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This “mesmerizing” novel about a crime at an elite music school “calls to mind a David Lynch film” (The New York Times). Shy piano teacher Maggie Blackburn has selflessly

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devoted her life and career to her students at the Forest Park Conservatory of Music in an affluent Connecticut suburb. Then a rape shakes the school ' s refined grounds. The violated young student, Brendan Bauer, is a timid ex-seminarian. The

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perpetrator, Rolfe Christensen, is the newly appointed and celebrated composer-in-residence who has dazzled the faculty in ways Maggie could never have dreamed of. But when the conservatory 's conspiracy to conceal the crime results in

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Christensen ' s murder, Bauer is suspected—and Maggie vows to find the real killer. What Maggie soon discovers is that Christensen ' s reputation—as genius, manipulator, and sexual predator—had preceded him, giving many people a reason to

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want him dead. But when the murder of another colleague casts additional doubt on Bauer ' s innocence, Maggie ' s labyrinthine hunt for a killer turns into more than an investigation. Now it ' s a liberating obsession with secrets—hers

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included—as dark and twisted as the crimes themselves. One of today ' s most prolific and acclaimed literary talents, Joyce Carol Oates is a National Book Award winner, a four-time Pulitzer Prize finalist, and a #1 New York Times – bestselling author.

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As Elmore Leonard said, with her psychological suspense novels written under the name Rosamond Smith, “ [she] could become the world ’ s Number One mystery writer easily. ”
Written for the both the scholar and amateur enthusiast interested in

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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

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Story.

A comprehensive study of the style and structure of her songs, analysing her technique, poetic nuances and cultural references.

The Garland Handbook of African Music is comprised of essays from

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The Garland Encyclopedia of World Music: Volume 1, Africa, (1997).

Revised and updated, the essays offer detailed, regional studies of the different musical cultures of Africa and examine the ways in which music helps to define the identity of this

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particular area. Part One provides an in-depth introduction to Africa. Part Two focuses on issues and processes, such as notation and oral tradition, dance in communal life, and intellectual property. Part Three focuses on the different regions,

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countries, and cultures of Africa with selected regional case studies. The second edition has been expanded to include exciting new scholarship that has been conducted since the first edition was published. Questions for Critical Thinking at the end of each

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major section guide and focus attention on what musical and cultural issues arise when one studies the music of Africa -- issues that might not occur in the study of other musics of the world. An accompanying audio compact disc

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offers musical examples of some of the music of Africa.

Contemporary Caribbean Cultures
and Societies in a Global Context

Mastering the Guitar 2A

Cuban Dance Music in New York

The Deep History of Latin American

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Popular Dance

Engineering Record, Building Record
and Sanitary Engineer

Nicolas Slonimsky: Music of the
modern era

*In its 114th year, Billboard remains the
world's premier weekly music publication*

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and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Whitman's Ecstatic Unionrereads the

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first three editions of Leaves of Grass within the context of a nineteenth-century antebellum evangelical culture of conversion. Though Whitman intended to write a new American Bible and "inaugurate a religion," contemporary scholarship has often ignored the religious element in his poetry. But just

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as evangelists sought the redemption of America through the reconstruction of individual subjects in conversion, Leaves of Grass sought to redeem the nation by inducing ecstatic, regenerating experiences in its readers. Whitman's Ecstatic Union explores the ecstasy of conversion as a liminal moment outside

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*of language and culture, and-employing
Althusser's model of ideological
interpellation and anthropological
models of religious ritual-shows how
evangelicalism remade subjects by
inducing ecstasy and instilling new
narratives of identity. The book analyzes
Whitman's historical relationship to*

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preaching and conversion and reads the 1855 "Song of Myself" as a conversion narrative. A focus on the 1856 edition and the poem "To You" explores the sacred seductions at the heart of Whitman's poetry. "Crossing Brooklyn Ferry" and Whitman's vision of a world of perfect miracles are then connected to

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a conception of universal affection, uncannily paralleling Jonathan Edward's ideal of "love to being in general." A conclusion looks toward the transformations of Whitman's vision in the 1860 edition.

