



THE CENTER FOR IBERIAN AND LATIN AMERICAN MUSIC

AT THE

UNIVERSITY OF CALIFORNIA, RIVERSIDE

AND

THE FOUNDATION FOR IBERIAN MUSIC

AT THE

BARRY S. BROOK CENTER FOR MUSIC RESEARCH AND DOCUMENTATION

THE GRADUATE CENTER, THE CITY UNIVERSITY OF NEW YORK

PRESENT

Spaniards, Natives, Africans, and Gypsies:

Transatlantic Malagueñas and Zapateados in Music, Song, and Dance

Keynote Speakers

CONSTANCE VALIS HILL & RAÚL RODRÍGUEZ

Organizing Committee

K. Meira Goldberg

Walter Clark

Antoni Pizà

Conference Advisory Board

Anna de la Paz

Joshua Brown

Theresa Goldbach

April 6-7, 2017 8:00 am – 10:00 pm, University of California, Riverside
CHASS Interdisciplinary Building, South - Symposium Room, INTS 1113

Featuring

*Julie Galle Baggenstoss
Fernando Barros
Ninotchka Bennahum
Alice Blumenfeld
Joshua Brown
Loren Chuse
Walter Clark
Anna de la Paz
Gabriela Estrada
Raúl Fernández
Yesenia Fernández Selier
Rafael Figueroa Hernández
Quetzal Flores
Nubia Florez Forero
David García
Peter J. García
Theresa Goldbach
K. Meira Goldberg
Jessica Gottfried Hesketh
Michelle Habell-Pallán
Michelle Heffner Hayes
Constance Valis Hill
Bernat Jiménez de Cisneros Puig
Adam Kent
Anthea Kraut*

*Adair Landborn
Javier F. León
Benjamin Liu
María Luisa Martínez
John Moore
Melissa Moore
Kiko Mora
Lizz Mullis
Álvaro Ochoa Serrano
Raquel Paraíso
Antoni Pizà
Raúl Rodríguez
Craig Russell
Anthony Shay
Brynn Shiovitz
Linda J. Tomko
Elisabet Torras Aguilera
Sarah Town
Iris Viveros
Tiffany Walton
Gretchen Williams
Emmy Williamson*

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ISLA DE CUBA.



F. Mialhe lo Litógrafo.

Litogr^a de L. Marquier Lauparilla. N^o 96.

EL ZAPATEADO.

Frederic Mialhe (1810-1881)
El Zapateado, lithograph

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CONFERENCE AND EVENT VENUES

- CHASS Interdisciplinary Building, South Symposium Room, INTS 1113
April 6 - 7, 8am - 8pm
- CHASS Interdisciplinary Building, South Screening Room, INTS Room 1128
April 6, 8:30 - 10pm (film screening)
- Barbara and Art Culver Center of the Arts
3834 Main St, Riverside, CA 92501
April 7, 8pm - 10pm
(concert/lectures and gran fandango/footwork jam)

CONFERENCE SIGN-IN

Thursday, April 6,
CHASS South, INTS 1113

- 8am - 10am
- 1pm - 2pm
- 7pm - 8pm

Friday, April 7,
CHASS South, INTS 1113

- 8am - 10am

INTRODUCTION

Spaniards, Natives, Africans, and Gypsies: Transatlantic Malagueñas and Zapateados in Music, Song, and Dance

...vista la ridícula figura de los criados cuando dan á beber á sus señoras, haciendo el Guineo, inclinando con notable peligro y asco todo el cuerpo demasiado y siendo mudos de boca son habladores de pies...

Francisco de Quevedo, 1660

In the inaugural conference in this series, *Spaniards, Indians, Africans, and Gypsies: The Global Reach of the Fandango in Music, Song, and Dance*, we gathered in New York to explore the fandango as a *mestizaje*, a mélange of people, imagery, music and dance from America, Europe, and Africa, whose many faces reflect a diversity of exchange across what were once the Spanish and Portuguese Empires.¹ At that conference, we considered the broadest possible array of the fandango across Europe and the Americas, asking how the fandango participated in the elaboration of various national identities, how the fandangos of the Enlightenment shed light on musical populism and folkloric nationalism as armaments in revolutionary struggles for independence of the eighteenth and nineteenth centuries, and how contemporary fandangos function within the present-day politics of decolonialization and immigration. We asked whether and what shared formal features—musical, choreographic, or lyric—may be discerned in the diverse constituents of the fandango family in Spain and the Americas, and how our recognition of these features might enhance our understanding of historical connections between these places. We hoped with that pioneering effort to gather international, world-renowned scholars to open new horizons and lay the foundation for further research, conferences, and publications. We are immensely proud of that 2015 gathering, and of the two published editions of its proceedings: in bilingual form in the Spanish journal *Música Oral del Sur* (vol. 12, 2015) and in English (Cambridge Scholars Publishing, 2016).

But the inaugural conference merely set the first stone. All of the participants in the 2015 meeting agreed that conversations should continue, relationships should develop, and that many questions and avenues of research remain. We are therefore thrilled to gather again to consider two nineteenth-century forms related to the fandango—at least in their standing as iconic representations of Spanishness: malagueñas and zapateados.

How do these forms comprise a “repertoire” in performance theorist Diana Taylor’s sense of the term as enacting “embodied memory” and “ephemeral, nonreproducible

¹ José Antonio Robles Cahero, “Un paseo por la música y el baile populares de la Nueva España” (Hemispheric Institute Web Cuadernos, March 6, 2010), <http://www.hemisphericinstitute.org/cuaderno/censura/html/danza/danza.htm> (accessed February 13, 2014); Gruzinski, Serge. *The Mestizo Mind: The Intellectual Dynamics of Colonization and Globalization*. New York: Routledge, 2002, 31.

knowledge,” allowing for “an alternative perspective on historical processes of transnational contact” and a “remapping of the Americas...following traditions of embodied practice”² From their virtuoso elaborations in flamenco song, to the solo guitar rondeñas of “El Murciano,” from the 1898 *La malagueña y el torero* filmed by the Lumière brothers to Denishawn’s 1921 *Malagueña*, from Isaac Albéniz’s iconic pianistic *malagueñas* to the interpretation by Cuban composer Ernesto Lecuona which, as Walter Clark observes, became a global pop tune, how do malagueñas address the aspirations of growing middle-class concert audiences on both sides of the Atlantic? How do they reflect and crystalize prevailing yet contested notions of what is “Spanish”? How, in the transgressive ruckus and subversive sonorities of Afro-Latin zapateados circulating through, as performance scholar Stephen Johnson says, the ports, waterways, and docks of the Black Atlantic may we describe the race mimicry inherent in nineteenth-century performance? What is the relationship of zapateado with tap and other forms of percussive dance in American popular music? And how in the roiled and complicated surfaces of these forms may we discern the archived rhythmic and dance ideas of African and Amerindian lineage that are magical, or even sacred? How do zapateado rhythms express the tidal shift in accentuation of the African 6/8 from triple to duple meter described by Rolando Perez Fernández?³ How did the zapateados danced in drag, in bullrings and ballets, resist nineteenth-century gender codes? What secrets are held in the zapateados performed on a *tarima* planted in the earth and tuned by ceramic jugs in Michoacán?⁴ In light of compelling research by Andrés Reséndez and Benjamin Madley into the devastating history of enslavement and genocide of indigenous peoples of the Americas, what new considerations arise with regard to best practices for historiographically aware nomenclature? How should we view and use words like “Indian,” “Native,” “mestizo,” “criollo,” etc.?

