

Sonidos Negros On The Blackness Of Flamenco Curren

[#Sonidos Negros](#) [#Flamenco blackness](#) [#Afro-Flamenco roots](#) [#Spanish flamenco music](#) [#Flamenco cultural history](#)

Dive into the essence of Sonidos Negros, exploring the profound 'blackness' that underpins the deepest expressions of Flamenco. This analysis uncovers the historical and emotional currents within Spanish flamenco, examining how its unique sonic landscape connects to broader cultural narratives and the often-unacknowledged Afro-Flamenco roots that give it such a powerful, resonant soul.

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Sonidos Negros

How is the politics of Blackness figured in the flamenco dancing body? What does flamenco dance tell us about the construction of race in the Atlantic world? Sonidos Negros traces how, in the span between 1492 and 1933, the vanquished Moor became Black, and how this figure, enacted in terms of a minstrelized Gitano, paradoxically came to represent Spain itself. The imagined Gypsy about which flamenco imagery turns dances on a knife's edge delineating Christian and non-Christian, White and Black worlds. This figure's subversive teetering undermines Spain's symbolic linkage of religion with race, a prime weapon of conquest. Flamenco's Sonidos Negros live in this precarious balance, amid the purposeful confusion and ruckus cloaking embodied resistance, the lament for what has been lost, and the values and aspirations of those rendered imperceptible by enslavement and colonization.

Sonidos Negros

How is the politics of Blackness figured in the flamenco dancing body? What does flamenco dance tell us about the construction of race in the Atlantic world? 'Sonidos Negros' traces how, between 1492-when Christian reconquest of the Iberian Peninsula coincided with Christopher Columbus's landing on Hispaniola - and 1933 - when Andalusian poet Federico García Lorca published his 'Theory and Play of the Duende' - the vanquished Moor became Black; and how the imagined Gitano (Gypsy, or Roma) embodies the warring images and sounds of this process.

Celebrating Flamenco's Tangled Roots

This collection of essays poses a series of questions revolving around nonsense, cacophony, queer-ness, race, and the dancing body. How can flamenco, as a diasporic complex of performance and communities of practice frictionally and critically bound to the complexities of Spanish history, illuminate theories of race and identity in performance? How can we posit, and argue for, genealogical relation-

ships within and between genres across the vast expanses of the African—and Roma—diaspora? Neither are the essays presented here limited to flamenco, nor, consequently, are the responses to these questions reduced to this topic. What all the contributions here do share is the wish to come together, across disciplines and subject areas, within the academy and without, in the whirling, raucous, and messy spaces where the body is free—to celebrate its questioning, as well as the depths of the wisdom and knowledge it holds and sometimes reveals.

Bossa Mundo

Bossa mundo: Brazilian music in transnational media industries focuses on watershed moments of musical breakthrough across the world over more than a half century--from bossa nova in the 1960s through to the streaming music era. Reexamining the political meaning of mass-mediated music, author K.E. Goldschmitt demonstrates that the mediation of Brazilian music in an increasingly crowded transnational marketplace has lasting consequences for Brazilian creative output. Featuring interviews with key figures in the transnational circulation of Brazilian music, and discussions of well-known musicians and artists who redefine what it means to be a Brazilian musician in the twenty-first century, Bossa mundo shows the pernicious effects of branding diversity on musicians and audiences alike.--Page [4] of cover.

