

Tito Puente

Rondón tells the engaging story of salsa's roots in Puerto Rico, Cuba, Colombia, the Dominican Republic, and Venezuela, and of its emergence and development in the 1960s as a distinct musical movement in New York. Rondón presents salsa as a truly pan-Caribbean phenomenon, emerging in the migrations and interactions, the celebrations and conflicts that marked the region. Although salsa is rooted in urban culture, Rondón explains, it is also a commercial product produced and shaped by professional musicians, record producers, and the music industry. --from publisher description.

(Fake Book). The ultimate collection for Latin lovers everywhere! Over 350 standards in one Real Book collection, including: Adios * Agua De Beber (Water to Drink) * Aguas De Marco (Waters of March) * All That's Left Is to Say Goodbye (E Preciso Dizer Adeus) * Alma Con Alma * Always in My Heart (Siempre En Mi Corazon) * Amapola (Pretty Little Poppy) * Amor (Amor, Amor, Amor) * Antigua * Babalu * Besame Mucho (Kiss Me Much) * Bonita * Brazil * Call Me * Cast Your Fate to the Wind * Cherry Pink and Apple Blossom White * Con Alma * Copacabana (At the Copa) * Corazon Corazon * Desafinado * Don't Cry for Me Argentina * El Triste * Evil Ways * Feelings (?Dime?) * 500 Miles High * For Once in My Life * Frenesi * The Girl from Ipanema (Garota De Ipanema) * Granada * Himno Nacional Mexicano (Mexican National Hymn) * How Insensitive (Insensatez) * It's Impossible (Somos Novios) * Killer Joe * Kiss of Fire * La Bamba * La Malaguena * Little Boat * Livin' La Vida Loca * The Look of Love * Malaguena * Meditation (Meditacao) * More (Ti Guardero Nel Cuore) * Never on Sunday * A Night in Tunisia * One Note Samba (Samba De Uma Nota So) * Oye Como Va * Paloma Blanca * Papa Loves Mambo * Perfidia * Por Amor * St. Thomas * Sway (Quien Sera) * Tico Tico (Tico Tico No Fuba) * Triste * Wave * What a Diff'rence a Day Made * and more!

"This book traces history of salsa dance over three locations (New York, Los Angeles, and South Florida). It provides a fully integrated approach to dance and music history and addresses the way salsa functions as a commodity

Tito Puente King of Latin Music Hal Leonard Corporation

Tito Puente, Mambo King

East Harlem Remembered

Tito Puente

How We Are Smart

Offbeat

My Name Is Celia (Me Llamo Celia)

Depicts the life, art and brilliance of the King of Latin Music, describing the flamboyant percussionist's rise to international fame from his childhood in the poverty-stricken El Barrio and the influence he's had on generations of musicians.

New York City has long been a generative nexus for the transnational Latin music scene. Currently, there is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music. In this book, Benjamin Lapidus seeks to recognize all of those musicians under one mighty musical sound, especially those who have historically gone unnoticed. Based on archival research, oral histories, interviews, and musicological analysis, Lapidus examines how interethnic

collaboration among musicians, composers, dancers, instrument builders, and music teachers in New York City set a standard for the study, creation, performance, and innovation of Latin music. Musicians specializing in Spanish Caribbean music in New York cultivated a sound that was grounded in tradition, including classical, jazz, and Spanish Caribbean folkloric music. For the first time, Lapidus studies this sound in detail and in its context. He offers a fresh understanding of how musicians made and formally transmitted Spanish Caribbean popular music in New York City from 1940 to 1990. Without diminishing the historical facts of segregation and racism the musicians experienced, Lapidus treats music as a unifying force. By giving recognition to those musicians who helped bridge the gap between cultural and musical backgrounds, he recognizes the impact of entire ethnic groups who helped change music in New York. The study of these individual musicians through interviews and musical transcriptions helps to characterize the specific and identifiable New York City Latin music aesthetic that has come to be emulated internationally.