Arguing that pop music turns on moments rather than movements, the

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essays in Listen Again pinpoint magic moments from a century of pop eclecticism, looking at artists who fall between genre lines, songs that sponge up influences from everywhere, and studio accidents with unforeseen consequences. Listen Again collects some of the finest presentations from the

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celebrated Experience Music Project Pop Conference, where journalists, musicians, academics, and other culturemongers come together once each year to stretch the boundaries of pop music culture, criticism, and scholarship. Building a history of pop music out of unexpected instances, critics and

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musicians delve into topics from the early-twentieth-century black performer Bert Williams's use of blackface, to the invention of the Delta blues category by a forgotten record collector named James McKune, to an ER cast member's performance as the Germs' front man Darby Crash at a Germs reunion show.

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Cuban music historian Ned Sublette zeroes in on the signature riff of the garage-band staple “Louie, Louie.” David Thomas of the pioneering punk band Pere Ubu honors one of his forebears: Ghouardi, a late-night monster-movie host on Cleveland-area TV in the 1960s. Benjamin Melendez

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discusses playing in a band, the Ghetto Brothers, that Latinized the Beatles, while leading a South Bronx gang, also called the Ghetto Brothers.

Michaelangelo Matos traces the lineage of the hip-hop sample “Apache” to a Burt Lancaster film. Whether reflecting on the ringing freedom of an E chord or

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the significance of Bill Tate, who performed once in 1981 as Buddy Holocaust and was never heard from again, the essays reveal why Robert Christgau, a founder of rock criticism, has called the EMP Pop Conference “the best thing that’s ever happened to serious consideration of pop music.”

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Contributors. David Brackett, Franklin Bruno, Daphne Carr, Henry Chalfant, Jeff Chang, Drew Daniel, Robert Fink, Holly George-Warren, Lavinia Greenlaw, Marybeth Hamilton, Jason King, Josh Kun, W. T. Lhamon, Jr., Greil Marcus, Michaelangelo Matos, Benjamin Melendez, Mark Anthony Neal, Ned

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*Sublette, David Thomas, Steve Waksman,
Eric Weisbard*

*The Blogging Revolution is a colourful
and revelatory account of bloggers
around the globe who live and write
under repressive regimes – many of them
risking their lives in doing so. Antony
Loewenstein's travels take him to private*

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parties in Iran and Egypt, internet cafes in Saudi Arabia and Damascus, to the homes of Cuban dissidents and into newspaper offices in Beijing, where he discovers the ways in which the internet is threatening the rule of governments. Through first-hand investigations, he reveals the complicity of Western

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multinationals in the restriction of information in these countries and how bloggers are leading the charge for change. The book also reveals some of the key players of the Arab Spring and how years of organising, web dissent and bravery led to momentous changes in US-backed dictatorships across the Middle

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East in 2010 and 2011. The Blogging Revolution is a superb examination of the nature of repression in the twenty-first century and the power of brave individuals to overcome it.

The Etude

ISMIR 2008

Lola Flores

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90 Miles South

Gleason's Literary Companion

Contemporary New York City Big Band

Jazz

This is the strange tale of Horty, a little boy who ran away from home and took refuge in the bizarre world of the carnival. With him

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went his favourite toy - an old jack-in-the-box whose jewelled eyes sparkled and shone, hypnotic in their brilliance. And among the freaks and oddities of the sideshows he found friends - 'jewel' people like him, who tried to protect him from the terrible

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secret of his existence .

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

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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:

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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

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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

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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

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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

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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.

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A monthly journal for the musician, the music student, and all music lovers.

The hottest female nightclub star in 1930s Havana guards two secrets: She is a Polish-born American Jew, and she has a penis. Lola Flores, a musically

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gifted transgender woman, lives in constant fear of discovery while battling inner demons. Days before the 1929 Wall Street crash, 19-year-old pianist Albert Sobel fakes drowning in New York 's East River. As Lola Torres, she rides the Havana Special to Key

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West only to be assaulted by the train ' s conductor. In politically unstable Havana, a Jewish nightclub proprietress tied to the American mob offers Lola a job. A transgender man, Fernando Fallon, designs her trademark floral hat and becomes her lifelong platonic

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companion. Lola is preyed on by the nightclub owner then a senior government official. The notorious gangster Ben “ Bugsy ” Siegel, unaware she is trans, takes her under his wing. In Nazi Berlin with bandleader Xavier Cugat, Lola meets the ill-fated transgender

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Danish woman Lili Elbe. Revolution in Cuba drives Lola back to New York. Depression-era Broadway brings a role in The Ziegfeld Follies of 1936, support by columnist Walter Winchell and spying in Havana for the FBI. World War Two Hollywood

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produces a glittering but brief film career, a tragic love affair and a hushed reunion with a sister. After Siegel ' s 1947 murder in Los Angeles, Lola and Fernando flee to San Francisco. There they meet Christine Jorgensen, the first woman to successfully undergo

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gender reassignment. In 1953, Lola confronts McCarthyism while defending friend Lucille Ball from charges of Communist activity. On the set of I Love Lucy in 1954, Lola collapses. Dying, she recalls arriving in New York Harbor at age two and her father ' s ironic words.