After the Dance, the Drums Are Heavy

"Haitian carnival offers a lens into popular power and politics. Political demonstrations in Haiti often manifest as musical performances. Studying carnival and political protest side by side brings insight to the musical engagement that ordinary citizens and celebrity musicians often cultivate and revere in contemporary Haiti. This book explores how the self-declared president of konpa Sweet Micky (Michel Martelly) rose to the nation's highest office while methodically crafting a political product inherently entangled with his musical product. It offers deep historical perspective on the characteristics of carnivalesque verbal play-and the performative skillset of the artist (Sweet Micky) who dominated carnival for more than a decade-including vulgarities and polemics. It moreover demonstrates that the practice of leveraging the carnivalesque for expedient political function has precedence in Haiti's history. Yet there has been profound resistance to this brand of politics led by many other high-profile artists, including Matyas and Jòj, Brothers Posse, Boukman Eksperyans, and RAM. These groups have each released popular carnival songs that have contributed to the public's discussions on what civic participation and citizenship in Haiti can and should be. Author Rebecca Dirksen presents an in-depth consideration of politically and socially engaged music and what these expressions mean for the Haitian population in the face of challenging political and economic circumstances. After the Dance, the Drums Are Heavy centers the voices of Haitian musicians and regular citizens by extensively sharing interviews and detailed analyses of musical performance in the context of contemporary events well beyond the musical realm"--

Sonidos Negros

"Sonidos Negros traces how, in the span between 1492--the year in which Christian reconquest of the Iberian Peninsula coincided with Christopher Columbus's landing on Hispaniola--and 1933--when Andalusian poet Federico García Lorca published his 'Theory and Play of the Duende'--the Moor became Black, and how the imagined Gitano ("Gypsy," or Roma) embodies the warring images and sounds of this process. By the nineteenth-century nadir of its colonial reach, Spanish identity came to be enacted in terms of a minstrelized Gitano, a hybrid of American and Spanish representations of Blackness. The imagined Gypsy about which flamenco imagery turns dances on a knife's edge delineating Black and White worlds. Teetering between ostentatious and damning confusion and the humility of epiphany, this figure relates to an earlier Spanish trope: the pastor bobo (foolish shepherd), who, seeing an angelic apparition, must decide whether to accept the light of Christ--or remain in darkness. Spain's symbolic linkage of this religious peril with the Blackness of enslavement constitutes the evangelical narrative which vanquished the Moors and enslaved the Americas, an ideological framework that would be deployed by all the colonial slaving powers. The bobo's precarious state of confusion, appealingly comic but also holding the pathos of the ultimate stakes of his decision--heaven or hell, safety or extermination--opens up a teeming view of the embodied politics of colonial exploitation and creole identity formation. Flamenco's Sonidos Negros live in this eternal moment of bulla, the confusion and ruckus that protect embodied resistance to subjugation, the lament for what has been lost, and the values and aspirations of those rendered imperceptible by enslavement and colonization"--

Opera in the Tropics

Opera in the Tropics is an engaging exploration of theater with music in Brazil from the mid 1500s to the early 1820s. Author Rogério Budasz delves into the practices of the actors, singers, poets, and composers who created and performed Jesuit moral plays, Spanish comedias, and Portuguese vernacular operas and entremeses during the colonial period, as well as the Italian operas that celebrated the new independent nation in 1822. A Brazilian producer claimed in 1825 that the goal of music-theater was to instruct, entertain, and distract the population. Budasz argues that this threefold goal had in fact been present throughout the colonial period, in different combinations and with different purposes, at the hands of missionaries, intellectuals, bureaucrats, political leaders, and cultural producers. While Budasz demonstrates a continuity from Portuguese theatrical practices, primarily through the circulation of artists and repertory, he also examines a number of localized departures from the metropolitan model, particularly in the ethnic and gender profile of theatrical workers, in the modifications determined by local tastes, priorities, and materials, and in the political use of theater as an ideological and civilizing tool within the paradoxical context of a slave society. An eye-opening narrative of the transformations and uses of a colonial art form, Opera in the Tropics will be essential reading for all interested in the music and theater in Iberian and Latin American culture.

