

YOUTH IDENTITIES AND **ARGENTINE** POPULAR MUSIC

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Youth Identities And Argentine Popular Music Beyond Tango

Matthew B. Karush



Youth Identities And Argentine Popular Music Beyond Tango:

Youth Identities and Argentine Popular Music P. Semán, P. Vila, 2012-04-14 This book analyzes the music that young porteños as the inhabitants of Buenos Aires Argentina actually listen to nowadays which contrary to well entrenched stereotypes is not tango but rock nacional cumbia and romantic music Chapters examine the music and what the Argentinean youth use it to say about themselves

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 rai 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

The Militant Song Movement in Latin America Pablo Vila, 2014-05-01 Latin America in the 1960s and 1970s underwent a profound and often violent process of social change From the Cuban Revolution to the massive guerrilla movements in Argentina Uruguay Peru Colombia and most of Central America to the democratic socialist experiment of Allende in Chile to the increased popularity of socialist oriented parties in Uruguay or para socialist movements such as the Juventud Peronista in Argentina the idea of social change was in the air Although this topic has been explored from a political and social point of view there is an aspect that has remained fairly unexplored The cultural and especially musical dimension of this movement so vital in order to comprehend the extent of its emotional appeal has not been fully documented Without an account of how music was pervasively used in the construction of the emotional components that always accompany political action any explanation of what occurred in Latin America during that period will be always partial This book is an initial attempt to overcome this deficit In this collection of essays we examine the history of the militant song movement in Chile Uruguay and Argentina at the peak of its popularity from the mid 1960s to the coup d'états in the mid 1970s considering their different political stances and musical departments Throughout the book the contribution of the most important musicians of the movement Violeta Parra Víctor Jara Patricio Manns Quilapayún Inti Illimani etc in Chile Daniel Viglietti Alfredo Zitarrosa Los

Olimare os etc in Uruguay Atahualpa Yupanqui Horacio Guarany Mercedes Sosa Marian Far as G mez Armando Tejada G mez C sar Isella V ctor Heredia Los Trovadores etc in Argentina are highlighted and some of the most important conceptual extended oeuvres of the period called cantatas are analyzed such as La Cantata Popular Santa Mar a de Iquique in the Chilean case and Montoneros in the Argentine case The contributors to the collection deal with the complex relationship that the aesthetic of the movement established between the political content of the lyrics and the musical and performative aspects of the most popular songs of the period Latin Music Ilan Stavans,2014-07-29 This definitive two volume encyclopedia of Latin music spans 5 centuries and 25 countries showcasing musicians from Celia Cruz to Pl cido Domingo and describing dozens of rhythms and essential themes Eight years in the making Latin Music Musicians Genres and Themes is the definitive work on the topic providing an unparalleled resource for students and scholars of music Latino culture Hispanic civilization popular culture and Latin American countries Comprising work from nearly 50 contributors from Spain Latin America the Caribbean and the United States this two volume work showcases how Latin music regardless of its specific form or cultural origins is the passionate expression of a people in constant dialogue with the world The entries in this expansive encyclopedia range over topics as diverse as musical instruments record cover art festivals and celebrations the institution of slavery feminism and patriotism The music traditions and history of more than two dozen countries such as Argentina Brazil Costa Rica Cuba El Salvador Guatemala Honduras Mexico Panama Spain and Venezuela are detailed allowing readers to see past common stereotypes and appreciate the many different forms of this broadly defined art form