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Listen Again

Harmony and Normalization

Passages

Latin Style

Jazz Pedagogy

The Jazz Educator's Handbook and

Resource Guide

DVD provides over three hours

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of audio and video demonstrations of rehearsal techniques and teaching methods for jazz improvisation, improving the rhythm section, and Latin jazz styles.

This vast three-volume

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Encyclopedia offers more than 4000 entries on all aspects of the dynamic and exciting contemporary cultures of Latin America and the Caribbean. Its coverage is unparalleled with more than 40 regions discussed

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and a time-span of 1920 to the present day. "Culture" is broadly defined to include food, sport, religion, television, transport, alongside architecture, dance, film, literature, music and sculpture. The international team

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of contributors include many who are based in Latin America and the Caribbean making this the most essential, authoritative and authentic Encyclopedia for anyone studying Latin American and Caribbean studies. Key

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features include: * over 4000 entries ranging from extensive overview entries which provide context for general issues to shorter, factual or biographical pieces * articles followed by bibliographic references which

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offer a starting point for further research * extensive cross-referencing and thematic and regional contents lists direct users to relevant articles and help map a route through the entries * a comprehensive index

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provides further guidance.

When John Charles Chasteen learned that Sim?n Bol í var, the Liberator, danced on a banquet table to celebrate Latin American independence in 1824, he tried to visualize the scene. How, he

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wondered, did the Liberator dance? Did he bounce stiffly in his dress uniform? Or did he move his hips? In other words, how high had African dance influences reached in Latin American societies? A vast

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social gap separated Bol í var from people of African descent; however, Chasteen's research shows that popular culture could bridge the gap. Fast-paced and often funny, this book explores the history of Latin American

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popular dance before the twentieth century. Chasteen first focuses on Havana, Buenos Aires, and Rio de Janeiro, where dances featuring a "transgressive close embrace" (forerunners of today's salsa,

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tango, and samba) emerged by 1900. Then, digging deeper in time, Chasteen uncovers the historical experiences that molded Latin American popular dance, including carnival celebrations, the social lives of

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slaves, European fashions, and, oddly enough, religious processions. The relationship between Latin American dance and nationalism, it turns out, is very deep, indeed.

The romantic and definitive

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biography of an early and significant American composer. It examines Louis Moreau Gottshalk's music, his frenetic life on the road, his virtuosity as a performer, his effect on his audiences, and the scandals

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surrounding his romantic dalliances.

Voices of the American People

The Dreaming Jewels

A Practical Guide for

Instrumentalists and Pianists

(Pre-Reading - Early

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Intermediate Level), Book and
Enhanced CD

A Dictionary of Musical
Information

Billboard

A Momentary History of Pop
Music

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***Absolutely the best,
most comprehensive new
method available for
guitar. Introducing the
innovative new Zone
Concept for learning
position playing.***

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***Over 150 solos and duets
in the keys of C, G, D,
and B minor. Musical
styles: bossa nova,
Latin, fiddle/tunes/
hornpipes/reels, Celtic
music, ragtime, baroque,***

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***jazz, swing jazz
ballads, American folk
ballads, rock, early-
American hymnody, be-
bop, blues, samba, and
tango. Concepts
presented: basic***

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*improvisation, rhythmic
variation, velocity
studies, sight-reading,
passing tone studies,
chord progression
studies, arpeggio
studies, dropped-D*

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***tuning, blues, blues
turn-arounds,
licks/fills/ breaks,
bass runs, principles of
memorization, chord
studies, minor
pentatonic scale,***

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*principles of successful
practice, principles of
successful performance,
movable power chords,
and rock comping. New
Composers featured: J.S.
Bach, Carcassi, Moaazni,*