El Color del baile flamenco

Sonidos negros estudia el flamenco y las representaciones dancísticas que desembocan en el flamenco a través de un marco teórico nuevo para la flamencología: «critical race theory», o el análisis historiográfico y crítico de las conceptualizaciones de la raza. Basado en las lecturas de Frederick Douglass, Du Bois, Frantz Fanon, Toni Morrison, Robert Farris Thompson, Brenda Dixon Gottschild, Stuart Hall, Saidiya Hartman, Jayna Brown, Stefano Harney y Fred Moten, Sonidos negros convive con el concepto de DuBois de «duplicidad», que ya de por sí es un concepto muy español, enfocado en las discrepancias entre la subjetividad y la objetivación, la mirada desde dentro y desde fuera.

Sonidos negros

The fandango, emerging in the early-eighteenth century Black Atlantic as a dance and music craze across Spain and the Americas, came to comprise genres as diverse as Mexican son jarocho, the salon and concert fandangos of Mozart and Scarlatti, and the Andalusian fandangos central to flamenco. From the celebrations of humble folk to the theaters of the European elite, with boisterous castanets, strumming strings, flirtatious sensuality, and dexterous footwork, the fandango became a conduit for the syncretism of music, dance, and people of diverse Spanish, Afro-Latin, Gitano, and even Amerindian origins. Once a symbol of Spanish Empire, it came to signify freedom of movement and of expression, given powerful new voice in the twenty-first century by Mexican immigrant communities. What is the full array of the fandango? The superb essays gathered in this collection lay the foundational stone for further exploration.

The Global Reach of the Fandango in Music, Song and Dance

During the 1980s, the urban youth movement known as la movida transformed the Spanish cultural landscape, particularly in the country's capital, Madrid. After a four-decade long dictatorship, artists and thinkers sought to make the most of their newly found freedoms. The vibrancy, optimism and aesthetic heterogeneity of the period are best captured in contemporary ephemera - in the fanzines and magazines that provided movida participants with an immediate and largely unmediated outlet for their creative experiments. Among them, monthly arts magazine La Luna de Madrid is arguably the most iconic, and its preoccupation with urban space, identity, and postmodernity suggests that la movida was indeed more than 'just a teardrop in the rain', as some of its critics have suggested.

Urban Space, Identity and Postmodernity in 1980s Spain

This book is a collection of essays that capture the artistic voices at play during a staging process. Situating familiar practices such as reimagining, reenactment and recreation alongside the related and often intersecting processes of transmission, translation and transformation, it features deep insights into selected dances from directors, performers, and close associates of choreographers. The breadth of practice on offer illustrates the capacity of dance as a medium to adapt successfully to diverse approaches and, further, that there is a growing appetite amongst audiences for seeing dances from the near and far past. This study spans a century, from Rudolf Laban's Dancing Drumstick (1913) to Robert Cohan's Sigh (2015), and examines works by Mary Wigman, Madge Atkinson (Natural Movement),

Doris Humphrey, Martha Graham, Yvonne Rainer and Rosemary Butcher, an eclectic mix that crosses time and borders.

Transmissions in Dance

From its earliest manifestations on the street corners of nineteenth-century Buenos Aires to its ascendancy as a global cultural form, tango has continually exceeded the confines of the dance floor or the music hall. In *Tango Lessons*, scholars from Latin America and the United States explore tango's enduring vitality. The interdisciplinary group of contributors—including specialists in dance, music, anthropology, linguistics, literature, film, and fine art—take up a broad range of topics. Among these are the productive tensions between tradition and experimentation in tango nuevo, representations of tango in film and contemporary art, and the role of tango in the imagination of Jorge Luis Borges. Taken together, the essays show that tango provides a kaleidoscopic perspective on Argentina's social, cultural, and intellectual history from the late nineteenth to the early twenty-first centuries. Contributors: Esteban Buch, Oscar Conde, Antonio Gómez, Morgan James Luker, Carolyn Merritt, Marilyn G. Miller, Fernando Rosenberg, Alejandro Sust

Tango Lessons

"Previously unpublished, the research presented here retains its relevance today, and the photographs offer a fascinating glimpse at a traditional world that has now almost vanished."--BOOK JACKET.

