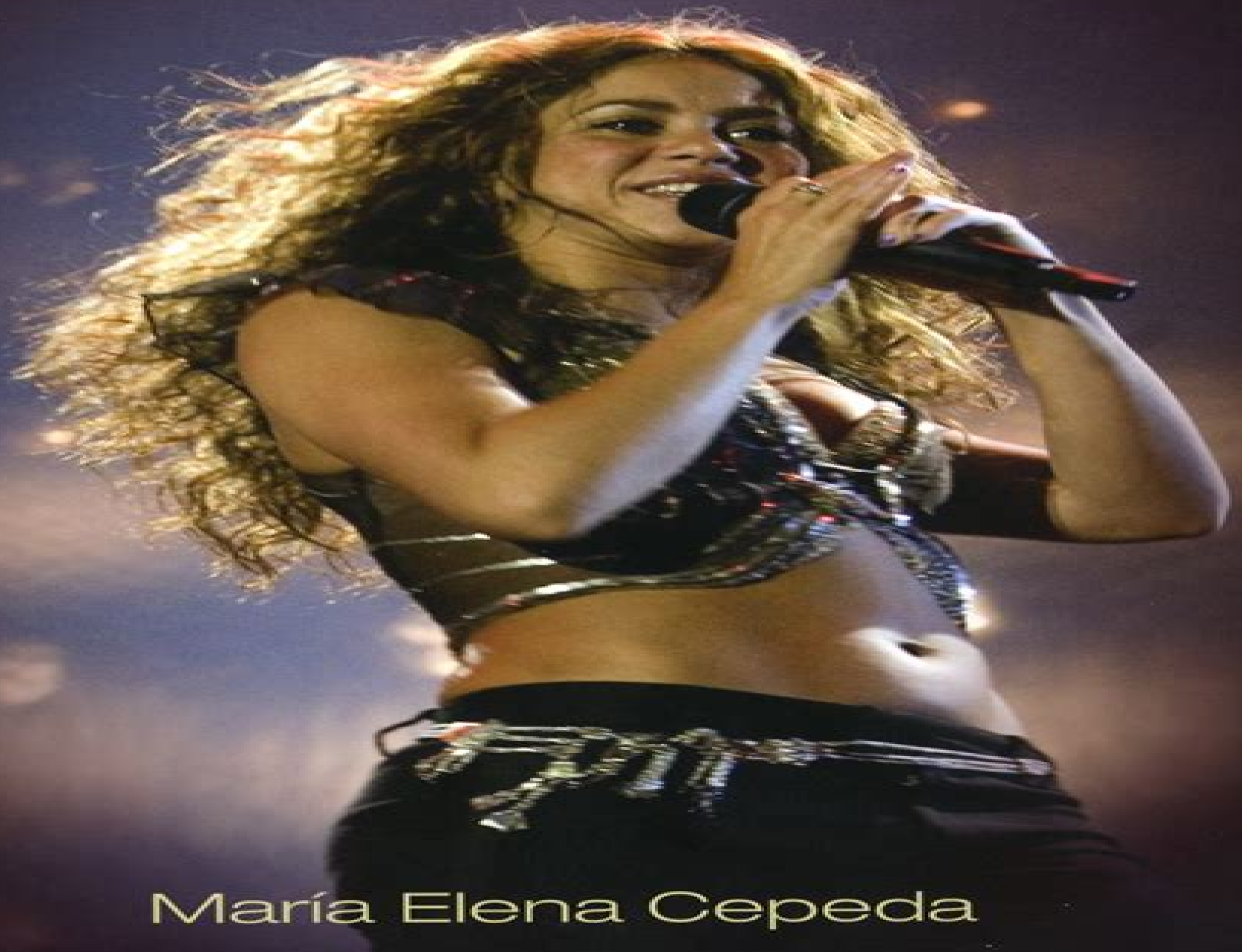


Musical ImagiNation

U.S.-COLOMBIAN IDENTITY AND THE LATIN MUSIC BOOM



María Elena Cepeda

Musical Imagination Us Colombian Identity And The Latin Music Boom

**Manuel Sevilla, Juan Sebastián
Ochoa, Carolina Santamaría-
Delgado, Carlos Eduardo Cataño
Arango**

Musical Imagination Us Colombian Identity And The Latin Music Boom:

Musical ImagiNation Maria Elena Cepeda, 2010-01-01 Long associated with the pejorative clichés of the drug trafficking trade and political violence contemporary Colombia has been unfairly stigmatized In this pioneering study of the Miami music industry and Miami's growing Colombian community María Elena Cepeda boldly asserts that popular music provides an alternative common space for imagining and enacting Colombian identity Using an interdisciplinary analysis of popular media music and music video Cepeda teases out issues of gender sexuality race ethnicity and transnational identity in the Latino a music industry and among its most renowned rock en español pop and vallenato stars Musical ImagiNation provides an overview of the ongoing Colombian political and economic crisis and the dynamics of Colombian immigration to metropolitan Miami More notably placed in this context the book discusses the creative work and media personas of talented Colombian artists Shakira Andrea Echeverri of Aterciopelados and Carlos Vives In her examination of the transnational figures and music that illuminate the recent shifts in the meanings attached to Colombian identity both in the United States and Latin America Cepeda argues that music is a powerful arbitrator of memory and transnational identity Reimagining US Colombianidades: Transnational subjectivities, cultural expressions, and political contestations Lina Rincón, Johana Londoño, Jennifer Harford Vargas, María Elena Cepeda, 2023-03-23 This book focuses our attention on yet another community that has been scantily represented in Latino a x studies scholarship US Colombians are no longer content to be characterized as the other Latinos and the editors of this special issue make the case that study of US Colombianidades enhances and productively troubles Latino a x studies This engaging set of essays highlights the rich diversity of US Colombianidades as well as the group's similarities and differences with other Latino a x groups With its innovative cultural studies and social sciences perspectives and interpretive theories this volume offers a deep dive into issues such as how racial gender sexual and socioeconomic realities shape US Colombian experience the representation of US Colombians in popular culture interethnic relations between Colombians and other Latin a x the political participation of Colombians in US electoral politics Colombian transnational understandings of identity and much more I want to thank the editors of this special issue Lina Rincón Johana Londoño Jennifer Harford Vargas and María Elena Cepeda for curating a set of articles that will most certainly inspire Latino a x studies scholars to expand our notions of Latinidades and be attentive to the ways in which a focus on US Colombianidades complicates and enriches our field Previously published in Latino Studies Volume 18 issue 3 September 2020 *The ^AOxford Handbook of the Disney Musical* Dominic Broomfield-McHugh, Colleen Montgomery, 2025-03-28 The Oxford Handbook of the Disney Musical both celebrates and critiques one of the most enduring global phenomena and considers many of the studio's most popular animated films as well as Disney's extraordinarily rich activities such as video games theme parks and television By using new insights from the archives and bringing together a range of disciplinary perspectives the Handbook presents an accessible but rigorous exploration of a century of cultural

impact of the Walt Disney Company **Border Cinema** Monica Hanna, Rebecca A. Sheehan, 2019-04-15 The rise of digital media and globalization's intensification since the 1990s have significantly refigured global cinema's form and content. The coincidence of digitalization and globalization has produced what this book helps to define and describe as a flourishing border cinema whose aesthetics reflect construct intervene in denature and reconfigure geopolitical borders. This collection demonstrates how border cinema resists contemporary border fortification processes showing how cinematic media have functioned technologically and aesthetically to engender contemporary shifts in national and individual identities while proposing alternative conceptions of these identities to those promulgated by the often restrictive current political rhetoric and ideologies that represent a backlash to globalization.

American Sabor Marisol Berrios-Miranda, Shannon Dudley, Michelle Habell-Pallan, 2017-12-15 Evoking the pleasures of music as well as food the word *sabor* signifies a rich essence that makes our mouths water or makes our bodies want to move. *American Sabor* traces the substantial musical contributions of Latinas and Latinos in American popular music between World War II and the present in five vibrant centers of Latin musical production: New York, Los Angeles, San Antonio, San Francisco, and Miami. From Tito Puente's mambo dance rhythms to the Spanglish rap of Mellow Man Ace, *American Sabor* focuses on musical styles that have developed largely in the United States including jazz, rhythm and blues, rock, punk, hip hop, country, Tejano, and salsa, but also shows the many ways in which Latin musicians and styles connect US culture to the culture of the broader Americas. With side-by-side Spanish and English text, authors Marisol Berrios-Miranda, Shannon Dudley, and Michelle Habell-Pallan challenge the white and black racial framework that structures most narratives of popular music in the United States. They present the regional histories of Latin communities including Chicanos, Tejanos, and Puerto Ricans in distinctive detail and highlight the shared experiences of immigration, migration, racial boundary crossing, contesting gender roles, youth innovation, and articulating an American experience through music. In celebrating the musical contributions of Latinos and Latinas, *American Sabor* illuminates a cultural legacy that enriches us all.