Fonte: Wikipedia. Pagine: 92. Capitoli: Ray Brown, Al Jarreau, Tito Puente, Chicago, George Duke, Michael Buble, Fats Navarro, Jim Hall, Simone Guiducci, Acoustic Alchemy, Freddie Hubbard, Randy Napoleon, Bobby Hutcherson, Randy Crawford, Brasil, Lee Morgan, Rosario Giuliani, Holiday for Pans, Carlo Loffredo, Paquito D'Rivera, Nat Adderley, Shelly Manne, Renzo Ruggieri, John Scofield, Wes Montgomery, Gato Barbieri, Oscar Pettiford, Dee Dee Bridgewater, Oscar Peterson, Hank Mobley, Mahavishnu Orchestra, Curley Russell, Richard Galliano, Larry Young, Gene Ammons, Lee Ritenour, Kenny Dorham, Aaron Goldberg, Allan Holdsworth, Patrick Scales, Eddie Davis, Curtis Fuller, Uri Caine, Roy Eldridge, Teo Macero, Michel Camilo, Spyro Gyra, Percy Heath, Philly Joe Jones, Biba Band, James Cotton, Harry Connick Jr., Diego Baiardi, Michael Schiefel, Tadd Dameron, Frankie Trumbauer, Charlie Christian, Joey DeFrancesco, Gary Bartz, Revolution Void, Sade, Gerlando Gatto, Bobby Durham, John Lewis, Ascenseur pour l'échafaud, Antonello Salis, The Italian Way to Dixieland, Les Hot Swing, Herb Ellis, Armik, Steve Coleman, Tutu, Natura morta con custodia di sax. Storie di jazz, Pierre Van Dormael, Peter Cincotti, Gianluca Petrella, Stanley Jordan, Renato D'Aiello, Italian Instabile Orchestra, Martin Scales, Daniel Humair, Giorgio Azzolini, Franco D'Andrea, Marcello Melis, Wojtek Pilichowski, Candy Dulfer, Gaetano Gimelli, Mike Mainieri, Weather Report, James Moody, Jacky Terrasson, Tommy Malone, Bansigu Big Band, Siena Jazz, Sphere, Sweetnighter, Marilyn Mazur, Patrizia Scascitelli, Quadro Nuevo, Joe Lovano, My Favorite Things, Donald Dunn, Eddie Gomez, Dan Berglund, Dave Liebman, Leroy Jenkins, Pops Foster, Irving Gordon, La bella canzone di una volta, Magnus Ostrom, Thelonious Alone in San Francisco, Brand X, Oscar Valdambri, Juma Santos, Olu Dara, Blood, Sweat & Tears, Joe Morello, GLM Musica, Nuevo Tango Ensemble, Doctor Dixie Jazz Band, Steve Grossman, Jimmy Blanton, ..

The late, great Tito Puente was a giant in the world of Latin music. This exceptional book/audio package, co-written with Jim Payne, includes an extensive biography of Tito, a history of Afro-Cuban music, archival photos and step-by-step instruction in Afro-Cuban music for timbales and drumset. Words of advice from the Mambo King himself accompany the timbale and drumset instructional examples by Tito and Jim Payne. AND?inside the 187 page book is a link to 53 mp3 audio files including the original recordings of

twelve of Tito's classics, the mambos and cha chas that made him famous, along with band director Jose Madera's authentic hand-written charts for these songs. Also included are transcriptions of three of Tito's most famous timbale solos. "Tito Puente left us his music and now his technique." - Sam Rodriguez. "The best book on playing Timbales." - Cuban Music Lover. "More than a little 'SALSA!' from the Mambo King!" - D. Koltanon. "More than I bargained for, and worth every penny!" - A. Customeron.

Oral Histories of Community and Diversity

An Encyclopedia

Music from the Streets of New York 1927 – 77

For C Instruments

Latino History and Culture

Mambo Diablo

The community of East Harlem in New York City lays claim to a rich and culturally diverse history. Once home to 35 ethnicities and 27 languages, the neighborhood attracted Irish, Jewish, and Italian immigrants in the early 20th century and later saw an influx of Puerto Rican immigrants and African Americans. In this oral history, former and current residents recount the early days, the post-World War II rise of public housing, the departure of Eastern European inhabitants, the growth of Latino and African American populations, the spirited 1960s, the urban blight of the 1980s, and the more recent resurgence and gentrification. This story of strength and struggle provides a vivid portrait of a fascinating community and the many resilient people who have called it home.

(Book). This ultimate guide to big bands includes hundreds of entries spanning the history of this American musical style. Each entry contains the band name, its leader, essential personnel, the years it existed, tops hits, and a brief description of the band.