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***Giuliani, Carulli,
Vivaldi, Handel, Sor,
Galilei, Tarrega,
Debussy, H.L. Clark, St.
Jacome, Corelli, Johann
Krieger, Wohlfahrt,
Jeremiah Clarke, plus***

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***guitar duos on
selections from Handel's
Water Music, Vivaldi's
Four Seasons, and
selected Bach cantatas.
Includes access to
extensive online audio***

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90 MILES SOUTH is a story of adventure, culture shock, and ill-advised romance. A young American risks prison and fines by illegally smuggling himself into

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Cuba. He grows obsessed with the crumbling streets of Havana--the history, the politics, and most of all, the people. But at the same time, he feels a searing

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*pain every time he opens
his eyes to the
ubiquitous poverty and
prostitution. And, of
course, there is a girl
Our somewhat befuddled
hero grows infatuated*

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with a beautiful girl of dubious profession, but he does not seem to be psychologically capable of taking that step from his suburban universe to a relationship with a

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Magdalene of the third world. But he comes back this time as a reporter covering the pope's historic visit to Cuba in 1998. As he follows both the pope and the

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***Lovely Susanna around
Havana, he attempts to
solve the puzzle of
politics, religion, and
love on that mysterious
island--and he finds
himself entrenched in an***

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*exhausting wrestling
match of values.*

*Javier F. León and
Helena Simonett curate a
collection of essential
writings from the last
twenty-five years of*

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Latin American music studies. Chosen as representative, outstanding, and influential in the field, each article appears in English

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***translation. A detailed
new introduction by León
and Simonett both
surveys and
contextualizes the
history of Latin
American***

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***ethnomusicology, opening
the door for readers
energized by the musical
forms brought and
nurtured by immigrants
from throughout Latin
America. Contributors:***

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***Sandroni, Carolina
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Torres Alvarado, and
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The Caribbean ranks
among the earliest and***

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*most completely
globalized regions in
the world. From the
first moment Europeans
set foot on the islands
to the present,
products, people, and*

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ideas have made their way back and forth between the region and other parts of the globe with unequal but inexorable force. An inventory of some of

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***these unprecedented
multidirectional
exchanges, this volume
provides a measure of,
as well as a model for,
new scholarship on
globalization in the***

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region. Ten essays by leading scholars in the field of Caribbean studies identify and illuminate important social and cultural aspects of the region as

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it seeks to maintain its own identity against the unrelenting pressures of globalization. These essays examine cultural phenomena in their creolized forms--from

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*sports and religion to
music and drink--as well
as the Caribbean
manifestations of more
universal trends--from
racial inequality and
feminist activism to*

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***indebtedness and
economic uncertainty.
Throughout, the volume
points to the contending
forces of homogeneity
and differentiation that
define globalization and***

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***highlights the growing
agency of the Caribbean
peoples in the modern
world. Contributors:
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Muntaner, Columbia
University Valentina
Peguero, University of***

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***Wisconsin-Stevens Point
Raquel Romberg, Temple
University
Encyclopedia of
Contemporary Latin
American and Caribbean
Cultures***

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***Containing Also a
Vocabulary of Musical
Terms, and a List of
Modern Musical Works
Published in the United
States from 1640 to 1875
The Foundations of Rock***

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***From "Blue Suede Shoes"
to "Suite: Judy Blue
Eyes"***

***One Hundred Years of
Jazz in Cuba***

Louis Moreau Gottschalk

Getting Started with

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Improvisation is a practical and imaginative introduction to improvising for instrumentalists and pianists of any age, from pre-reading to early intermediate stage. A journey around the world, you'll explore music from other cultures as well as

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developing your improvising skills and building confidence. This book includes an enhanced CD, featuring audio tracks to play along with and piano accompaniments to download. A scholarly edition of over 500 pages written to explore and

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evaluate Andres Segovia's achievements. Volume One contains a biography of the years of 1893 -1957 and focuses on Segovia's renditions of Renaissance, Baroque and Classical masterpieces by Narvaez, Frescobaldi, Bach,

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Scarlatti and Sor
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

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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

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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

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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

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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

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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

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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

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desire to restore the once-thriving US-Cuban musical relationship.

This is a comprehensive introduction to the inner workings of rock music. Everett takes readers through all aspects of the music and its lyrics, leading fans and listeners to new insights and

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new ways to develop their own interpretations of the aural landscapes of their lives.