Global Popular Music Clarence Bernard Henry, 2024-11-19 *Global Popular Music: A Research and Information Guide* offers an essential annotated bibliography of scholarship on popular music around the world in a two-volume set. Featuring a broad range of subjects, people, cultures, and geographic areas and spanning musical genres such as traditional, folk, jazz, rock, reggae, samba, rap, punk, hip hop, and many more, this guide highlights different approaches and discussions within global popular music research. This research guide is comprehensive in scope, providing a vital resource for scholars and students approaching the vast amount of publications on popular music studies and popular music traditions around the world. Thorough cross-referencing and robust indexes of genres, places, names, and subjects make the guide easy to use. Volume 2: *Transnational Discourses of Global Popular Music Studies* covers the geographical areas of North America, United States, and Canada; Central America, Caribbean, and South America; Latin America; Europe; Africa; and Middle East; Asia; and areas of Oceania, Aotearoa, New Zealand, Australia, and Pacific Islands. It provides over twenty-four hundred

annotated bibliographic entries covering discourses of extensive research that extend beyond the borders of the United States and includes annotated entries to books book series book chapters edited volumes special documentaries and programming scholarly journal essays and other resources that focus on the creative and artistic flows of global popular music

Sitios de contienda Juana Suárez, 2010 A partir de las últimas discusiones sobre modernidad y posmodernidad en América Latina replantea el concepto de violencia en Colombia analizando como una heterogeneidad de manifestaciones

The Routledge Companion to Latina/o Media María Cepeda, 2016-08-25 The Routledge Companion to Latina/o Media provides students and scholars with an indispensable overview of the domestic and transnational dynamics at play within multi-lingual Latina/o media The book examines both independent and mainstream media via race and gender in its theoretical and empirical engagement with questions of production access policy representation and consumption Contributions consider a range of media formats including television radio film print media music video and social media with particular attention to understudied fields such as audience and production studies

The Colombian Connection

María Elena Cepeda, 2003

Modernity and Colombian Identity in the Music of Carlos Vives y La Provincia Manuel Sevilla, Juan Sebastián Ochoa, Carolina Santamaría-Delgado, Carlos Eduardo Cataño Arango, 2020-07-24 By the late 1980s and early 1990s a great number of TV shows and music acts blossomed in Colombia all of which resorted to regional identity as the narrative core for a renewed idea of national identity Among them was *Clásicos de la provincia* an album by Colombian singer Carlos Vives and his band La Provincia 1993 which marked the beginning of a successful career that has spanned nearly three decades Vives's work not only earned much deserved recognition in the musical industry from the beginning but most importantly has come to be renowned as a landmark in the cultural history of Colombia This book is the first in depth analysis focused on the creation and production process of Vives's work its main musical and literary features and its influence on other musicians and in the construction of a narrative about national identity that is still relevant today More than fifty interviews with Vives and members of the band musicians journalists radio programmers musical producers and other key players of the process together with an extensive review of hundreds of documents are the sources for this book which earned its authors a national award in Colombia 2015

Modernity and Colombian Identity in the Music of

Carlos Vives Y La Provincia Manuel Sevilla, Manuel Sevilla Peñuela, Juan Sebastián Ochoa, Carolina Santamaría Delgado, Carlos Eduardo Cataño, 2020 With extensive ethnographic and archival work this book analyzes the works of Carlos Vives and La Provincia the most influential artists of Colombia's music scene in the last twenty five years to uncover the basis of the Land of Oblivion a musical and literary metaphor for Colombia's national identity

Modernity and Colombian

Identity in the Music of Carlos Vives y La Provincia Manuel Sevilla, Juan Sebastián Ochoa, Carolina Santamaría-Delgado, Carlos Eduardo Cataño Arango, 2020-07-24 By the late 1980s and early 1990s a great number of TV shows and music acts blossomed in Colombia all of which resorted to regional identity as the narrative core for a renewed

idea of national identity Among them was *Clasicos de la provincial* an album by Colombian singer Carlos Vives and his band La Provincia 1993 which marked the beginning of a successful career that has spanned nearly three decades Vives's work not only earned much deserved recognition in the musical industry from the beginning but most importantly has come to be renowned as a landmark in the cultural history of Colombia This book is the first in depth analysis focused on the creation and production process of Vives's work its main musical and literary features and its influence on other musicians and in the construction of a narrative about national identity that is still relevant today More than fifty interviews with Vives and members of the band musicians journalists radio programmers musical producers and other key players of the process together with an extensive review of hundreds of documents are the sources for this book which earned its authors a national award in Colombia 2015 *Oye Como Va!* Deborah Pacini Hernandez, 2010-01-25 Latino music as an amalgam of American cultures