If the reader will pardon our use of a trendy expression, this conference, like the previous one, is clearly oriented around intersectionality, a concept whose importance is clear and urgent in this historical moment. The conversation continues...

K. Meira Goldberg, Walter Clark, & Antoni Pizà
Organizing Committee

² Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003, 20.

³ Pérez Fernández, Rolando Antonio. *La binarización de los ritmos ternarios africanos en América Latina*, La Habana: Premio de la Musicología, Casa de las Américas, 1986.

⁴ Raquel Paraíso, “Re-contextualizing Traditions and the Construction of Social Identities Through Music and Dance: a Fandango in Huetamo, Michoacán,” K. Meira Goldberg and Antoni Pizà, eds., *Spaniards, Indians, Africans, and Gypsies: The Global Reach of the Fandango in Music, Song, and Dance*. *Música Oral de Sur*, vol. 12 (2015): 435–451.

**BEFORE WE BEGIN... PLEASE JOIN US FOR AN INTIMATE GATHERING AND
CONFERENCE BENEFIT PERFORMANCE**

WITH

RAÚL RODRÍGUEZ & MARIO MÁ

**Wednesday, April 5, 2017 7pm
3858 Redwood Drive,
Riverside, California**

Raúl Rodríguez is an extraordinary musician and storyteller who situates local traditions from southern Spain within the frames of popular music, transatlantic travels, and the African diaspora. He will be accompanied by Spanish guitarist Mario Mas, whose fusions of classical and folkloric styles are perceptive and honest. We will gather to be inspired by their artistry and vision up close in an intimate setting at a beautiful home in downtown Riverside.



photo: Fernando Mármol Hueso

PROGRAM

Thursday, April 6, 2017 8:20 am – 10:00pm
CHASS Interdisciplinary Building, South
Symposium Room, INTS 1113

8:00 – 8:30 *Welcome & Light Breakfast*

CHASS South, INTS 1113 8:30 – 9:30
Fugitivity and Displacement: Praxis and Problems of Reclaiming Cultural Traditions

Chair: Walter Clark, Director, Center for Iberian and Latin American Music, University of California, Riverside

“Malagueña desplazada: Málaga and Placing Flamenco.” Theresa Goldbach, University of California, Riverside

“Hidden in Plain Sight: Deciphering the *Code of the Calé* in Early Spanish Colonial Documents.” Gretchen Williams, Texas Tech University

9:30 – 9:45 *Coffee Break*

CHASS South, INTS 1113 9:45 – 11:15
Restored Memory and Modernist Syncretism: The Musicology of Flamenco in Diaspora
Chair: Antoni Pizà, Director, Foundation for Iberian Music, CUNY Graduate Center, and K. Meira Goldberg, Visiting Research Scholar, Foundation for Iberian Music, CUNY Graduate Center

“The Restored Musical Memory of the 19th Century *Rondeña*.” María Luisa Martínez, Foundation for Iberian Music, Graduate Center, CUNY

“The Development of the Malagueña: From Café Cantante to the Present.” Loren Chuse, Independent Scholar

“Malagueñas de Chacón and Mellizo: the racialization of *cante andaluz*.” John Moore, University of California, San Diego

11:15 – 11:30 *Coffee Break*

CHASS South, INTS 1113

11:30 – 1:00

Visual Rhythms and Radical Bodies: Modern and Post-Modern Ethics and Aesthetics

Chair: Linda J. Tomko

Department of Dance, University of California, Riverside

“Flamenco in Sarduy’s Ellipse.” Julie Galle Baggenstoss, Emory University, Georgia State University

“Israel Galván de los Reyes: An Ethics Instantiated in Motion.” Ninotchka Bennahum, University of California, Santa Barbara

“*La Malagueña y El Torero*: Flamenco dance and bullfighting as transatlantic traditions of embodied “Spanishness.” Adair Landborn, Arizona State University

1:00 – 2:00

Lunch Break

2:00 – 3:00

Keynote Address
Zapateados:
Tracing the Diaspora of African-derived Drum Dance Forms in the
New World

Constance Valis Hill, Hampshire College



photo: Albert Brooks

Constance Valis Hill is a dancer, choreographer, and Africanist scholar who has taught at the Alvin Ailey School of American Dance, Conservatoire d'arts Dramatique in Paris, and NYU's Tisch School of the Arts, where she earned a Ph.D. in Performance Studies. Her writings have appeared in such publications as *Dance Magazine*, *Village Voice*, *Dance Research Journal*, *Studies in Dance History*, and *Discourses in Dance*; and in such edited anthologies as *Moving Words: Re-Writing Dance*; *Dancing Many Drums: Excavations in African-American Dance*; *Ballroom, Boogie, Shimmy Sham*, *Shake: A Social and Popular Dance Reader*; *Taken By Surprise: A Dance Improvisation Reader*, and *Kaiso! Writings By and About Katherine Dunham*. Her book, *Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers* (2000) received the Deems Taylor ASCAP Award. Her book *Tap Dancing America, A Cultural History* (2010) received the de la Torre Bueno Prize for best book in scholarship, and was supported by grants from the John Simon Guggenheim and John D. Rockefeller and Foundations. She has just donated a 3500-record database, *Tap Dance in America: A Chronology of Twentieth-Century Tap Performance on Stage, Film, and Media*, to the Library of Congress. She is a Five College Professor of Dance at Hampshire College where she teaches courses in dance history, performance theory, jazz studies, film dance, and feminist performance. Dr. Valis Hill's abstract may be found on page 25.