The Blogging Revolution

Improvising Sabor

The Paradise Inn

History of Chicago: From 1857
until the fire of 1871

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Current Directions in Metal
Studies

Making the Scene

***Improvising Sabor: Cuban
Dance Music in New York
begins in 1960s New York and
examines in rich detail the
playing styles and***

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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

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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

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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

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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

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*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*

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*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*

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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.

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Challenges conventional jazz historiography by demonstrating the role of big bands in the development of jazz. This book describes how jazz musicians found big bands valuable. It explores the rehearsal band scene in

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*New York and rise of
orchestras. It combines
historical research,
ethnography, and participant
observation with musical
analysis.*

*The non-jazz improvisation
series is a concept that*

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*germinated in Dick
Weissman's mind while he was
attending music school. He
wrote a 15-piece arrangement
of the old square dance
tune, Cripple Creek, and
wanted the trombone to take
a solo as part of the*

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arrangement. When the trombonist kept playing a bebop solo that was totally unsuitable for the chart, Dick realized that - in addition to the many musicians who do not improvise - there are even

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jazz musicians who don't know how to improvise outside the limits of their own stylistic backgrounds. The non-jazz improvisation series mostly includes new original tunes that are intended to show

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*how to improvise in many
musical styles, including;Bl
uesCountryAmerican folkLatin-
AmericanWorld music
including South American,
Eastern European and
AsianOdd meters (playing in
a variety of time*

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*signatures) New
Age Classical Folk-Rock In
short, the books are an
encyclopedia of virtually
every musical style,
excluding jazz.
Based on unprecedented
research in Cuba, the direct*

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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

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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

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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

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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

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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

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*new generation of Cuban jazz
artists, including the
Grammy award-winning
musicians and composers
Chucho Valdés and Paquito
D'Rivera.*

*Getting Started with
Improvisation*

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The Music of Joni Mitchell

Nemesis

Global Metal Music and

Culture

Cubano Be, Cubano Bop

US-Cuban Musical Diplomacy

***Passages is the tale of a
mythic journey from one***

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world to another. It is a story of hope and shipwreck, of a group of people from a tiny village on a Caribbean island who find themselves adrift when they must leave the home

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they know to set out for the home they dream only about.

This book defines the key ideas, scholarly debates, and research activities that have contributed to the

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formation of the international and interdisciplinary field of Metal Studies. Drawing on insights from a wide range of disciplines including popular music, cultural

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***studies, sociology,
anthropology, philosophy,
and ethics, this volume
offers new and innovative
research on metal
musicology, global/local
scenes studies, fandom,***

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gender and metal identity, metal media, and commerce. Offering a wide-ranging focus on bands, scenes, periods, and sounds, contributors explore topics such as the

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riff-based song writing of classic heavy metal bands and their modern equivalents, and the musical-aesthetics of Grindcore, Doom metal, Death metal, and

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Progressive metal. They interrogate production technologies, sound engineering, album artwork and band promotion, logos and merchandising, t-shirt and jewellery design, and

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fan communities that define the global metal music economy and subcultural scene. The volume explores how the new academic discipline of metal studies was formed,

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also looking forward to the future of metal music and its relationship to metal scholarship and fandom. With an international range of contributors, this volume will appeal to scholars of

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popular music, cultural studies, and sociology, as well as those interested in metal communities around the world.

It's the beginning of the 1957 tourist season in

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Havana, and Americans are flocking to the Pearl of the Antilles. The Paradise Inn may not be the swankiest hotel, but its owners, Slane and Babs Hannigan, accommodate their guests'

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every need, including a motor yacht for hire, the Valiant Queen, and a private detective agency run by their third partner, Ash Hunter. Business is good and their rooms are

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full, but a series of characters suddenly turn their world upside down. Stolen jewels that once belonged to Eva Peron; a mysterious package that a ruthless Mafia boss is

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searching for; a cheating husband—this tourist season will be like no other. This is colorful Havana at its best. The Tropicana, Sloppy Joe's, and the Mob casinos are some of the

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***backdrops for mystery,
suspense, and murder. Park
your new '57 Buick, order
up a Daiquiri, put your legs
up, and sit back—the show
is about to begin!
Progressive Farmer***

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***Proceedings of the 9th
International Conference of
Music Information Retrieval
From 1857 until the fire of
1871
Nationalist and Populist
Composers***

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***National Rhythms, African
Roots
Interpretation and
Improvisation***