Postnational Musical Identities Ignacio Corona, Alejandro L. Madrid, 2007-12-28 *Postnational Musical Identities* gathers interdisciplinary essays that explore how music audiences and markets are imagined in a globalized scenario how music reflects and reflects upon new understandings of citizenship beyond the nation state and how music works as a site of resistance against globalization Hybridity postnationalism transnationalism globalization diaspora and similar buzzwords have not only informed scholarly discourse and analysis of music but also shaped the way musical productions have been marketed worldwide in recent times While the construction of identities occupies a central position in this context there are discrepancies between the conceptualization of music as an extremely fluid phenomenon and the traditionally monovalent notion of identity to which it has historically been incorporated As such music has always been linked to the construction of regional and national identities The essays in this collection seek to explore the role of music networks of music distribution music markets music consumption music production and music scholarship in the articulation of postnational sites of identification *Music and Youth Culture in Latin America* Pablo Vila, 2014 Music is one of the most distinctive cultural characteristics of Latin American countries But while many people in the United States and Europe are familiar with musical genres such as salsa merengue and reggaeton the musical manifestations that young people listen to in most Latin American countries are much more varied than these commercially successful ones that have entered the American and European markets Not only that the young people themselves often have little in common with the stereotypical image of them that exists in the American imagination Bridging this divide between perception and reality *Music and Youth Culture in Latin America* brings together contributors from throughout Latin America and the US to examine the ways in which music is used to advance identity claims in several Latin American countries and among Latinos in the US From young Latin American musicians who want to participate in the vibrant jazz scene of New York without losing their cultural roots to Peruvian rockers who sing in their native language Quechua for the same reasons to the young Cubans who use music to construct a post communist social identification this volume sheds new light on the complex ways in which

music provides people from different countries and social sectors with both enjoyment and tools for understanding who they are in terms of nationality region race ethnicity class gender and migration status Drawing on a vast array of fields including popular music studies ethnomusicology sociology and history *Music and Youth Culture in Latin America* is an illuminating read for anyone interested in Latin American music culture and society *Postnational Musical Identities* Ignacio Corona,Alejandro L. Madrid,2007-12-28 *Postnational Musical Identities* gathers interdisciplinary essays that explore how music audiences and markets are imagined in a globalized scenario how music reflects and reflects upon new understandings of citizenship beyond the nation state and how music works as a site of resistance against globalization Hybridity postnationalism transnationalism globalization diaspora and similar buzzwords have not only informed scholarly discourse and analysis of music but also shaped the way musical productions have been marketed worldwide in recent times While the construction of identities occupies a central position in this context there are discrepancies between the conceptualization of music as an extremely fluid phenomenon and the traditionally monovalent notion of identity to which it has historically been incorporated As such music has always been linked to the construction of regional and national identities The essays in this collection seek to explore the role of music networks of music distribution music markets music consumption music production and music scholarship in the articulation of postnational sites of identification *The Invention of Latin American Music* Pablo Palomino,2020 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 **Musical Migrations** F. Aparicio,C. Jàquez,2003-01-03 A dynamic and original collection of essays on the transnational circulation and changing social meanings of Latin music across the Americas The transcultural impact of Latin American musical forms in the United States calls for a deeper understanding of the shifting cultural meanings of music *Musical Migrations* examines

the tensions between the value of Latin popular music as a metaphor for national identity and its transnational meanings as it traverses national borders geocultural spaces audiences and historical periods The anthology analyzes among others the role of popular music in Caribbean diasporas in the United States and Europe the trans Caribbean identities of Salsa and reggae the racial cultural and ethnic hybridity in rock across the Americas and the tensions between tradition and modernity in Peruvian indigenous music mariachi music in the United States and in Trinidadian music **Cumbia!** Héctor Fernández L'Hoeste,Pablo Vila,2013-05-29 Cumbia shows how cumbia a music that originated in Colombia and was formerly denigrated by its upper classes has become one of the most popular musics in Latin America and a source of national pride in Colombia

Made in Latin America Julio Mendívil,Christian Spencer Espinosa,2015-12-22 *Made in Latin America* serves as a comprehensive introduction to the history sociology and musicology of contemporary Latin American popular music Each essay written by a leading scholar of Latin American music covers the major figures styles and social contexts of popular music in Latin America and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance The book first presents a general description of the history and background of popular music followed by essays organized into thematic sections Theoretical Issues Transnational Scenes Local and National Scenes Class Identity and Politics and Gendered Scenes

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