CHASS South, INTS 1113

3:10 – 4:40

Cultural Transmission and Production in Zapateado in Sones from Veracruz and Flamenco: Meanings and (Re)significations

Chair: Anthea Kraut, Chair, Department of Dance, University of California, Riverside

“‘El Zapateado’: música, danza y décima en el son jarocho.” Rafael Figueroa-Hernández, Centro de Estudios de la Cultura y la Comunicación de la Universidad Veracruzana

“Lo que queda/That which remains...” Michelle Heffner Hayes, University of Kansas

“Zapateado in Sones Huastecos and Sones de Xantolo.” Raquel Paraíso, Instituto de Antropología, Universidad Veracruzana

4:40 – 5:00

Coffee Break

CHASS South, INTS 1113

5:00 – 6:00

Tracing African Religious and Aesthetic Retentions in Transatlantic Dance Techniques

Chair: Tiana Álvarez Hernández, dancer/scholar

“Afro-Cuban Molleo: Rhythms, Aesthetics and Meanings in the Dancing Body and Beyond.” Sarah Town, Princeton University

“Zapateados: de ida y vuelta.” Gabriela Estrada, PhD in Flamenco Interdisciplinary Studies, BA and MFA in Dance, Royal Academy of Dance Registered Ballet Teacher

6:00 – 7:00

Dinner Break

CHASS South, INTS 1113

7:00 – 8:00

The Aurality of Empire

Chair: Benjamin Liu, Department of Hispanic Studies, University of California, Riverside

“‘A strange sound, between crying and chanting’: The Malagueña and Aural Techniques of American Empire at the End of the Nineteenth Century.” David García, University of North Carolina, Chapel Hill

“Decolonizing New Mexico’s Indo-Hispano racialized dances and Fandango Diversions: Recovering Northern Rio Grande Sones, Jarabes, and Danzas through the Mid 20th Century.” Peter García, California State University, Northridge

8:30 – 10:00 GURUMBÉ – CANCIONES DE TU MEMORIA NEGRA (film screening)

CHASS Interdisciplinary Building, South
Screening Room, INTS Room 1128



photo: Miguel Ángel Rosales

Directed by Miguel Ángel Rosales

Spain. 2016. 72 mins. Spanish, Portuguese with English subtitles.

Flamenco is synonymous with Spanish culture. Since its inception, theorists have sidelined the fundamental contribution of Afro-Andalusians. Commercial exploitation of the American colonies brought hundreds of Africans to Seville to be sold as slaves, forming a population who over time managed to gain space in a society wrought with racial prejudices. Music and dance were a fundamental part of their expression and the most important affirmation of their identity. As the black population began to disappear from Spain in the late 19th century, so too did their contribution to this extraordinary art form. In *Gurumbé*, their story is finally told.

Miguel Ángel Rosales is an Andalusian anthropologist and documentary filmmaker. His short films *La Maroma* (2011) and *Atrapados al vuelo* (2012) have won several awards around the world, including Cortos for Caracoles (Spain), Bahía Blanca (Argentina), Latinoamerican Festival (Argentina) and Luz en los márgenes (2013). *Gurumbé* is Miguel's first feature film.



photo: Miguel Ángel Rosales

PROGRAM

Friday, April 7, 2017 8:30 am – 10:00 pm

8:00 – 8:20 *Welcome & Light Breakfast*

CHASS South, INTS 1113

8:20 – 9:20

Not Your Daddy's Futurism: Zapateado-futurism, Beloved Community, and the Ethics and Politics of Resilient Identity

Chair: Quetzal Flores, of the Grammy-award winning band Quetzal

"Reclaiming the Tarima and Remaking Spaces: Examining Women's Leadership in the Son Jarocho Community of New York City." Emmy Williamson, The Graduate Center, City University of New York

"TheorEthical Queries and Fandango Methodology: Embodying Nepantla In Collective Performances." Iris Viveros, University of Washington

9:20 – 9:30 *Coffee Break*

CHASS South, INTS 1113

9:30 – 11:30

Figuring Empire: The Archive and the Repertoire in Historical Dance Reconstruction

Chair: Craig Russell, Department of Music, Cal Poly, San Luis Obispo

"Was the Fandango Ever Danced in Early California?" Anthony Shay, Pomona College

"'The Name Might Change, But the Form Will Not': Figuring Race and Empire from the *Villano* to the *Guaracha*." K. Meira Goldberg, Foundation for Iberian Music, The Graduate Center, CUNY; Anna de la Paz, dancer/scholar and Elisabet Torras Aguilera, dancer/scholar, Conservatori Superior de Dansa de L'Institut del Teatre de Barcelona

11:30 – 11:40 *Coffee Break*



photo: Lizz Mullis and Tiffany Walton

CHASS South, INTS 1113

11:40 – 1:00

Resilience and Recontextualization in Diasporic Communities

Chair: Quetzal Flores, of the Grammy-award winning band Quetzal

“Zapateado futurism ‘Sobre la Tarima’ in the Academia and our Scholarship.” Michelle Habel-Pallán, University of Washington

“Invisible Roots: Afro-Mexicans in Southern California” (film screening and talk back). Lizz Mullis, Director, and Tiffany Walton, Producer.

1:00-2:00

Lunch Break

2:00 – 3:00

Keynote Address

Razón de Son:

Creative AntropoMúsica and Ida y Vuelta Afro-Flamenco.

Raúl Rodríguez



photo: Oscar Romero V

(Sevilla, 1974) Raúl Rodríguez received his degree in Geography, History and Cultural Anthropology from the Universidad de Sevilla. He is a producer, singer, guitarist and creator of flamenco *tres*. Since 1992, Raúl Rodríguez has provided musical accompaniment for Kiko Veneno, Martirio (his mother) and Juan Perro (Santiago Auserón), and has produced his own projects like *Caraoscura* (1992-1995) and *Son de la Frontera* (2003-2008). He has worked on recordings and live performances with such artists as Jackson Browne, Compay Segundo, Chavela Vargas, Enrique Morente, Trilok Gurtu, Phil Manzanera, Habib Koité, Jonathan Wilson, Tony Allen, Lila Downs, Susana Baca, Jorge Drexler, Miguel Poveda, Javier Ruibal, Rocío Márquez, Las Migas, Chano Domínguez, Jorge Pardo, Pancho Amat, Javier Barón, Soledad Bravo and Marta Valdés, among many others. In the fall of 2014, Raúl Rodríguez published his first solo work, the book/album *Razón de Son (Anthropomusical creation of the ida y vuelta songs)* (FOL, 2014), awarded the “Best Flamenco Album” in the 2015 Premio MIN. He has toured Spain and the United States with this work, presenting at conferences at various Spanish universities (Barcelona, Cádiz, Sevilla, and other cultural institutions). His new book/album, *La Raíz Eléctrica (Afro-Flamenco Eléctrico)* is scheduled to be released in the spring of 2017. Rodríguez’s abstract may be found on page 30.

