profoundly reframed in the age of expediency where music and the arts are called upon and often compelled to address social, political and economic problems that were previously located outside the cultural domain. Long hailed as Argentina's so-called national genre of popular music and dance, tango has not been musically or socially popular in Argentina since the late 1950s, and today the vast majority of Argentines consider tango to be little more than a kitschy remnant of an increasingly distant past. Nevertheless, tango continues to have salience as a potent symbol of Argentine culture within the national imaginary and global representations. Ultimately, Luker argues that tango in Buenos

Aires is not exceptional, but in fact emblematic of musical culture in the age of expediency, where the value and meaning of music and the arts are largely defined by their usability within broader social, political, and economic projects. Luker tackles here some of the core conceptual challenges facing critical music scholarship; the book will be an important resource for readers in ethnomusicology and music, anthropology, cultural studies, and Latin American studies."

Improvising Sabor: Cuban Dance Music in New York begins in 1960s New York and examines in rich detail the playing styles and international influence of important figures in US Latin music. Such innovators as José Fajardo, Johnny Pacheco, George Castro, and Eddy Zervigón dazzled the Palladium ballroom and other Latin music venues in those crucible years. Author Sue Miller focuses on the Cuban flute style in light of its transformations in the US after the 1959 revolution and within the vibrant context of 1960s New York. While much about Latin jazz and salsa has been written, this book focuses on the relatively unexplored New York charangas that were performing during the chachachá and pachanga craze of the early sixties. Indeed, many accounts cut straight from the 1950s and the mambo to the bugalú's development in the late 1960s with little mention of the chachachá and pachanga's popularity in the mid-twentieth century. *Improvising Sabor* addresses not only this lost and ignored history, but contends with issues of race, class, and identity while evaluating differences in style between players from prerevolution Cuban charangas and those of 1960s New York. Through comprehensive explorations and transcriptions of numerous musical examples as well as interviews with and commentary from Latin musicians, *Improvising Sabor* highlights a specific sabor that is rooted in both Cuban dance music forms and the rich performance culture of Latin New York. The distinctive styles generated by these musicians sparked compelling points of departure and influence.

In May 1968, France teetered on the brink of revolution as a series of student protests spiraled into the largest general strike the country has ever known. In the forty years since, May '68 has come to occupy a singular place in the modern political imagination, not just in France but across the world. Eric Drott examines the social, political, and cultural effects of May '68 on a wide variety of music in France, from the initial shock of 1968 through the "long" 1970s and the election of Mitterrand and the socialists in 1981. Drott's detailed account of how diverse music communities developed in response to 1968 and his pathbreaking reflections on the nature and significance of musical genre come together to provide insights into the relationships that link music, identity, and politics.

A concentrated study of the relationships between modernism and transformative left utopianism, this volume provides an introduction to Marx and Marxism for modernists, and an introduction to modernism for Marxists. Its guiding hypothesis is that Marx's writing absorbed the lessons of artistic and cultural modernity as much as his legacy concretely shaped modernism across multiple media.

This book examines the evolution of cultural policy in Cuba since the 1959 revolution, the connection between cultural policy and political development, and the extent to which cultural actors are agents for change for the reproduction of dominant values and institutions.

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

Mention twentieth-century Russian music, and the names of three "giants"—Igor Stravinsky, Sergei Prokofiev, and Dmitrii Shostakovich—immediately come to mind. Yet during the turbulent decade following the Bolshevik Revolution, Stravinsky and Prokofiev lived abroad and Shostakovich was just finishing his conservatory training. While the fame of these great musicians is widely recognized, little is known about the creative challenges and political struggles that engrossed musicians in Soviet Russia during the crucial years after 1917. *Music for the Revolution* examines musicians' responses to Soviet power and reveals the conditions under which a distinctively Soviet musical culture emerged in the early thirties. Given the dramatic repression of intellectual freedom and creativity in Stalinist Russia, the twenties often seem to be merely a prelude to Totalitarianism in artistic life. Yet this was the decade in which the creative intelligentsia defined its relationship with the Soviet regime and the aesthetic foundations for socialist realism were laid down. In their efforts to deal with the political challenges of the Revolution, musicians grappled with an array of issues affecting musical education, professional identity, and the administration of musical life, as well as the embrace of certain creative platforms and the rejection of others. Nelson shows how debates about these issues unfolded in the context of broader concerns about artistic modernism and elitism, as well as the more expansive goals and censorial authority of Soviet authorities. *Music for the Revolution* shows how the musical community helped shape the musical culture of Stalinism and extends the interpretive frameworks of Soviet culture presented in recent scholarship to an area of artistic creativity often overlooked by historians. It should be broadly important to those interested in Soviet history, the cultural roots of Stalinism, Russian and Soviet music, and the place of music and the arts in revolutionary change.

Explores the origins and foundations of music education across five continents.

The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition

Twenty-first-century Cuba is a cultural stew. Tommy Hilfiger and socialism. Nike products and poverty in Africa. The New York Yankees and the meaning of "blackness." The quest for American consumer goods and the struggle in Africa for political and cultural independence inform the daily life of Cubans at every cultural level, as anthropologist Paul Ryer argues in *Beyond Cuban Waters*. Focusing on the everyday world of ordinary Cubans, this book examines Cuban understandings of the world and of Cuba's place in it, especially as illuminated by two contrasting notions: "La Yuma," a distinctly Cuban concept of the American experience, and "África," the ideological understanding of that continent's experience. Ryer takes us into the homes of Cuban families, out to the streets and nightlife of bustling cities, and on boat journeys that reach beyond the typical destinations, all to better understand the nature of the cultural life of a nation. This pursuit of Western status symbols represents a uniquely Cuban experience, set apart from other cultures pursuing the same things. In the Cuban case, this represents neither an acceptance nor rejection of the American cultural influence, but rather a co-opting or "Yumanizing" of these influences.