Music Borrowing and Copyright Law Enrico Bonadio,Chen Wei Zhu,2023-10-19 This ground breaking book examines the multifaceted dynamics between copyright law and music borrowing within a rich diversity of music genres from across the world It evaluates how copyright laws under different generic conventions may influence or are influenced by time honoured creative borrowing practices Leading experts from around the world scrutinise a carefully selected range of musical genres including pop hip hop jazz blues electronic and dance music as well as a diversity of region specific genres such as Jamaican music River Plate Tango Irish folk music Hungarian folk music Flamenco Indian traditional music Australian indigenous music Maori music and many others This genre conscious analysis builds on a theoretical section in which musicologists and lawyers offer their insights into fundamental issues concerning music genre categorisation the typology of music borrowing and copyright law s ontological struggle with musical borrowing in theory and practice The chapters are threaded together by a central theme ie that the cumulative nature of music creativity is the result of collective bargaining processes among many musicking parties that have socially constructed creative music authorship under a rich mix of generic conventions

Musicians in Transit Matthew B. Karush,2017-01-03 In Musicians in Transit Matthew B Karush examines the careers of seven major twentieth century Argentine popular musicians in the transnational context to show how their engagement with foreign genres ideologies and audiences helped them create innovative new music and shape new Argentine cultural and

national identities

The Tango Machine Morgan James Luker, 2016-10-24 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

Troubling Gender Pablo Vila, Pablo Seman, Eloisa Martin, Maria Julia Carozzi, 2011-07-22 Cumbia villera literally cumbia from the shantytowns is a musical genre quite popular with Argentine youth who frequent urban dance halls Its songs are known for having highly sexualized lyrics about girls dancing provocatively or experiencing erotic pleasure The songs exhibit the tensions at play in the different ways people relate to this musical genre In *Troubling Gender* noted sociologists Pablo Vila and Pablo Seman scrutinize the music's lyrics and the singers and dancers performances At the same time the authors conduct in depth interviews to examine the ways males construct and appropriate cumbia's lyrics and how females identify appropriate and playfully and critically manipulate the same misogynistic songs Addressing the relationship between this form of music and the wider social political and economic changes that influence the lives of urban youth *Troubling Gender* argues that the music both reflects and influences the ways in which women's and men's roles are changing in Argentine society

More Than Two to Tango Anahí Viladrich, 2013-09-26 The world of Argentine tango presents a glamorous façade of music and movement Yet the immigrant artists whose livelihoods depend on the US tango industry receive little attention beyond their enigmatic public personas *More Than Two to Tango* offers a detailed portrait of Argentine immigrants for whom tango is both an art form and a means of survival Based on a highly visible group of performers within the almost hidden population of Argentines in the United States *More than Two to Tango* addresses broader questions on the understudied role of informal webs in the entertainment field Through the voices of both early generations of immigrants and the latest wave of newcomers Anahí Viladrich explores how the dancers musicians and singers utilize their complex social networks to survive as artists and immigrants She reveals a diverse community navigating issues of identity class and race as they struggle with

practical concerns such as the high cost of living in New York City and affordable health care Argentina's social history serves as the compelling backdrop for understanding the trajectory of tango performers and Viladrich uses these foundations to explore their current unified front to keep tango as their own authentic expression Yet social ties are no panacea for struggling immigrants Even as *More Than Two to Tango* offers the notion that each person is truly conceived and transformed by their journeys around the globe it challenges rosy portraits of Argentine tango artists by uncovering how their glamorous representations veil their difficulties to make ends meet in the global entertainment industry In the end the portrait of Argentine tango performers diverse career paths contributes to our larger understanding of who may attain the American Dream and redefines what that means for tango artists