Whether you're cleaning out a closet, basement or attic full of records, or you're searching for hidden gems to build your collection, you can depend on Goldmine Record Album Price Guide to help you accurately identify and appraise your records in order to get the best price. • Knowledge is power, so power-up with Goldmine! • 70,000 vinyl LPs from 1948 to present • Hundreds of new artists • Detailed listings with current values • Various artist collections and original cast recordings from movies, televisions and Broadway • 400 photos • Updated state-of-the-market reports • New feature articles • Advice on buying and selling Goldmine Grading Guide - the industry standard

A biography of the band leader and recording artist who grew up in Spanish Harlem and gained worldwide popularity as the "King of Latin Music."

Mambo Kingdom: Latin Music in New York

Bravo!

Cal Tjader

Goldmine Record Album Price Guide

*Focus On: 100 Most Popular United States National Medal of Arts Recipients
A Memoir*

A vibrant bilingual picture-book biography that portrays the musical and cultural phenomenon of Tito Puente, Mambo King.

This is the first comprehensive historical retrospective on Las Villas of Plattekill and Ulster County ever written. Ulster County was first settled in 1652 and officially became a county in 1683. Its rural nature, scenic beauty, and the Catskill Mountains have made it a popular vacation destination since the 19th century. Described in numerous news articles as the Spanish Alps, Las Villas, as they were collectively known, was a lively enclave of Spanish, Puerto Rican, and other Hispanic summer resorts in Plattekill, New York, and the Catskill Mountains. Starting in the 1920s and for the next 60 years, the area became the most popular vacation destination for Latinos in the Northeast, with an emphasis on music, food, language, and customs.

Shortly after Puerto Ricans were granted U.S. citizenship in 1917, they began moving into an uptown Manhattan neighborhood that would become known as "Spanish Harlem." By 1930, Afro-Cuban music had gained a firm foothold in the city, setting the stage for the mambo, boogaloo, salsa and Latin-jazz scenes that followed. In this collection of profiles and essays, Max Salazar, perhaps the most eminent Latin-music historian in the United States, tells the story of the music and the musicians who made it happen, including Tito Puente, Machito, Tito Rodriguez, Charlie and Eddie Palmieri, Hector Lavoe and many others. (Book). Biography of the legendary Tito Puente and a brief history of Afro-Cuban/salsa music that he popularized throughout the world. A 2-hour DVD includes Tito discussing his incredible 50-year career as a band leader and the influence of other musicians from Cachao to Celia Cruz to Santana had on him. It also features Tito soloing on his legendary gold timbales. The book includes a discography and 50 archival photos.

New York and the International Sound of Latin Music, 1940-1990

The Beat of My Own Drum

My Journey With Tito Puente

Tito Puente 6-Pack

Collaborating with Kerouac

Poems About Amazing Hispanics

David Amram has been described as "the Renaissance man of American Music." His musical career has spanned participating with Jack Kerouac in the original jazz-poetry reading in 1957 in Greenwich Village to being honored as the first Composer-in-Residence for the New York Philharmonic and to playing in Farm Aid concerts. He's performed with an incredible variety of musical greats, such as Dizzy Gillespie, Thelonius Monk, Willie Nelson, and and Tito Puente, and he continues to compose and tour nationally. Now available in paperback, following the 50th anniversary of the publication of Kerouac's classic *On The Road*, *Offbeat* is the rollicking story of this legendary musician and his adventures with his close friend Jack Kerouac. Amram and Kerouac shared a relationship based on creativity, respect, and fun, and *Offbeat* offers the reader a full share of each. This wonderful memoir takes the reader from the coffee houses of New York to the San Francisco Opera House and into the making of the now-classic film *Pull My Daisy*. *Offbeat* is Amram's energetic and heartfelt account of Kerouac and the creative community of artists-including Allen Ginsberg, Gregory Corso, Langston Hughes, and Neal and Carolyn Cassady-that courageously explored their creative potential and, in doing so, changed American culture forever.

Latino music as an amalgam of American cultures.