Verbatim

From healing, fertility and religious rituals, through theatrical entertainment, to death ceremonies and ancestor worship, *World Dance Cultures* introduces an extraordinary variety of dance forms practiced around the world. This highly illustrated textbook draws on wide-ranging historical documentation and first-hand accounts, taking in India, Bali, Java, Cambodia, China, Japan, Hawai'i, New Zealand, Papua New Guinea, Africa, Turkey, Spain, Native America, South America, and the Caribbean. Each chapter covers a certain region's distinctive dances, pinpoints key issues and trends from the form's development to its modern iteration, and offers a wealth of study features including: Case Studies – zooming in on key details of a dance form's cultural, historical, and religious contexts 'Explorations' – first-hand descriptions of dances, from scholars, anthropologists and practitioners 'Think About' – provocations to encourage critical analysis of dance forms and the ways in which they're understood Discussion Questions – starting points for group work, classroom seminars or individual study Further Study Tips – listing essential books, essays and video material. Offering a comprehensive overview of each dance form covered with over 100 full color photos, *World Dance Cultures* is an essential introductory resource for students and instructors alike.

Alcohol in Ancient Mexico

This highly accessible, manageable program is user-friendly for instructors, teaching assistants, and students. Known for its succinct and precise grammar explanations, its presentation of high-frequency and practical vocabulary, and its overall flexibility, *HOLA, AMIGOS!* continues to maintain its appeal with instructors regardless of their preferred methodology. The program is designed to develop students' ability to communicate effectively in Spanish in a variety of situations as well as to strengthen cultural awareness and competence. It offers a full scope and sequence, yet is brief enough to be used effectively for a two-semester course. The eighth edition features an enhanced integration and presentation of culture and new and exciting technology components. All components are fully integrated with the flexibility to accommodate a range of scheduling factors, contact hours, course objectives, and ability levels.

World Dance Cultures

The language of the body is central to the study of flamenco. From the records of the Inquisition, to 16th century literature, to European travel diaries, the Spanish dancer beguiles and fascinates. The word flamenco evokes the image of a sensuous and rebellious woman--the bailaora --whose movements seduce the audience, only to reject their attention with a stomp of defiance. The dancer's body is an agent of ideological resistance, conveying a conflicting desire for subjectivity and autonomy and implying deeply held ideas about history, national identity, femininity and masculinity. This collection of new essays provides an overview of flamenco scholarship, illuminating flamenco's narrative and

chronology and addressing some common misconceptions. The contributors offer fresh perspectives on age-old themes and suggest new paradigms for flamenco as a cultural practice. Instructors considering this book for use in a course may request an examination copy [here](#).

Hola, Amigos!

A key decade in world cinema, the 1960s was also a crucial era of change in Spain. *A Cinema of Contradiction*, the first book to focus in depth on this period in Spain, analyses six films that reflect and interpret these transformations. The coexistence of traditional and modern values and the timid acceptance of limited change by Franco's authoritarian regime are symptoms of the uneven modernity that characterises the period. Contradiction--the unavoidable effect of that unevenness--is the conceptual terrain explored by these six filmmakers. One of the most significant movements of Spanish film history, the 'New Spanish Cinema' art films explore contradictions in their subject matter, yet are themselves the contradictory products of the state's protection and promotion of films that were ideologically opposed to it. *A Cinema of Contradiction* argues for a new reading of the movement as a compromised yet nonetheless effective cinema of critique. It also demonstrates the possible contestatory value of popular films of the era, suggesting that they may similarly explore contradictions. This book therefore reveals the overlaps between art and popular film in the period, and argues that we should see these as complementary rather than opposing areas of cinematic activity in Spain.