CHASS South, INTS 1113

3:00 – 4:30

The Imaginary of Seduction: Race, Gender, and Decolonization in Latin America

Chair: Raúl Fernández, Department of Chicano/Latino Studies, University of California, Irvine

“Zapateado dances in Colombia and their imaginarium of seduction.” Nubia Flórez Forero, Universidad Del Atlántico [Colombia], Grupo de Investigación CEDINEP

“The Jarabe in a Fandango.” Álvaro Ochoa Serrano, Centro de Estudios de las Tradiciones de El Colegio de Michoacán, “Personajes y tradiciones populares del Occidente de México”

“The *Zapateo* in Peru: Situating Afro-Peruvian Performance Practice Between the Archive and the Repertoire.” Javier F. León, Director, Latin American Music Center, Indiana University

4:30 – 4:40

Coffee Break

CHASS South, INTS 1113

4:40 – 6:10

Pop Culture and the American Racial Imagination: Amputations and Accretions

Chair: K. Meira Goldberg, Foundation for Iberian Music, CUNY Graduate Center

“Distant Malagueñas: Sounding Spain in U.S. American Popular Culture.” Josh Brown, Chapman University

“Animating Rhythm: Tap Dance’s Amputation from the Black Body in *Silly Symphonies* and *Merry Melodies*.” Brynn Shiovitz, University of California, Los Angeles: School of Theater, Film and Television

“Spanishness and the Fandango: When Culture Becomes Patrimony, Do We Protect or Hinder n Art Form’s Ability To Evolve?” Alice Blumenfeld, Hollins University

6:10-8:00

Dinner Break

8:00 – 10:00 BARBARA AND ART CULVER CENTER OF THE ARTS
3834 Main St, Riverside, CA, 92501

A Talk Illustrated at the Piano

“From España to Iberia: returning the Malagueña to Málaga.”

ADAM KENT, State University of New York at Oneonta



photos: Michael Dames and Jorge Madrigal

WITH ANNA DE LA PAZ

Dancing the Zapateado de María Cristina

MELISSA MOORE AND FERNANDO BARROS
“Island Life and Conservation of Culture.”

A Talk Illustrated with Flamenco Guitar and Song

Culminating in
GRAN FANDANGO/ FOOTWORK JAM

BRING YOUR FEET, CASTANETS, INSTRUMENTS, VOICE...

ABSTRACTS

JULIE GALLE BAGGENSTOSS (Emory University, Georgia State University), "Flamenco in Sarduy's Ellipse."

Cuban writer and arts critic Severo Sarduy theorized that essential baroque qualities are defined by the ellipse with one focus invisible so that the visible focus is exaggerated. An analysis of rhythmic and visual aesthetics of two Flamenco artists, Vicente Escudero and his contemporary Israel Galván, brings to light how these artists refine the double foci in works that often reach into other disciplines and avant-garde movements of expressionism, cubism, and aleatoric music. The results are baroque expressions that are in contrast to artistic norms that preceded these artists and depended on balance, order, and predictability associated with classicism. In the case of Escudero, a number of his practices, including the posture of a male dancer, use of contra-tiempo, and isolating bursts of footwork, have become standards of virtuosity among dancers today and shape the contemporary baroque identity of Flamenco.

FERNANDO BARROS AND MELISSA MOORE, "Island Life and Conservation of Culture."

Málaga (*la malagueña*), deep in the mountainous region of Spain, was a landlocked island, culturally protected by its isolation. The Canary Islands (*zapateado*), as an oceanic archipelago, was culturally protected until its colonization by Portugal and then Spain. Any configuration of an island's culture is - by definition - naturally insular, guaranteeing a certain quality of

indigenous integrity. After being "discovered," other influences begin to permeate, and what was original to an area necessarily changes. What is lost? What is gained? Additionally, any indigenous peoples' past harbors examples of social injustice from which their music and dance emanated and evolved. Enslaved Africans, in particular, are present in most of the musical, rhythmic and dance expressions that have enriched the Americas and Europe. We will use *Robinson Crusoe* as a metaphor, because one of the first places he is shipwrecked is in the Canaries. Here we have the literary makings of an "outsider's" influence on the indigenous.

NINOTCHKA BENNAHUM (University of California, Santa Barbara), "Israel Galván de los Reyes: An Ethics Instantiated in Motion."

The son of Spanish Classical and flamenco maestros, Galván came of age as an avant-gardist in the Sevillian company of Mario Maya. Maya mined the potential of the youthful dance artist, demanding that he break corporeally with the 19th century iconographic straitjacket worn by Gitano(a) and Spanish flamenco performers from the 18th and 19th century Napoleonic *tablaos* to 20th and 21st century government-backed Andalusian Biennales. Maya had revolutionized the spectator-performer relationship during the Civil Rights Era, manipulating the traditional Flamenco cuadro and recalibrating its rhythmic and directional drive into a Roman phalanx which he aimed like a dagger at unassuming audiences throughout the world.

Galván's choreographic resistance has grown over the past decade, influenced

no doubt by his choreographic collaborations with Belén Maya and Akram Khan but also by his historiographic relationship to Yvonne Rainer and Simone Forti whose break with dance modernism in 1961 as students of Anna Halprin, severed western dance's ties to audience desire and expectation. From Halprin alone, Galván has adapted to Flamenco's resistant language an ethics instantiated in motion; and from Yvonne Rainer he has written his own post-modern manifesto - the *décalogue* - liberating himself from Escudero's pre- and post-Francoist enforced censorship that declared how Spanish dance artists performing in public space had to shape human form into "masculinist," (and I argue anti-feminist) icons in the service of the nation.

My hope in this paper is to develop a theoretical language of the body in flamenco discourse that merges my recent work on the 60s radical body with that of Galván as I believe this remains uncharted territory.

ALICE BLUMENFELD (Hollins University), "Spanishness and the Fandango: When Culture Becomes Patrimony, Do We Protect or Hinder an Art Form's Ability To Evolve?"

The creation of UNESCO's Intangible Cultural Heritage program exemplifies a growing concern towards protecting cultural diversity in an increasingly globalized world. However, the danger in so-called "preservation" also means the evolution of cultural traditions can be thwarted, or manipulated as a commodity for tourist consumption. Looking at fandangos within this context, my paper will trace how the fandango became tied to Spanish identity during the *Ópera Flamenca*

era, how Franco used flamenco to create a larger tourist economy in Spain, and how that helped lead to the government led campaign for the addition of flamenco to UNESCO's intangible cultural heritage. Despite the Spanish government's manipulation and marketing of flamenco as inherently Spanish, the manifestations of fandangos in the Americas serve as examples of the art form's capacity to evolve, both subverting the Spanish government's use as a cultural commodity while simultaneously highlighting its global history.