Musician, botanist, baseball player, pilot—the Latinos featured in this collection, *Bravo!*, come from many different countries and from many different backgrounds. Celebrate their accomplishments and their contributions to a collective history and a community that continues to

evolve and thrive today! Biographical poems include: Aida de Acosta, Arnold Rojas, Baruj Benacerraf, César Chávez, Fabiola Cabeza de Baca, Félix Varela, George Meléndez, José Martí, Juan de Miralles, Juana Briones, Julia de Burgos, Louis Agassiz Fuertes, Paulina Pedroso, Pura Belpré, Roberto Clemente, Tito Puente, Ynes Mexia, Tomás Rivera

From the Grammy-nominated singer, drummer, and percussionist who is world renowned for her contributions throughout the music industry, a moving memoir about the healing power of music and spiritual growth inspired by five decades of life and love on the stage. She was born Sheila Escovedo in 1957, but the world knows her as Sheila E. She first picked up the drumsticks and started making music at the precocious age of three, taught by her legendary father, percussionist Pete Escovedo. As the goddaughter of Tito Puente, music was the heartbeat of her family, and despite Sheila's impoverished childhood in Oakland, California, her family stayed strong, inspired by the music they played nightly in their living room. When she was only five, Sheila delivered her first solo performance to a live audience. By nineteen, she had fallen in love with Carlos Santana. By twenty-one, she met Prince at one of her concerts. Sheila E. and Prince would eventually join forces and collaborate for more than two decades, creating hits that catapulted Sheila to her own pop superstardom. *The Beat of My Own Drum* is both a walk through four decades of Latin and pop music—from her tours with Marvin Gaye, Lionel Richie, Prince, and Ringo Starr to her own solo career. At the same time, it's also a heartbreaking, ultimately redemptive look at how the sanctity of music can save a person's life. Having repeatedly endured sexual abuse as a child, Sheila credits her parents, music, and God with giving her the will to carry on and to build a lasting legacy. Rich in musical detail, pop, and Latin music history, this is a fascinating walk through some of the biggest moments in music from the '70s and '80s. But as Sheila's personal story, this memoir is a unique glimpse into a world-famous drummer's singular life—a treat for both new and longtime fans of Sheila E. And above all, *The Beat of My Own Drum* is a testament to how the positive power of music has fueled Sheila's heart and soul—and how it can transform your life as well.

The Music We Love to Hate

Oye Como Va!

Analysis of the Stylistic Development of Selected Tito Puente Timbale Solos in the Mambo Style

Spinning Mambo Into Salsa

All Hopped Up and Ready to Go: Music from the Streets of New York 1927-77

Caribbean Dance in Global Commerce

Latinos are the fastest growing population in America today. This two-volume encyclopedia traces the history of Latinos in the United States from colonial times to the present, focusing on their impact on the nation in its historical development and current culture. "Latino History and Culture" covers the myriad ethnic groups that make up the Latino population. It explores issues such as labor, legal and illegal immigration, traditional and immigrant culture, health, education, political activism, art, literature, and family, as well as historical events and developments. A-Z entries cover eras, individuals, organizations and institutions, critical events in U.S. history and the impact of the Latino population, communities and ethnic groups, and key cities and regions. Each entry includes cross references and bibliographic citations, and a comprehensive index and illustrations augment the text.

Ernesto "Tito" Puente born in 1923 in Spanish Harlem is a tale about an impoverished Puerto Rican boy who grew up with the advent of radio and American swing bands. At age ten he aspired to be a dancer: another Fred Astaire. An ankle injury gave him the opportunity to explore his talent as a musician. At fourteen he won the coveted Benny Goodman, Gene Krupa drum contest.

A penetrating and entertaining exploration of New York's music scene from Cubop through folk, punk, and hip-hop. From Tony Fletcher, the acclaimed biographer of Keith Moon, comes an incisive history of New York's seminal music scenes and their vast contributions to our culture. Fletcher paints a vibrant picture of mid-twentieth-century New York and the ways in which its indigenous art, theater, literature, and political movements converged to create such unique music. With great attention to the colorful characters behind the sounds, from trumpet player Dizzy Gillespie to Tito Puente, Bob Dylan, and the Ramones, he takes us through bebop, the Latin music scene, the folk revival, glitter music, disco, punk, and hip-hop as they emerged from the neighborhood streets of Harlem, the East and West Village, Brooklyn, the Bronx, and Queens. All the while, Fletcher goes well beyond the history of the music to explain just what it was about these distinctive New York sounds that took the entire nation by storm.