Tango, Not-For-Export: Participatory Music-Making, Musical Activism, and Visual Ethnomusicology in the Neighborhood Tango Scenes of Buenos Aires Jennie Gubner, 2014 This dissertation examines how local neighborhood tango music movements reacting to for export tango and the neoliberal cultural trends of Argentina in the 1990s have reclaimed and reterritorialized tango as a form of local musical social life and as an approach to musical activism in Buenos Aires over the past 15 years To most non Argentines tango is thought of as a passionate and sensual form of dance However tango as a musical culture also has a rich history in the city of Buenos Aires and not one that is always associated with dancing Scholars in the late 1990s studied the processes through which tango was deterritorialized exoticized and transformed into a transnational for export dance phenomenon More recent works have discussed the ways that following the 2001 Argentine economic crisis the government used for export tango as an economic and cultural resource to promote tourism Moving away from government agendas my research explores how parallel to these other phenomena musicians have been revitalizing tango music as a form of everyday socialization and everyday urban activism in the contemporary neighborhoods of Buenos Aires Through a musical ethnography of the Almagro neighborhood home to the city's most thriving not for export tango music scene I explore how the advent of informal and participatory live musics scenes in small bars in the late 90s allowed for the production of local spaces for musical transmission urban intimacy community building and musical activism for a new generation of tango musicians Beyond contributing to literature on tango as a contemporary musical form of urban culture in neoliberalizing Buenos Aires I examine how feelings of locality in contemporary tango scenes are often produced at the complex intersection of sentimentality and post neoliberal forms of urban activism In particular I examine I analyze the neighborhood location of these scenes not only as a physical space where alternative tango cultures developed but also as a powerful symbolic imaginary where new musical and social practices continue to be constructed on top of powerful historic social imaginaries of the neighborhood Because globalized pop music genres like tango are so entrenched in powerful visual and sonic stereotypes I utilize filmmaking throughout my dissertation as a sensorial mode through which to construct new visual and sensory ways of knowing tango culture Inspired by theories of observational cinema visual anthropology and sensory ethnography I propose sensory filmmaking as a rich methodological

approach to studying the complex social dynamics and sensory aesthetics so integral to the production of meaningful local tango cultures today

Argentine Styles of Music Source Wikipedia,2013-09 Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online Pages 54 Chapters Tango Argentine rock Argentine tango Figures of Argentine tango Tango music Xavier Moyano Argentine punk Lunfardo Serdtse Chacarera Nuevo tango History of Tango Andean music TangoVia Buenos Aires Maria de Buenos Aires Milonga Bandoneon Cueca Cumbia villera Uruguayan tango Argentine cumbia Maxixe Olga Volchkova Cuarteto Vesre Gran Orquesta TangoVia Buenos Aires Zamba Palais de Glace Chamame Tangomagia Orquesta tipica Totentango Tango Lorca Eduardo Makaroff Carlos Acuna List of tango music labels Suite Punta del Este Buenos Aires Hardcore Caminito Milonguero Movimiento Cultural Canyengue Argentino Practica Tanda La Camorra Gato Academia Nacional del Tango de la Republica Argentina Cortina Curtain Tanguero Excerpt Argentine rock locally Rock Nacional is composed or made by Argentine bands or artists in the Spanish language For nearly half a century it has been a major popular genre and it is considered part of the popular music tradition of Argentina alongside Argentine Tango and Argentine folk music The moment when Argentine rock began as a distinct musical style can be traced to the middle 1960s when several garage groups and aspiring musicians began composing songs and lyrics that related to local social and musical themes Rock Roll itself however began in Argentina almost a decade before During that time until the rise of Argentine rock local groups recycled the hits of English language rock roll Since then Argentine rock started a continued and uninterrupted evolution through the 1970s and into the 1980s when it turned into an international genre Today it is widely considered the most prolific and successful form of Rock en Espanol and one of the most important non English language forms of rock music in the world In Argentina it is Argentine Queer Tango Mercedes Liska,2016-12-24 Argentine Queer Tango Dance and Sexuality Politics in Buenos Aires investigates changes in tango dancing in Buenos Aires during the first decade of the twenty first century and its relationship to contemporary social and cultural transformations Mercedes Liska focuses on one of the proposed alternatives to conventional tango queer tango which proposes to rethink one of the alleged icons of a national culture from a feminist conception and to imagine social transformation processes from bodily experiences Specifically this book analyzes the value of bodily experiences the redefinition of the mind body relationship and the transformation in the dynamics of the dance from the heteronormative movements of tango In doing so Liska addresses the ways in which bodily techniques and gender theories are involved in the denaturing and corporeality decoding of tango and its historical senses as well as the connections between different tango dance practices spread throughout the world