Flamenco on the Global Stage

Copublished with the Institute of International Visual Arts, London. This anthology, edited by Cuban art historian and critic Gerardo Mosquera, offers a wide selection of writings by some of the most important cultural theoreticians of contemporary Latin America. Together they comprise a distinctive corpus of new theoretical discourses, critical of modernity and solidly and pragmatically anti-utopian. The collection balances traditional and popular aesthetic-symbolic production as well as Afro- and Indo-American presences in the visual arts, and covers the whole of the Americas, including the Caribbean and the United States. Contributors: Mónica Amor. Pierre E. Bocquet. Gustavo Buntinx. Luis Camnitzer. Néstor García Canclini. Ticio Escobar. Andrea Giunta. Guillermo Gómez-Peña. Paulo Herkenhoff. Mirko Lauer. Celeste Olalquiaga. Gabriel Peluffo Linari. Carolina Ponce de León. Mari Carmen Ramírez. Nelly Richard. Tomás Ybarra-Frausto. George Y. Y.

Cinema of Contradiction

Starting from differences between reenactment and the more established practice of historical reconstruction, leading practitioners and theorists ask how the notion of preservation and representation associated with reconstruction is transformed by reenactment into historical experience and affective relation to the past in the present. In other terms: How does dance convey historical meaning through sensuous form? Danced reenactment poses the problem of history and historicity in relation to the troubled temporality inherent to dance itself. Ephemerality as the central trope of dance is hence displaced in favor of dance as a reiterative practice that confounds categories of chronological time and opens up a theoretical space of history that is often invisibilized by ideologies of immediacy traditionally attributed to dancing.

Beyond the Fantastic

Dancing the World Smaller examines international dance performances in New York City in the 1940s as sites in which dance artists and audiences contested what it meant to practice globalism in mid-twentieth-century America. Debates over globalism in dance proxied larger cultural struggles over how to realize diversity while honoring difference.

The Oxford Handbook of Dance and Reenactment

A groundbreaking anthology that probes the disposition towards the visually different Giants. Midgets. Tribal non-Westerners. The very fat. The very thin. Hermaphrodites. Conjoined twins. The disabled. The very hirsute. In American history, all have shared the platform equally, as freaks, human oddities, their only commonality their assigned role of anomalous other to the gathered throngs. For the price of a ticket, freak shows offered spectators an icon of bodily otherness whose difference from them secured their own membership in a common American identity--by comparison ordinary, tractable, normal. Rosemarie Thomson's groundbreaking anthology probes America's disposition toward the visually dif-

ferent. The book's essays fall into four main categories: historical explorations of American freak shows in the era of P.T. Barnum; the articulation of the freak in literary and textual discourses; contemporary relocations of freak shows; and theoretical analyses of freak culture. Essays address such diverse topics as American colonialism and public presentations of natives; laughing gas demonstrations in the 1840's; Shirley Temple and Tom Thumb; Todd Browning's landmark movie *Freaks*; bodybuilders as postmodern freaks; freaks in *Star Trek*; Michael Jackson's identification with the Elephant Man; and the modern talk show as a reconfiguration of the freak show. In her introduction, Thomson traces the freak show from antiquity to the modern period and explores the constitutive, political, and textual properties of such exhibits. *Freakery* is a fresh, insightful exploration of a heretofore neglected aspect of American mass culture.

Dancing the World Smaller

This is a complete, unabridged republication of a Dictionary of Spoken Spanish, which was specially prepared by nationally known linguists for the U.S. War Department (TM#30-900). It is compiled from spoken Spanish and emphasizes idiom and colloquial usage in both Castilian and Latin American areas. More than 16,000 entries provide exact translations of both English and Spanish sentences and phrases; as many as 60 idioms are listed under each entry. This is easily the largest list of idiomatic constructions ever published. Travelers, business people, and students who are interested in Latin American studies have found this dictionary their best source for those expressions of daily life and social activity not usually found in books. More than 18,000 idioms are given, not as isolated words that you have to conjugate or alter, but as complete sentences that you can use without change. A 25-page introduction provides a rapid survey of Spanish sounds, grammar, and syntax, with full consideration of irregular verbs. It is especially apt in its modern treatment of phrase and clause structure. A 17-page appendix gives translations of geographical names, numbers, national holidays for Spanish countries, important street signs, useful expressions of high frequency, and a unique 7-page glossary of Spanish and Spanish-American foods and dishes.