Probably The Best Tito Puente Biography To Date. This book is your ultimate resource for Tito Puente. Here you will find the most up-to-date 188 Success Facts, Information, and much more. In easy to read chapters, with extensive references and links to get you to know all there is to know about Tito Puente's Early life, Career and Personal life right away. A quick look inside: GNP Crescendo - History, Spain (composition) - Appearances, The Big Lebowski - Soundtrack, List of guest stars on Sesame Street - P, Tito Puente, Jr., Lotus (Santana album) - Disc one, The Village Gate - History, List of music arrangers - P, Music of Cuba - Cuban music in the US, The Simpsons Theme - Alternative versions, 2000 - May, 400 Degreez - Samples, Chip Deffaa - Other interests, Spy Kids - Soundtrack, RMM Records & Video - Artists, Union City, New Jersey - Notable landmarks, Timbales - Timbales bell patterns, 45th Grammy Awards - Special merit awards, Celia Cruz - Discography, Afro-Cuban jazz - Other notables, Music of Cuba - Son de Cuba, Mongo Santamaria, Salsa (music) - Issues of identity and ownership, Salsa (music) - 1980s, Johnny Pacheco - Other achievements, 26th Annual Grammy Awards - Latin, El Rey (Tito Puente album), El Ultimo Adios (The Last Goodbye) - Artists for 9/11 attacks musicians, Doc Severinsen - Recording career, Birdland (jazz club) - Birdland (1985-present), NY Ink - Celebrity appearances, Carmen Miranda - Legacy, Mario Bauza - Biography, Adult Swim - Stylistic history, Mambo Kings - Casting, Gil Fuller, East Harlem - Notable people, Tito Puente - Career, Stardusters - Personnel, Afro-Cuban jazz - Clave license, Monterey Jazz Festival - Performers, Celia Cruz - Career, and much more...

Tito Puente 188 Success Facts - Everything You Need to Know about Tito Puente

The Book of Salsa

Ray Brown, Al Jarreau, Tito Puente, Chicago, George Duke, Michael Bubl é , Fats Navarro, Jim Hall, Simone Guiducci, Acoustic Alchemy, Fredd

The Music of Tito Puente, Level 3 Theme 2.2, 6pk

World Music Survey: The Music from Latin America and the United States of America

Las Villas of Plattekill and Ulster County

He was born in New York City, and he died in New York City. But Tito Puente would live his life as a Puerto Rican who would become one of the greatest Hispanic-American musicians of the 20th century. This title tells about this energetic six-time Grammy Award winner.

Tito Puente and the Mambo: Crossing Musical Borders examines historical, cultural and

musical perspectives relating to the mambo and Tito Puentes influence on this genre and American popular culture. The book begins by examining the origins of Cuban musical styles, their transformation in the 20th century, and their adoption by Puerto Rican-Americans. It then examines the development of Mambo in the United States and Tito Puentes role in popularizing and the merging of other genres to it. The social construction of Mambo and the recognition and influences of Tito Puente are also discussed as well as the participants that helped popularized the Mambo during the 20th

Joe Conzo and David A. Perez luminously recreate the life of widely acclaimed Afro-Cuban and jazz musician Tito Puente in the biography "Mambo Diablo - My Journey with Tito Puente." The authors chronicle the life of the popular and combative New York Puerto Rican multi talented musician and entertainer who climbed from his obscure and poor environment in East Harlem (El Barrio), New York to international fame and recognition. Countless stories have been written about Tito Puente's percussive musical abilities, but rarely has the talent, intuition, mishaps and controversies been presented in a vivid and personal biography. Joe Conzo was Tito's close friend, confidant and chronicler for nearly 40 years - no one was closer to Tito or knew him better, not even his family. Joe tells the story of a man and his music the way it has never been told. David A. Perez sets down Joe's personal recollections and fits them into the context of the social milieu and revolving world. Hundreds of articles have been written about Puente, and three books Powell, Josephine. Tito Puente - When The Drums are Dreaming, Authorhouse, 2007 (Information re: Tito is based on her conversations with Tito Puente. The book is self-published and chronicles many of his activities on the West Coast. There are many inconsistencies, mis-quotes, and errors of fact.) Loza, Steven. Tito Puente and the Making of Latin Music, University of Illinois Press, 1999 (A technical work that is based on interviews with people who knew Tito. The life of Puente is glanced over; the musicians he worked with are almost overlooked. Joe Conzo is among those interviewed.) Payne, Jim. Tito Puente - The King of Latin Music, Hudson Music, 2000. (Is presented as an overview of Tito Puente's music and includes a DVD with footage of Tito discussing his 50-year career. Joe Conzo provided much of the information for this