Tracing Tangueros Kacey Link,Kristin Wendland,2016 Tracing Tangueros offers an inside view of Argentine tango music in the context of the growth and development of the art form s instrumental and stylistic innovations It first establishes parameters for tango scholarship and then offers ten in depth profiles of representative tangueros within the genre s historical and stylistic trajectory

Cuarteto Music and Dancing from

Argentina Jane L. Florine, 2001 A solid study of a long neglected tradition which takes the reader through the history of the genre describes the social context in which the music is played and gives the reader full accounts of the major bands and musicians who play this contemporary people's music Donald L Hill State University of New York at Oneonta This benchmark study fills a gap in our understanding of regional styles of Latin American and Caribbean music and also sheds light on popular music around the world Cuarteto is the wildly popular working class dance music associated today with thousands of inhabitants of Córdoba Argentina In this first study of the controversial lucrative and little known musical genre Jane Florine describes the musical and sociohistorical context surrounding cuarteto and demonstrates how innovation has produced stylistic change in the music Focusing on six bands especially the group led by Carlos Jiménez one of the most famous cuarteto singers she illuminates the role of the individual in the processes that drive musical evolution Examining the consequences of decisions like what music to play how to play it and who makes those choices Florine tracks power struggles that evolve over the life of a band The book includes song lyrics musical transcriptions diagrams and photographs and it describes the underlying accompaniment pattern of cuarteto the *tunga tunga* which has been in place since 1943 It supplies theoretical background about musical change and provides information about typical cuarteto dance events and how to dance cuarteto The account is personalized by Florine's account of her own adventures performing and recording with Jiménez's group Jane L. Florine is associate professor of musicology and ethnomusicology at Chicago State University She has written numerous articles on cuarteto and popular Latin music published in journals such as *Latin American Music Review* *Popular Music and Society* and the *Garland Encyclopedia of World Music* *Memory and History in Argentine Popular Music* Delia Pamela Fuentes Korban, 2023 *Memory and History in Argentine Popular Music* examines Argentine popular music of the 1990s and early 2000s that denounced immortalized and reflected on the processes that led to the socioeconomic crisis that shook Argentine society at the end of 2001 It draws upon the three most popular genres of the time tango rock *chabón* and cumbia villera a form of cumbia from the shantytowns The book analyzes lyrics from these three genres detailing how they capture the feel of daily life and the changes that occurred under the neoliberal economic model that ravaged the country throughout the 90s The contention is that these are *canciones con historia* songs that depict historical events and tell personal stories Therefore the lyrics from all three genres serve as accounts of historical events and social and economic changes denouncing the social inequalities caused by neoliberal economic policies Furthermore the book explores how the process of remembering and forgetting takes place on the Internet It examines how users navigate video sharing portals and use music to create virtual sites of memory a term that extends Winter's conception of physical sites of memory to digital environments as virtual sites of commemoration **Argentine Queer Tango** María Mercedes Liska, 2017 *Argentine Queer Tango Dance and Sexuality Politics in Buenos Aires* investigates changes in tango dancing in Buenos Aires during the first decade of the twenty first century and its relationship to contemporary social and cultural transformations

Mercedes Liska focuses on one of the proposed alternatives to conventional tango queer tango which proposes to rethink one of the alleged icons of a national culture from a feminist conception and to imagine social transformation processes from bodily experiences. Specifically this book analyzes the value of bodily experiences the redefinition of the mind body relationship and the transformation in the dynamics of the dance from the heteronormative movements of tango. In doing so Liska addresses the ways in which bodily techniques and gender theories are involved in the denaturing and corporeality decoding of tango and its historical senses as well as the connections between different tango dance practices spread throughout the world.