Freakery

Early Modern Black Diaspora Studies brings into conversation two fields—Early Modern Studies and Black Studies—that traditionally have had little to say to each other. This disconnect is the product of current scholarly assumptions about a lack of archival evidence that limits what we can say about those of African descent before modernity. This volume posits that the limitations are not in the archives, but in the methods we have constructed for locating and examining those archives. The essays that make up this volume offer new critical approaches to black African agency and the conceptualization of blackness in early modern literary works, historical documents, material and visual cultures, and performance culture. Ultimately, this critical anthology revises current understandings about racial discourse and the cultural contributions of black Africans in early modernity and in the present across the globe.

Dictionary of Spoken Spanish

"Marvelous . . . [Vonnegut] wheels out all the complaints about America and makes them seem fresh, funny, outrageous, hateful and lovable."—The New York Times In *Breakfast of Champions*, one of Kurt Vonnegut's most beloved characters, the aging writer Kilgore Trout, finds to his horror that a Midwest car dealer is taking his fiction as truth. What follows is murderously funny satire, as Vonnegut looks at war, sex, racism, success, politics, and pollution in America and reminds us how to see the truth. "Free-wheeling, wild and great . . . uniquely Vonnegut."—Publishers Weekly

Early Modern Black Diaspora Studies

Spanish Graphic Narratives examines the most recent thematic and critical developments in Spanish sequential art, with essays focusing on comics published in Spain since 2007. Considering Spain's rich literary history, contentious Civil War (1936–39), oppressive Francisco Franco regime (1939–75), and progressive contemporary politics, both the recent graphic novel production in Spain and the thematic focal points of the essays here are greatly varied. Topics of particular interest include studies on the subject of historical and personal memory; representations of gender, race, and identity; and texts dealing with Spanish customs, traditions, and the current political situation in Spain. These overarching topics share many points of contact one with another, and this interrelationship (as well as the many points of divergence) is illustrative of the uniqueness, diversity, and paradoxes of literary

and cultural production in modern-day Spain, thus illuminating our understanding of Spanish national consciousness in the present day.

Breakfast of Champions

"Film Cultures is thought-provoking and challenging. By opening film theory up to the many simultaneous networks of relation (that is, the cultures) of film, it asks both viewer and student to take film more seriously." - Communication Research Trends "Film Cultures weaves together insights from cultural theory and film studies to provide a complex and absorbing theoretical account of contemporary film culture. Harbord writes with authority, imagination and wit and her delicate deployment of modernist and postmodernist cultural accounts makes rewarding reading." - Christine Geraghty, Professor of Film and Television, University of Glasgow Film Cultures argues that our tastes for film connect us to social, spatial and temporal networks of exchange and meaning. Whether we view film in the multiplex, arthouse or the gallery, as cinema premiere, video hire or from a cable channel, whether we approach film as a singular object or a hypertext linked to ancillary products, our relationship to film is inhabiting a culture. Shifting the focus of film analysis from the text to paths of circulation, Film Cultures questions how film connects us to social status, and national and global affiliations.

Spanish Graphic Narratives

In the twenty-first century, values of competition underpin the free-market economy and aspirations of individual achievement shape the broader social world. Consequently, ideas of winning and losing, success and failure, judgment and worth, influence the dance that we see and do. Across stage, studio, street, and screen, economies of competition impact bodily aesthetics, choreographic strategies, and danced meanings. In formalized competitions, dancers are judged according to industry standards to accumulate social capital and financial gain. Within the capitalist economy, dancing bodies compete to win positions in prestigious companies, while choreographers hustle to secure funding and attract audiences. On the social dance floor, dancers participate in dance-offs that often include unspoken, but nevertheless complex, rules of bodily engagement. And the media attraction to the drama and spectacle of competition regularly plays out in reality television shows, film documentaries, and Hollywood cinema. Drawing upon a diverse collection of dances across history and geography, The Oxford Handbook of Dance and Competition asks how competition affects the presentation and experience of dance and, in response, how dancing bodies negotiate, critique, and resist the aesthetic and social structures of the competition paradigm.