endeavor.) record some of his achievements. None of them touch on the personal life of the man, expose his weaknesses, reveal his intensity for perfection, and describe the musical brilliance in such a delicate and personal way. Joe and David reveal the inner Tito Puente through his music, his musical associations and present a man that is more than a flamboyant percussionist. Tito played piano – and he played it well. Tito played the saxophone and often sat in the sax section of his orchestra. Tito played the vibes and had an incomparable style that was exciting, romantic and jazzy. He composed about 500 tunes, probably more. And, yet in the realm of American jazz historians, writers and critics ignore, brush over and avoid the importance of Tito's music and his contributions. A prime example of this is Ken Burn's television documentary about jazz – he virtually ignores Afro-Cuban music, Afro-Cuban jazz. Joe and David reveal Tito's rightful place in the history of music and give an unbiased, on-the-mark portrait of Puente's complexities like no book before it. Author and journalist Pete Hamill sets the stage for the journey in the preface.

CHBiographies

Stub – Jazz

Bad Music

Politics, Poetics, and Latinidad in the Meta-Barrio

The Life and Recordings of the Man Who Revolutionized Latin Jazz, 2d ed.

Tito Puente's

A Chronicle of Urban Music from the Caribbean to New York City

This volume explores the significations and developments of the Salsa consciente movement, a Latino musico-poetic and political discourse that exploded in the 1970s but then dwindled in momentum into the early 1990s. This movement is largely linked to the development of Nuyolatino popular music brought about in part by the mass Latino migration to New York City beginning in the 1950s and the subsequent social movements that were tied to the shifting political landscapes. Defined by its lyrical content alongside specific sonic markers and political and social issues facing U.S. Latinos and Latin Americans, Salsa consciente evokes the overarching cultural-nationalist idea of Latinidad (Latin-ness). Through the analysis of over 120 different Salsa songs from lyrical and musical perspectives that span a period of over sixty years, the author makes the argument that the urban Latino identity expressed in Salsa consciente was constructed largely from diasporic, deterritorialized, and at times imagined cultural memory, and

furthermore proposes that the Latino/Latin American identity is in part based on African and Indigenous experience, especially as it relates to Spanish colonialism. A unique study on the intersection of Salsa and Latino and Latin American identity, this volume will be especially interesting to scholars of ethnic studies and musicology alike.

A multifaceted portrait of "El Rey", the king of Latin music, this is the first in-depth historical, musical, and cultural study to trace the career and influence of Tito Puente. 57 photos.

Within one of the most complex musical categories yet to surface, Cal Tjader quietly pioneered the genre as a jazz vibraphonist, composer, arranger and bandleader from the 1950s through the 1980s. Reid tells the life story of a humble musician, written in a familiar, conversational tone that reveals Tjader's complex charisma. Tjader left behind a legacy and a labyrinth of influence, attested by his large audience and innovation that would change the course of jazz. Expanded and revised, this intimate biography now includes additional interviews and anecdotes from Tjader's family, bandmates, and community, print research, and rare photographs, presenting a full history of an undervalued musician, as well as a detailed account of the progression of Latin Jazz.

Why are some popular musical forms and performers universally reviled by critics and ignored by scholars-despite enjoying large-scale popularity? How has the notion of what makes "good" or "bad" music changed over the years-and what does this tell us about the writers who have assigned these tags to different musical genres? Many composers that are today part of the classical "canon" were greeted initially by bad reviews. Similarly, jazz, country, and pop musics were all once rejected as "bad" by the academy that now has courses on these and many other types of music. This book addresses why this is so through a series of essays on different musical forms and performers. It looks at alternate ways of judging musical performance beyond the critical/academic nexus, and suggests new paths to follow in understanding what makes some music "popular" even if it is judged to be "bad." For anyone who has ever secretly enjoyed ABBA, Kenny G, or disco, Bad Music will be a guilty pleasure!

When the Drums Are Dreaming

Houghton Mifflin Vocabulary Readers

American Big Bands

King of Latin Music

Crossing Musical Borders

Undisputed King of Mambo