(Book). *Talkin' 'Bout a Revolution* is a comprehensive guide to the relationship between American music and politics. Music expert Dick Weissman opens with the dawn of American history, then moves to the book's key focus: 20th-century music songs by and about Native Americans, African-Americans, women, Spanish-speaking groups, and more. Unprecedented in its approach, the book offers a multidisciplinary discussion that is broad and diverse, and illuminates how social events impact music as well as how music impacts social events. Weissman delves deep, covering everything from current Native American music to "music of hate" racist and neo-Nazi music to the music of the Gulf wars, union songs, patriotic and antiwar songs, and beyond. A powerful tool for professors teaching classes about politics and music and a stimulating, accessible read for all kinds of appreciators, from casual music fans to social science lovers and devout music history buffs.

Initially branching out of the European contradance tradition, the *danzón* first emerged as a distinct form of music and dance among black performers in nineteenth-century Cuba. By the early twentieth-century, it had exploded in popularity throughout the Gulf of Mexico and Caribbean basin. This book studies the emergence, hemisphere-wide influence, and historical and contemporary significance of this phenomenon of music and dance.

A history of Atlantic solidarity between Cuba and Africa, in struggle for African independence from colonial powers The Cuban people hold a special place in the hearts of the people of Africa. The Cuban internationalists have made a contribution to African independence, freedom, and justice, unparalleled for its principled and selfless character.' As Nelson Mandela states, Cuba was a key participant in the struggle for the independence of African countries during the Cold War and the definitive ousting of colonialism from the continent. Beyond the military interventions that played a decisive role in shaping African political history, there were many-sided engagements between the island and the continent. *Cuba and Africa, 1959-1994* is the story of tens of thousands of individuals who crossed the Atlantic as doctors, scientists, soldiers, students and artists. Each chapter presents a case study – from Algeria to Angola, from Equatorial Guinea to South Africa – and shows how much of the encounter between Cuba and Africa took place in non-militaristic fields: humanitarian and medical, scientific and educational, cultural and artistic. The historical experience and the legacies documented in this book speak to the major ideologies that shaped the colonial and postcolonial world, including internationalism, developmentalism and South–South cooperation. Approaching African–Cuban relations from a multiplicity of angles, this collection will appeal to an equally wide range of readers, from scholars in black Atlantic studies to cultural theorists and general readers with an interest in contemporary African history.

In this exceptional cultural history, Atlantic Senior Editor Ronald Brownstein—"one of America's best political journalists (The Economist)—tells the kaleidoscopic story of one monumental year that marked the city of Los Angeles' creative peak, a glittering moment when popular culture was ahead of politics in predicting what America would become. Los Angeles in 1974 exerted more influence over popular culture than any other city in America. Los Angeles that year, in fact, dominated popular culture more than it ever had before, or would again. Working in film, recording, and television studios around Sunset Boulevard, living in Brentwood and Beverly Hills or amid the flickering lights of the Hollywood Hills, a cluster of transformative talents produced an explosion in popular culture which reflected the demographic, social, and cultural realities of a changing America. At a time when Richard Nixon won two presidential elections with a message of backlash against the social changes unleashed by the sixties, popular culture was ahead of politics in predicting what America would become. The early 1970s in Los Angeles was the time and the place where conservatives definitively lost the battle to control popular culture. *Rock Me on the Water* traces the confluence of movies, music, television, and politics in Los Angeles month by month through that transformative, magical year. Ronald Brownstein reveals how 1974 represented a confrontation between a massive younger generation intent on change, and a political order rooted in the status quo. Today, we are again witnessing a generational cultural divide. Brownstein shows how the voices resistant to change may win the political battle for a time, but they cannot hold back the future.

In 2016, the Nobel Prize in Literature was awarded to the singer and songwriter Bob Dylan "for having created new poetic expressions within the great American song tradition." This suggests how important pop music is in the contemporary society, and highlights how blurred are traditional boundaries across all forms of art. Pop music is strictly connected to mass media, mass culture, the youth universe, and its languages. Pop/rock music is the bearer of new trends, while getting influenced by social and cultural events. It is the soundtrack of entire generation, accompanying not only several forms of entertainment but also the social commitment, need to belong, desire for recognition and limelight. Rock reflects the world of youth, its rituals and

legends, and it represents an important tool to socialise and get together. Popular culture is the turf where change happens. Pop music is never permanent, it is ever-changing. Starting from the main theories about the sociology of music, the aim of this book is to investigate social changes, youth cultures, media, and pop music. It is a journey from the Beat Revolution (which includes art and culture from the 50s onwards) to the Bit Generation, which is all about digital technologies and software culture.

Building on their studies of sixties culture and theory of cognitive praxis, Ron Eyerman and Andrew Jamison examine the mobilization of cultural traditions and formulation of new collective identities through the music of activism. They combine a sophisticated theoretical argument with historical-empirical studies of nineteenth-century populists and twentieth-century labour and ethnic movements, focusing on the interrelations between music and social movements in the United States and the transfer of those experiences to Europe. Specific chapters examine folk and country music, black music, music of the 1960s movements, and music of the Swedish progressive movement. This highly readable book is among the first to link the political sociology of social movements to cultural theory.

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