JOSHUA BROWN (Chapman University), "Distant Malagueñas: Sounding Spain in U.S. American Popular Culture."

In this study, I will examine how Ernesto Lecuona's 1928 composition "Malagueña" became an enduring icon of Spanish otherness in the United States. While Lecuona's work was informed by first-hand experience in Andalusia, subsequent versions of his "Malagueña" were intended to evoke exotic and stereotypical visions of Spain. Moreover, these artistic expressions were part of a larger preoccupation with Spanish music, sensuality, and tourist destinations in 1960s American popular culture. Exotic tropes of Spanishness have long been maintained and deployed due to matters of artistic and economic expediency. During the 1960s, however, the presence of Spanish-themed cultural productions in the United States was indicative of not only the warming of political relations between these two nations, but also the replacement of Cuba with Spain as America's "Latin playground." By surveying the history of "Malagueña" in U.S. popular culture, I will explore how Andalusian traditions and aesthetics were effectively separated from

Andalusian artists and identities. Finally, I will demonstrate how these developments were influenced by the allure of “Gypsy” music and imagery in the American racial imagination.

LOREN CHUSE (Independent Scholar), “The Development of the Malagueña: From Café Cantante to the Present.”

The *flamenco malagueña*, derived from the nineteenth-century *fandangos de Málaga*, became one of the quintessential *palos* of *cante* flamenco during the period of the *café cantantes*. Both *cantaors* and *cantaoras* were famed interpreters of the malagueña during this period. From the *cante* of El Canario and Juan Breva, to the classic malagueñas of Antonio Chacón, the malagueña took shape in its flamenco form during this period. Trinidad Carillo La Trini is considered to be one of the major creators of the malagueña, whose important legacy was used as a base by many singers who followed, from *cantaoras* Paca Aguilera and La Agueda, faithful interpreters of her style, to Chacón, Pastora Pavón, La Niña de los Peines and Fernando de Triana. This paper will investigate the legacy of La Trini in the creation of the flamenco malagueña, as well as the role of the *café cantantes* in the dissemination of this *palo*. Following the *café cantante* era, the role of the recordings of artists Pastora Pavón and Chacón in the further development of the malagueña will be discussed. I will conclude with the legacy of these artists on interpretations by contemporary singers of the malagueña.

GABRIELA ESTRADA (PhD in Flamenco Interdisciplinary Studies, BA and MFA in Dance, Royal Academy of Dance

Registered Ballet Teacher), “Zapateados: de ida y vuelta.”

Colonization, migration, and trade have been determining factors that have spread, shaped, and consolidated folk dances, integrating threads from distant geographical roots in their cultural heritage. This paper will discuss shared characteristics in percussive footwork-based dances, which have developed from the cultural dynamic breed referred in flamenco as “*de ida y vuelta*” (back and forth) – term pertaining to song and dance styles (“*palos*”) which have resulted from the mutual influence between Spanish territories in America and Spain. This overview will focus on examples from Spanish dances such as Zapateado and Tanguillo, Huasteca Mexican folk dances from Tamaulipas and Veracruz, Malambo from Argentina, Irish Jig, and Tap. The analysis of the shared and distinctive characteristics in stance, rhythm, movement quality, and technique aesthetic approach, will highlight the similarities between these dances, making evident the ethnological relationship among them, in their evolution from their autochthonous context to the international stage.

YESENIA FERNÁNDEZ SELIER (New York University), “Rumba! Cual Rumba?”

Cuban rumba jumps out of the national boundaries through commercial processes like the 1927 rumba craze, driven by transformations in the cultural industries. The advent of sound films, brought to the screens also spectacularized racial performance, alienating the vernacular, social, and communitarian aspects of rumba. In this paper I will explore the cultural functions of off-stage rumba, theorizing how

the social competition and choreographic repertoires preserved the roots and identities that fostered rumba as Caribbean dance and music genre: Yoruba, Congo, Abakuá, and Flamenco.

RAFAEL FIGUEROA-HERNÁNDEZ
(Centro de Estudios de la Cultura y la Comunicación de la Universidad Veracruzana), “‘El Zapateado’: Music, Dance, and *Décima* in *son jarocho*.”

The *son jarocho* and the traditional music of the cultural region of Sotavento in the Gulf of Mexico have developed a series of musical, literary and dance protocols, grouped in various *sones* recognizable by the parameters inherited from tradition, but which at the same time remain sufficiently open to permit infinite variations depending on the creativity of the performers. Such is the case with the *son* known as the “zapateado,” which is not only a vehicle for the dancer, but is also traditionally used for the *pregoneros* (singers) to present the verses known as *décimas*. This lecture is dedicated to the contemporary use of the *son* “zapateado” within the framework of the process of rebirth of the *son jarocho*, traditionally known as the *jaranero* movement.

NUBIA FLÓREZ FORERO (Universidad Del Atlántico [Colombia], Grupo de Investigación CEDINEP), “Zapateado Dances in Colombia and Their Imaginarium of Seduction.”

Two distant and culturally and geographically dissimilar regions share the presence of zapateado dances in their dance heritage: The *currulao* is present in the Pacific Coast of Southern Colombia, within afro-descendant cultures, and the *zoropo*, the main dance manifestation of the region of

the Oriental Plains. They both share the fact of being couple dances where participants dance loosely and involve stomping or tapping in the execution. Both dances are part of a complex seduction ritual that has been transmitted and reinvented generation after generation for more than three centuries. The *currulao* is danced at towns near to the sea to the beat of the marimba and the chonta, by the descendants of slaves who traditionally worked as miners and currently are fishermen. The *zoropo* is a dance of horse riders and men devoted to cattle raising in the extensive savannahs of the Oriental Plains of Colombia. Men and women meet in popular festivities and, in the middle of the execution of these couple dances, deploy their strategies of seduction. Which is the intention of the stomping and why is it exclusively masculine? These are some of the questions that I would like to unveil in this paper.

DAVID GARCÍA (University of North Carolina, Chapel Hill), “‘A strange sound, between crying and chanting’: The Malagueña and Aural Techniques of American Empire at the End of the Nineteenth Century.”

Throughout the nineteenth century the “south of Spain” as an idea constituted a generative force in modernity’s mappings of the world’s historical and political boundaries. We readily observe its mappings of past and present, the West and the Orient in the ways U.S. and European writers inscribed how they heard and saw Spanish music and dance. Whereas composers, musicians, and music writers had made most use of the fandango’s sounds and movements in naming Spain as Other before and throughout the nineteenth

century, malagueña emerged in print in the United States in the 1870s in ways that both foretold the nation's imminent political encounters with Spain and harkened back to its expansion across the southwest. This paper presents a close reading of four of these reports that accordingly describe malagueña music making and dancing. Drawing from Ana María Ochoa Gautier's work on listening practices in nineteenth-century Colombia, I argue that these reports provide evidence of aural practices of an empirical/imperial nature familiar to those of British writers but nevertheless immanently rooted in the United States' emergent role as an empire who rationalized its interventions, musical or otherwise, for the sake of order in the world.

