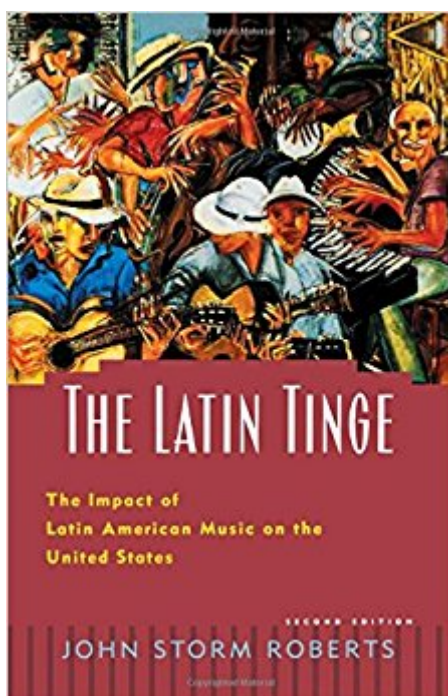


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# The Latin Tinge: The Impact Of Latin American Music On The United States



## Synopsis

The Tejano superstar Selena and the tango revival both in the dance clubs and on Broadway are only the most obvious symptoms of how central Latin music is to American musical life. Latino rap has brought a musical revolution, while Latin and Brazilian jazz are ever more significant on the jazz scene. With the first edition of *The Latin Tinge*, John Storm Roberts offered revolutionary insight into the enormous importance of Latin influences in U.S. popular music of all kinds. Now, in this revised second edition, Roberts updates the history of Latin American influences on the American music scene over the last twenty years. From the merengue wave to the great traditions of salsa and norteña music to the fusion styles of Cubop and Latin rock, Roberts provides a comprehensive review. With an update on the jazz scene and the careers of legendary musicians as well as newer bands on the circuit, the second edition of *The Latin Tinge* sheds new light on a rich and complex subject: the crucial contribution that Latin rhythms are making to our uniquely American idiom.

## Book Information

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## Customer Reviews

When it comes to 20th-century American pop music, "virtually all of the major popular forms--Tin Pan Alley, stage, and film music, jazz, rhythm and blues, country music, and rock--have been affected throughout their development by the idioms of Brazil, Cuba, or Mexico." So writes eminent musicologist John Storm Roberts of the often-overlooked role that Latin American rhythms, musical forms, and musicians have played in shaping American culture. *The Latin Tinge* shows how musical trends from Spain and Africa evolved into the Cuban son, bomba y plena in Puerto Rico,

Argentinean tango, and the samba in Brazil. Roberts highlights pioneering Latin American performers who popularized Afro-Hispanic music in the United States: Cuba's Pérez Prado and Mario Bauzá, for example, swung New York dancers to the beat of the rumba, mambo, and Latin jazz in the '30s and '40s. Brazilian composer Antonio Carlos Jobim combined his native country's samba percussion with jazz structures and European harmonies and launched the bossa nova craze of the mid '60s; Mexican American superstars Carlos Santana and the late songstress Selena blended Afro-Cuban, rock, blues, Tejano, and Tex-Mex folk styles into an upbeat American hybrid. Roberts also details the Puerto Rican contribution to the making of salsa, the pivotal role of Puerto Rican Americans in creating rap, and the fast-growing popularity of merengue from the Dominican Republic. Even an American standard like the theme to *I Love Lucy*, Roberts reminds us, was shaped by the Latin influence. --Eugene Holley

Praise for the previous edition: "Roberts cares passionately about Latin music and he is able to describe what he hears in it clearly enough to enable the non-Latin listener to hear it too."--Robert Palmer, *New York Times Book Review* "Roberts treats his subject with singular affection and respect only a true fan and student can give."--*Nuestro Magazine* "Demonstrates a non-purist, open ear that is rare and welcome...a solid, up-to-date and balanced examination."--*Kirkus Reviews* "A provocative study, secure in its data...Roberts virtually has this subject cornered."--*Black Perspectives in Music*

This book is more or less the primer on its topic, the impact of Latin American music on the United States. There are some problems with the editing, as some of the writing is a bit convoluted and confusing. This happens sporadically, and the reader just needs to stop, go back and read again. It has been a few months since I read it, so some things about it I do not recall. However, it did further stimulate my already whetted appetite for the genre - especially its undeniable African basis.

Didn't give as much info on the rhythms and stylistic influences as I wanted or was expecting.

Well written and VERY informative book. My partner is a Latin music expert (for real) and suggested that I start my mambo voyage with this book and then move on to a book by Joe Canzo about Tito Puente. The author of *Latin Tinge* has some organizational issues in the presentation and explanation of a few key topics. This is my main criticism of the book: some chapters should be under different titles and other chapter should be named something else.

I recommend this book for people that like to paint body's, the material in inside is spectacular and the photos are incredible and excellent selection. I recommend this book, good price and excellent delivery too.

John Storm Roberts book "The Latin Tinge", is a superb book on the history of Latin music. The book is well written and clearly takes the reader through a remarkable journey, showing the evolution and the development of Latin music and its impact on the American music scene. Highly recommended!

"The Latin Tinge" is a great reference book for the development of Latin music in the United States. It is packed full of information on Latin music and its influence on music in America in general, and it also provides some history on the development of these music genres in their countries of origin. This book's only drawback is that it does not make for light or recreational reading and therefore may not be the best book for an overview of Latin music in the U.S., especially for those that have not studied much Latin music history. This book is more geared for those that are already somewhat familiar with the different forms of Latin music and dance and are looking to go more in depth. It is also, as I mentioned above, a great reference book for someone doing research on Latin music. It is recommended for those purposes. Beginners might want to look elsewhere.

The Latin Tinge stands as one of the best books ever (in English) on the American Latin scene. Roberts traces the music through its earliest moments in America, and does a great job describing all the divergent trends and fads within the field of Latin music, and manages to tie them together in a brilliant way that opens up a lot of stuff that we'd never been able to filter through before. If you've ever been looking for a goodbook on Latin music, this is it!

John Roberts has written an excellent book which doubles as a good research tool. I checked this out from the library last week and I plan to buy my own copy today. Roberts discusses almost every form of Latin music such as mambo, merengue, son, etc. He also has a glossary in the back of the book so you can look up what you have read. Latin music relies heavily on African elements of melody & rhythm, Roberts downplays this well known fact a little. The marimba is long known to be an west african instrument. Roberts says the name comes from Africa. This is a well known fact that for some reason he tends to avoid. Other than that minor thing, "The Latin Tinge" is very much

worth having in your collection.

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