

Musical ImagiNation

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



Maria Elena Cepeda

Musical Imagination Us Colombian Identity And The Latin Music Boom

Pablo Palomino

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 Mar a 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 Latina o xs 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 Mar a 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

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

Digital Humanities in Latin America

Héctor Fernández

L'Hoeste,Juan Carlos Rodríguez,2023-05-02 A hemispheric view of the practice of digital humanities in the Spanish and Portuguese speaking Americas As digital media and technologies transform the study of the humanities around the world this volume provides the first hemispheric view of the practice of digital humanities in the Spanish and Portuguese speaking Americas These essays examine how participation and research in new media have helped configure identities and collectivities in the region Featuring case studies from throughout Latin America including the United States Latinx community contributors analyze documentary films television series and social media to show how digital technologies create hybrid virtual spaces and facilitate connections across borders They investigate how Latinx bloggers and online activists navigate governmental restrictions in order to connect with the global online community These essays also incorporate perspectives of race gender and class that challenge the assumption that technology is a democratizing force Digital Humanities in Latin America illuminates the cultural political and social implications of the ways Latinx communities engage with new technologies In doing so it connects digital humanities research taking place in Latin America with that of the Anglophone world Contributors Paul Alonso Morgan Ames Eduard Arriaga Anita Say Chan Ricardo Dominguez Orlando Luis Pardo Lazo H ctor Fern ndez L Hoeste Jennifer M Lozano Ana L gia Silva Medeiros Gimena del R o Riande Juan Carlos Rodr guez Isabel Galina Russell Angharad Valdivia Anastasia Valecce Cristina Venegas A volume in the series Reframing Media

Technology and Culture in Latin o America edited by H ctor Fern ndez L Hoeste and Juan Carlos Rodr guez

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contienda Juana Suárez,2010 A partir de las ltimas discusiones sobre modernidad y posmodernidad en Am rica Latina replantea el concepto de violencia en Colombia analiz ndolo como una heterogeneidad de manifestaciones

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 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 **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

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 *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 *Music and Youth Culture in Latin America* Pablo Vila, 2014-10-01 Music and Youth Culture in Latin America examines the ways in which music is used to advance identity claims in several Latin American countries and among Latinos in the US Drawing on a vast array of fields including popular music studies ethnomusicology sociology and history it 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 *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 **Oye Como Va!** Deborah Pacini Hernandez,2010-01-25 Latino music as an amalgam of American cultures

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 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 Latin American Art Song Patricia Caicedo,2018-12-17 Taking as a thread the concept of national identity this book elucidates the sound transformations that have taken place in the world of the Latin American art song since its appearance in the late nineteenth century to the present day The book focuses in the art songs of Brazil Argentina Cuba Venezuela Bolivia Per and Colombia The book addresses the subject of performance practice of the Latin American song and ends with a proposal for its interpretation In songs spaces of representation and cathartic tools thought language and music have been at the service of some interests fulfilling specific functions in the construction of the nation In them we observe that the construction of identity is a continuous constant and changing process in which different stories are superimposed Seen this way songs are historical texts where social interactions are reflected and the past the present and the future are constantly negotiated The book also

addresses the subject of performance practice of the Latin American song and ends with a proposal for its interpretation

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.

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.

Thinking about Music from Latin America Juan Pablo González, 2018-02-20 Tracing musicology in Latin America during the twentieth century, this book presents case studies to illustrate how Latin American music has interacted with social and global processes. The book addresses such topics as popular music, post-colonialism, women in Latin American music, tradition and modernity, musical counterculture, globalization, and identity construction through music. It contributes to the development of paradigms of cultural analysis that originated outside of Latin America by testing them in the Latin American musical context while also exploring how specifically Latin American models can contribute to broader cultural analysis.

Musical Migrations F. Aparicio, C. Jaquez, 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

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