PETER GARCÍA (California State University, Northridge), "Decolonizing New Mexico's Indo-Hispano racialized dances and Fandango Diversions: Recovering Northern Rio Grande Sones, Jarabes, and Danzas through the Mid 20th Century."

When Santa Fe was a Mexican town (1821 to 1846), it had a population of only about five thousand, but it was the provincial capital of a huge area that included all of present New Mexico and Arizona and parts of Colorado and Utah. At night, vagrants, drunks, and wayward children roamed the streets, as well as traveling strangers whose business was unknown and therefore suspect. Often the silence was shattered by the whoops and yells of revelers at *fandangos* (informal dance parties) and by the ominous crack of American rifles. Social occasions such as church festivals, weddings, and nightly *fandangos* were fully attended, for New Mexicans were described in historical documents as "a gregarious people." American soldiers often jeered at New

Mexican folkways, broke up *fandangos* with drunken violence, and seduced and then abandoned both wives and young women. Ethnomusicologist Manuel Peña explains that sometime in the nineteenth century, the dance, if not the music, became divided along socioeconomic lines. He explains, "The term *fandango*, which in an earlier period had been used to designate any form of public dance, around the 1830s began to designate the celebrations of the lowest segments of Mexican society. On the other hand, the term *baile* increasingly was reserved for celebrations of the more affluent sectors of the society." According to dance ethnologist Mela Sedillo, "In the social gatherings called *bailes*—or by a descriptive older generation, *fandangos*—couple and group dancing has been one of the chief diversions in the history of New Mexico" (1945). This paper looks to historical documents and archival dance music as decolonial diversions of Territorial New Mexico under U.S. occupation through the early Twentieth Century.

THERESA GOLDBACH (University of California, Riverside), "Malagueña Desplazada: Málaga and Placing Flamenco."

In this paper, I will analyze Málaga as a flamenco site and explore the generic location of the *malagueña* as a palo. Although offset geographically from the historic cradle of flamenco in the Sevilla/Jerez/Cádiz triangle, Málaga has been a flamenco site almost since the birth of the form. In addition to producing some of the biggest names in flamenco of the moment, Málaga also shares the honor of having *cante* and *palos* named after it, the *tangos de Málaga* and the *malagueña*. In his seminal text *Flamencología*, flamencologist Anselmo Climent describes the *malagueña* as

a *cante de orbita* or song of orbit in reference to its liminality in the flamenco brand. One could call the *malagueña* stereotypically Spanish and generically Andalusian. As a place, Málaga also fills a certain tourist expectation of stereotypical Spanish vacation of sun and sand. Due to its location in Andalucía (per UNESCO the correct placement of flamenco) as well as its enshrinement in the flamenco vocabulary, Málaga could be considered a flamenco site. However, in 2009 a municipal ordinance to regulate “noise and vibration” basically prohibited the opening of new tablaos. In this case, does Málaga really want to be a flamenco site?

K. MEIRA GOLDBERG (The Graduate Center, CUNY), ANNA DE LA PAZ (Dancer/Scholar), and ELISABET TORRAS AGUILERA (Dancer/Scholar, Conservatori Superior de Dansa de L'Institut del Teatre de Barcelona), “‘The Name Might Change, But the Form Will Not:’ Figuring Race and Empire from the Villano to the Guaracha.”

A 1598 memo to Spanish King Felipe II about whether theater, with its dances, should be considered a mortal sin, lists the villano, a villagers’ dance characterized by noisy and agile footwork, among the “shameless and clownish dances of the common folk that were introduced into theaters.” By 1761, Luis Misón’s *Los negros* (The Blacks) places *taconeo* (heelwork) dances into the body of a *negrita jitana*, a little black Gypsy girl, written in African-accented Spanish. Misón’s *tonadilla* employs a curious word, *huachi*, or *guachi*, from the Quechua *huaccha* or *huacchu* (orphan or illegitimate child), as an affectionate reference to the beloved *negrita*

jitana. “Guachi” references the *guaracha*, a dance of which Antonio Cairón’s 1820 treatise says, “the *canario* came from the Canary Islands: it was later called *guaracha*, and lately *zapateado*: the name might change again soon, but the form will not.” In seventeenth-century México the *guaracha* was seen as an Afro-descended dance of Cuban provenance, while on the nineteenth-century Cuban stage the word *guachindango* referred to México. María José Ruiz Mayordomo points out further slippage: the suggestive play between *guacharo*, one who cries or whines, and *esguachar/esguazar*, which is “to ford.” In this paper we seek to immerse ourselves in the devilish jumps and ravishing zapateados of villanos and guarachas on the Spanish stage, probing the moral turpitude and noisy confusion that figure blackness for Spain, while still listening for the echoes of Africanist and native dances embodied in these representations of Empire.

JESSICA GOTTFRIED (Instituto Veracruzano de la Cultura / Universidad Veracruzana Intercultural), “Zapatear, a Son, a Dance, a Verse, a Procession: Reflections on the Evolution of the Zapateado in the Fandango Jarocho.”

Strictly speaking, the *zapateado* is a dance where the dancer stomps on a wooden surface with heeled shoes, but, in Spanish, the word “zapateado” is used in numerous contexts to describe dances where the feet strike the floor to produce sound, with or without heels or wooden surface. Curt Sachs considers the zapateado dances among the first musical forms due to the fact that the

instrument is the human body. In Mexico, “zapateado” alludes to the dances that are not necessarily with shoes or platforms and are in fact given broad and diverse contexts. The zapateado in the American dance forms definitely did not come from the Iberian peninsula (Núñez, 2002), nor can it be said that the flamenco zapateado comes from the Americas, but rather, one should look at a broad range of influences of the dances characterized by the striking of the feet on the ground to produce sound...they exist throughout the world. When the Atlantic Ocean and the Caribbean Sea united the world with impositions and multiple cultural loans, the intention of the dances were altered, along with their techniques, and the styles merged to create many new variables. In the 20th century, some of the traditional music, festivities and dances evolved to adapt to the tourist stage productions, and the intention of the zapateado changed. In some cases, they were eradicated, erased and eliminated. For example, the platform was not integrated in the staging of certain Mexican music, and the zapateado developed as its own independent show, dance-centered and rarely presented with live music. In the case of flamenco, a theoretical body of work, based on the names of steps, palos, its classification, which needs certain generalizations and standardizations, precisely as a function of the stage and the tourist attraction, has in its broad diffusion derived as a production, not as a party, not as an integral tradition. What is the vision of the zapateado technique in the fandango jarocho? Who, and how do they spread the zapateado? Which elements are, or tend to be, part of an academic evolution of teaching that could be formalized? Which elements prevent or limit their evolution? What and who benefits?