Global Tangos Melissa A. Fitch, 2015-02-25 Global Tangos Travels in the Transnational Imaginary argues against the hackneyed rose in mouth clichés of Argentine tango demonstrating how the dance may be used as a way to understand transformations around the world that have taken place as a result of two defining features of globalization transnationalism and the rise of social media. Global Tangos demonstrates the cultural impact of Argentine tango in the world by assembling an unusual array of cultural narratives created in almost thirty countries all of which show how tango has mixed and mingled in the global imaginary sometimes in wildly unexpected forms. Topics include Tango Barbie and Ken advertising for phone sex the presence of tango in political upheavals in the Middle East and in animated Japanese children's television programming gay tango porn tango orchestras and composers in World War II concentration camps global tango protests aimed at reclaiming public space the transformation of Buenos Aires as a result of tango tourism and the use of tango for palliative care and to treat other ailments. They also include the global development of queer tango theory activism and festivals. Global Tangos shows how the rise in social media has heralded a new era of political activism artistry solidarity and engagement in the world one in which virtual global tango communities have indeed become very real social and support networks. The text engages some key concepts from contemporary critics in the fields of tourism studies geography dance studies cultural anthropology literary studies transnational studies television studies feminism and queer theory. Global Tangos underscores the interconnectedness of cultural identity economics politics and power in the production marketing distribution and circulation of global images related to tango and by extension Latin America that travel the world.

The Age of Youth in Argentina Valeria Manzano, 2014-04-28 This social and cultural history of Argentina's long sixties argues that the nation's younger generation was at the epicenter of a public struggle over democracy authoritarianism and revolution from the mid twentieth century through the ruthless military dictatorship that seized power in 1976. Valeria Manzano demonstrates how during this period large numbers of youths built on their history of earlier activism and pushed forward closely linked agendas of sociocultural modernization and political radicalization. Focusing also on the views of adults who assessed and sometimes profited from youth culture Manzano analyzes countercultural formations including rock music sexuality student life and communal living experiences and situates them in an international context. She details how while Argentines of all ages yearned for newness and change it was young people who championed the transformation of deep

seated traditions of social cultural and political life The significance of youth was not lost on the leaders of the rising junta people aged sixteen to thirty accounted for 70 percent of the estimated 20 000 Argentines who were disappeared during the regime

The Meaning of Tango Christine Denniston, 2008-05-28 From the backstreets of Buenos Aires to Parisian high society this is the extraordinary story of the dance that captivated the world a tale of politics and passion immigration and romance The Tango was the cornerstone of Argentine culture and has lasted for more than a hundred years popular today in America Japan and Europe The Meaning of Tango traces the roots of this captivating dance from its birth in the poverty stricken Buenos Aires the craze of the early 20th century right up until its revival today thanks to shows such as Strictly Come Dancing This book offers history knowledge teachings and insights which makes it valuable for beginners yet its in depth analysis makes it essential for experienced dancers It is an elegant and cohesive critique of the fascinating tale of the Tango which not only documents its culture and politics but is also technically useful

Tango Mike Gonzalez, Marianella Yanes, 2013-07-15 Born on the unlit streets of Buenos Aires tango was inspired by the music of European immigrants who crossed the ocean to Argentina lured by the promise of a better life It found its home in the city's marginal districts where it was embraced and shaped by young men who told stories of prostitutes petty thieves and disappointed lovers through its music and movements Chronicling the stories told through tango's lyrics Mike Gonzalez and Marianella Yanes reveal in Tango how the dance went from slumming it in the brothels and cabarets of lower class Buenos Aires to the ballrooms of Paris London Berlin and beyond Tracing the evolution of tango Gonzalez and Yanes set its music key figures and the dance itself in their place and time They describe how it was not until Paris went crazy for tango just before World War I that it became acceptable for middle class Argentineans to perform the seductive dance and they explore the renewed enthusiasm with which each new generation has come to it Telling the sexy enthralling story of this stylish and dramatic dance Tango is a book for casual fans and ballroom aficionados alike

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