Film Cultures

In this book, author Sean Bellaviti offers an insightful new look at how music plays in the formation of national identity by providing a social history and ethnographic account of Panama's most widely embraced musical form: popular cumbia or, as it is more commonly referred to, música típica.

The Oxford Handbook of Dance and Competition

This analytical history traces representations of flamenco dance in Spain and abroad from the twentieth century to the present, using histories, film, accounts of live performances, and practitioner interviews. Beginning with an analysis of flamenco historiography, the text examines images of the female dancer in films by Luis Buñuel, Carlos Saura, and Antonio Gades; stereotypes of flamenco bodies and Andalusian culture in Prosper Mérimée's *Carmen*; and the ways in which contemporary flamenco dancers like Belén Maya and Rocío Molina negotiate the stereotype of *Carmen* and an idealized Spanish feminine that pervades "traditional" flamenco. Instructors considering this book for use in a course may request an examination copy [here](#).

Música Típica

'Think of two parallel lines. One is the life of Lee H. Oswald. One is the conspiracy to kill the President. What bridges the space between them? What makes a connection inevitable? There is a third line. It comes out of dreams, visions, intuitions, prayers, out of the deepest levels of the self.' A troubled adolescent endlessly riding New York's subway cars, Lee Harvey Oswald enters adulthood believing himself to be an agent of history. This makes him fair game to a pair of discontented CIA operatives convinced that a failed attempt on the life of the US president will force the nation to tackle the threat of communism head on. *Libra* is a gripping, masterful blend of fact and fiction, laying bare the wounded

American psyche and the dark events that still torment it. 'An audacious blend of fiction and fact' The Times

Flamenco

Inventing the Recording focuses on the decades in which recorded sound went from a technological possibility to a commercial and cultural artefact. Through the analysis of a specific and unique national context, author Eva Moreda Rodríguez tells the stories of institutions and individuals in Spain and discusses the development of discourses and ideas in close connection with national concerns and debates, all while paying close attention to original recordings from this era. The book starts with the arrival in Spain of notices about Edison's invention of the phonograph in 1877, followed by the first demonstrations of the invention (1878-1882) by scientists and showmen. These demonstrations greatly stimulated the imagination of scientists, journalists and playwrights, who spent the rest of the 1880s speculating about the phonograph and its potential to revolutionize society once it was properly developed and marketed. The book then moves on to analyse the 'traveling phonographs' and salones fonográficos of the 1890s and early 1900s, with phonographs being paraded around Spain and exhibited in group listening sessions in theatres, private homes and social spaces pertaining to different social classes. Finally, the book covers the development of an indigenous recording industry dominated by the so-called gabinetes fonográficos, small businesses that sold imported phonographs, produced their own recordings, and shaped early discourses about commercial phonography and the record as a commodity between 1896 and 1905.

Libra

"Exciting and fascinating, this reference work succeeds in its goal of bringing "joy as well as enlightenment" about all forms of dance in all countries of the world. An extremely useful synoptic outline of contents" with nine sections (including "Ritual and Religion" and "Popular Entertainment") enables the user to explore dance in its cultural and social aspects, while topical essays complement the 2,000-plus entries. Heavily illustrated with black-and-white photographs, the encyclopedia captures the fluid movement of dance; with its depth and scope, this outstanding work has carved a well-deserved niche."--"Outstanding Reference Sources: the 1999 Selection of New Titles," American Libraries, May 1999. Comp. by the Reference Sources Committee, RUSA, ALA.