MICHELLE HABELL-PALLÁN
(University of Washington),
“Zapateadofuturism ‘Sobre la
Tarima’ in the Academia and our
Scholarship.”

Zapateado son jarocho in the 21st century is as much about the present and future as it is the past. Though regionally particular in practice, it is rooted in a general history of colonialism, displacement, power, and transformation. In the U.S. it is a practice of cultural diaspora built upon translocal dialogues. In 2008, fandango practitioners in Seattle began the process of learning and utilizing zapateado as a deliberate method of community building informed by decolonial perspectives. Seattle communities became part of the Fandango Sin Fronteras network when Martha Gonzalez and Quetzal Flores began holding weekly workshops in community centers and at the University of Washington through the Seattle Fandango Project (SFP) collective. A practice of zapateadofuturism, it is fueled by both Chicana music practices and Zapatista teachings. As a participant in the collective, I witnessed SFP challenging knowledge production within a research university, and was inspired by SFP's intention to decolonize music practices collectively. Learning to practice fandango compelled me to experience the complexities of *convivencia* within an institutional setting. I came to the practice as a space of healing, with no intention to write my experiences. Yet my involvement has informed my own scholarly work to collectively transform knowledge production. I am now compelled to reflect upon what the ethics and responsibilities of senior scholars who have established themselves in fields other than those that include fandango practices that deliberately utilize son jarocho as an

organizing tool. Taking a cue from Quetzal's "Planta de los Pies" lyrics, what does it mean to be an academic "sobre la tarima"? What difference does it make to be a scholar of Chicana feminism, a musicologist, ethnomusicologist, or historian, among others, on *la tarima*? These are important questions to pose as they implicate questions of power and ethics as zapateado and fandango become increasingly incorporated into scholarly work. Inspired by the fandango practice itself, I call such ruminations zapateadofuturism. *Zapateado son jarocho* in the 21st century is as much about the present and future as it is the past.

MICHELLE HEFFNER HAYES
(University of Kansas), "Lo que queda/That which remains..."

In 2014, Raúl Rodríguez, a musician and anthropologist, created an exquisite album in *Razon de Son*. He calls it "an imaginary folklore" that incorporates the varied intercultural dialogue that eventually became flamenco. These influences come from Andalusia (itself a rich mix of cultures: African, Arab, Sephardic, Roma, and regional folklore), the Caribbean and the American South. From the fourteenth to the nineteenth centuries, the slave trade and colonialism forced the migration of people and industry back and forth from Spain to the "New World." The rhythms and shapes of dances past are still intelligible in the flamenco tradition, and in the myriad forms of Latin America and the Caribbean. An analysis of *Lo que queda/That which remains* (2016, a choreographic reinvention of those danced moments through a contemporary lens) reflects upon history, cultural transmission, and localized identities within transnational traditions through a consideration of practice as research (PaR) and what it offers more

conventional scholarship on these issues.

KEYNOTE ADDRESS: CONSTANCE VALIS HILL (Hampshire College), "Zapateados: Tracing the diaspora of African-derived drum dance forms in the New World."

I come as a presenter to this conference as a tap dance historian who has characterized tap dance as an Afro-Irish fusion; and having done relatively little research into the evolution of zapateados. As a relative outsider, I am nevertheless intrigued by what I can offer, based on my scholarship on the Africanist influences of percussive step dance forms in the New World, in theorizing on the evolutionary similarities of Africanist-derived (from sub-Saharan Africa) "drum dance" forms in the New World, especially the Caribbean. Using the term "zapateados" as the general term for step dance; I will draw from a descriptive lexicon of West African music/dance forms and aesthetics (culled from the anthropological research of Robert Farris Thompson and his book *African Art in Motion*) to trace the diaspora of such African and Latin-derived step-dance forms in the New World as *Batuque* (from Angola and Portugal to Brazil); *Zapateados* (from Andalusia, Spain to Cuba and Mexico); *Guanguanco* (Rumba, from Angola and Portugal to Cuba); *Punto Guajiro* or *Campesino* (Afro-Cuban music/dance complex); and *Jigging* (an early fusion of Irish jig and African *gioube* in the New World that evolved into tap dance).

BERNAT JIMÉNEZ DE CISNEROS PUIG, "The Metric Matrices of Flamenco. An Approach through Hand-Clapping."

A pulse-level analysis has arranged a new

classification of flamenco metered genres in five metric groups, which, in turn, can be related to just two metric matrices (Jiménez de Cisneros, 2015). On the one hand, *fandango abandonao*, also known as *verdiales* and the accompaniment of primitive *malagueñas*, is the oldest and more important reference genre of the first metric matrix. On the other, *tanguillo* and its dancing counterpart, *zapateado*, are the root and clearest expressions of the second metric matrix. In fact, these matrices can be seen as two faces of the same coin, comprising the same hemiolic cell but from opposite perspectives. Through graphs and audio examples, this paper-workshop will begin by analyzing the analogies between these matrices.

Hand-clapping is the main flamenco device for rhythmical synthesis and one of the most common references in phylogenetical studies of flamenco. Therefore, in the second part of this paper-workshop, through some characteristic hand-clapping choirs of *verdiales* and modern *tanguillo*, the last clapping system to be developed, the audience will be invited to experience the common metric tension within the two matrices of flamenco and their parallels with a number of past and present Latin American genres.

ADAM KENT (State University of New York at Oneonta), "From España to Iberia: Returning the Malagueña to Málaga."

Along with his colleagues Enrique Granados, Manuel de Falla and Joaquín Turina, Isaac Albéniz was among the pioneers who endeavored to translate the impressions and sensations of Spanish popular music into a universally comprehensible and exportable classical idiom. On at least two occasions, Albéniz

turned to the Malagueña in his solo piano output; first in his collection *España*, published in 1890, and later in his swansong, the suite *Iberia* of 1905-1908. One of the truisms maintained by musicologists is that Albéniz's musical style changed radically in his *Iberia*, and that these "Douze Nouvelles Impressions" represent an unprecedented departure from the composer's erstwhile "salonish" pianistic style. *From España to Iberia: Returning the Malagueña to Málaga* explores the composer's treatment of the Malagueña from two different stages in his career, highlighting the novelty of the *Iberia* suite while elucidating the numerous signposts of the composer's ultimate style in the earlier work. The evolution of Albéniz's mature compositional voice is discussed in terms of harmonic language, pianistic innovation, and structural underpinnings through the prism of Spanish folkloricism.