Inventing the Recording

A Frequency Dictionary of Spanish has been fully revised and updated, including over 500 new entries, making it an invaluable resource for students of Spanish. Based on a new web-based corpus containing more than 2 billion words collected from 21 Spanish-speaking countries, the second edition of A Frequency Dictionary of Spanish provides the most expansive and up-to-date guidelines on Spanish vocabulary. Each entry is accompanied with an illustrative example and full English translation. The Dictionary provides a rich resource for language teaching and curriculum design, while a separate CD version provides the full text in a tab-delimited format ideally suited for use by corpus and computational linguistics. With entries arranged both by frequency and alphabetically, A Frequency Dictionary of Spanish enables students of all levels to get the most out of their study of vocabulary in an engaging and efficient way.

International Encyclopedia of Dance

Tap dancing legends Fayard (b. 1914) and Harold (1918-2000) Nicholas amazed crowds with their performances in musicals and films from the 30s to the 80s. They performed with Gene Kelly in *The Pirate*, with Cab Calloway in *Stormy Weather*, with Dorothy Dandridge (Harold's wife) in *Sun Valley Serenade*, and with a number of other stars on the stage and on the screen. Author Hill not only guides readers through the brothers' showstopping successes and the repressive times in which their dancing won them universal acclaim, she also offers extensive insight into the history and choreography of tap dancing, bringing readers up to speed on the art form in which the Nicholas Brothers excelled.

A Frequency Dictionary of Spanish

Offers a powerful model that uses literature to help fathom the nature of remembrance

Brotherhood in Rhythm

Popular musicians acquire some or all of their skills and knowledge informally, outside school or university, and with little help from trained instrumental teachers. How do they go about this process? Despite the fact that popular music has recently entered formal music education, we have as yet a limited understanding of the learning practices adopted by its musicians. Nor do we know why so many popular musicians in the past turned away from music education, or how young popular musicians today are responding to it. Drawing on a series of interviews with musicians aged between fifteen and fifty, Lucy Green explores the nature of pop musicians' informal learning practices, attitudes and values, the extent to which these altered over the last forty years, and the experiences of the musicians in formal music education. Through a comparison of the characteristics of informal pop music learning with those of more formal music education, the book offers insights into how we might re-invigorate the musical involvement of the population. Could the creation of a teaching culture that recognizes and rewards aural imitation, improvisation and experimentation, as well as commitment and passion, encourage more people to make music? Since the hardback publication of this book in 2001, the author has explored many of its themes through practical work in school classrooms. Her follow-up book, *Music, Informal Learning and the School: A New Classroom Pedagogy* (2008) appears in the same Ashgate series.

Architexts of Memory

The first comprehensive, fully documented history of a uniquely American art form, exploring all aspects of the intricate musical and social exchange that evolved from Afro-Irish percussive step dances like the jig, gioube, buck-and-wing, and juba to the work of such contemporary tap luminaries as Gregory Hines, Brenda Bufalino, Dianne Walker, and Savion Glover.

How Popular Musicians Learn

In this volume, Nicholas R. Jones analyzes white appropriations of black African voices in Spanish theater from the 1500s through the 1700s, when the performance of Africanized Castilian, commonly referred to as *habla de negros* (black speech), was in vogue. Focusing on Spanish Golden Age theater and performative poetry from authors such as Calderón de la Barca, Lope de Rueda, and Rodrigo de Reinosa, Jones makes a strong case for revising the belief, long held by literary critics and linguists, that white appropriations and representations of *habla de negros* language are “racist buffoonery” or stereotype. Instead, Jones shows black characters who laugh, sing, and shout, ultimately combating the violent desire of white supremacy. By placing early modern Iberia in conversation with discourses on African diaspora studies, Jones showcases how black Africans and their descendants who built communities in early modern Spain were rendered legible in performative literary texts. Accessibly written and theoretically sophisticated, Jones’s groundbreaking study elucidates the ways that *habla de negros* animated black Africans’ agency, empowered their resistance, and highlighted their African cultural retentions. This must-read book on identity building, performance, and race will captivate audiences across disciplines.

Tap Dancing America

Staging Habla de Negros