ADAIR LANDBORN (Arizona State University), "La Malageña y El Torero: Flamenco Dance and Bullfighting as Transatlantic Traditions of Embodied 'Spanishness.'"

Together, flamenco dance and bullfighting constitute a cultural complex internationally recognized for its iconic representation of "Spanishness." The flamenco arts exert transatlantic influence in the cultures of Latin America, and professional bullfighting takes place in Colombia, Ecuador, Mexico, Peru, and Venezuela. As embodied practices, flamenco dance and bullfighting contribute to the construction of normative Spanish gender identities of male and female, *macho y hembra*. The gendered aesthetic conventions of flamenco dance highlight the dominating power of *zapateado*

footwork associated with masculinity while also valuing the personality, sensuality, and emotionality expressed through the flamenco dance *marcaje* associated with femininity. These are gendered expectations that modern day performers regularly upend. The female presence and power of *matadora* Cristina Sanchez disrupts the masculine domain of the bullfight arena; so too, flamenco *bailaora* Rocio Molina disrupts a socially constructed gender narrative by showcasing female technical proficiency and virtuosic *zapateado*. By examining the contrast between the “feminine” elements of embodiment (body shape, costume, posture, and gesture) evident in the *marcaje por malagueña* of flamenco dance and the “masculine” elements of kinetic dynamism and complex movement patterns evident in the *zapateado* tradition, these culturally nuanced performances of gender may be studied within a broader anthropological framework.

JAVIER F. LEÓN (Director, Latin American Music Center, Indiana University), “The Zapateo in Peru: Situating Afro-Peruvian Performance Practice Between the Archive and the Repertoire.”

Although dating back to the early part of the 18th century, little is known about the *zapateo* in Peru until it begins its resurgence as one of the music and dance genres associated with the Afro-Peruvian revival movement that took place between the 1950s and 1970s. Scholars and practitioners generally acknowledge the historical connections that the *zapateo* has to counterpart genres in the Iberian Peninsula and possibly to other genres in Latin America and Africa. Nevertheless, the more recent incarnation of the dance, which mainly

draws from performance practice dating from the turn of the twentieth century, has come to be regarded as synonymous with an expression of Afro-Peruvian musical identity. In this paper, I will examine some of the historical and musical characteristics of the *zapateo*, in the process working through some of the ambiguities and contradictions that can arise when trying to situate a genre like the *zapateo* vis-à-vis the notions of archive and repertoire and the implications that this positioning has for the study of transnational genres.

MARÍA LUISA MARTÍNEZ (Foundation for Iberian Music, The Graduate Center, CUNY), “The Restored Musical Memory of the 19th Century Rondeña.”

Flamenco musical repertoire, whose restored behaviors were forged rooted in caves, in patios and in the humblest houses, in barbershops and in the *tablaos* of many *cafés-conciertos*, underwent an expansive process with the arrival of musical nationalism in Spain, the exaltation of popular music and the need to crystallize a “sound identity of the Spanish”. Recent research on the development of the nineteenth century *rondeña* allows us to envisage how this genre -closely linked at the time with the *malagueña* and crucial in the evolution of *solo* flamenco guitar-emerged and contributed to this expansion, mainly through two courses: a) the restored musical memory of highbrow Andalusian musicians, such as Julián Arcas; and b) the proliferation of handwritten musical copies of authentic folkloric documents, which permitted its analysis and musical re-

elaboration by other well-educated musicians, such as Manuel de Falla. The present study originates from the variations of the *Rondeña* produced by the folkloric guitarist Francisco Rodríguez Murciano, a piece that helped to define a national guitar language – flamenco and classical – from the processes already mentioned.

**JOHN MOORE (University of California, San Diego),
“Malagueñas de Chacón and Mellizo: The Racialization of *cante andaluz*.”**

Of the several styles of malagueñas, those attributed to Antonio Chacón and Enrique del Mellizo are the most widely interpreted. Concentrating on discographic evidence, this talk will discuss the malagueña legacies of these two creators in the light of the *cante gitano/cante andaluz* dichotomy. Although controversial, flamenco aficionados often classify flamenco forms along a *cante gitano/andaluz* spectrum, according to how closely the forms are associated with Gitano or non-Gitano interpreters. In general, malagueñas are considered to represent proto-typical examples of *cante andaluz*: they are *libre* (without rhythm), based in a rural Andalusian folk tradition, and are closely associated with the creativity of Antonio Chacón – flamenco’s most important non-Gitano singer. Nevertheless, Enrique del Mellizo, an enigmatic Gitano singer, developed malagueñas that are today considered to be the most *gitano* of the malagueña repertoire. Hence, we find a microcosm of the *cante gitano/andaluz* distinction in the malagueñas of Mellizo and Chacón, respectively.

KIKO MORA (University of Alicante [Spain]), “Distinguished

***malagueños* in Early US
Phonograph Industry: Artists &
Repertoire in the Catalogues of
Edison Companies (1904-1910).”**

Between 1889 and 1914, the Edison companies involved in the recording industry (North American Phonograph Company, National Phonograph Co, and Thomas A. Edison Inc.) recorded forty-eight flamenco songs. Eight of them were registered as malagueñas and were sung by Spanish singers. Among them, an artist like Telesforo del Campo is relatively known in the flamenco world, but others like José María Palma or Francisco Cascales “El Sevillano,” who took up residence in the Americas, are entirely unknown. The main objective of this paper is to investigate the repertoire of malagueñas and the artists who performed these songs for the affiliated companies in Mexico City and Havana.

**LIZ MULLIS (Director), and TIFFANY
WALTON (Producer), “Invisible
Roots: Afro-Mexicans in Southern
California.”**

Invisible Roots focuses on Afro-Mexicans living in Southern California. The film highlights the discussion amongst two different families and a college student as they consider what it means for them to physically look Black/African-American, while also being descendants of Mexico; what it means to identify both culturally and ethnically as Mexican, oftentimes in the face of opposition. While there have been numerous documentaries on the African presence in Mexico, little in way of research exists on Afro-Mexicans who have immigrated to the United States, largely to Southern California, and Winston-Salem, North Carolina. *Invisible Roots* works to encapsulate the Afro-Mexican perspective

into a Southern California context. Capturing important cultural traditions such as “La Danza de los Diablos,” a brief history of the Afro-Mexican diaspora to Southern California, and the representational importance within the food and music from the Costa Chica region of Mexico, *Invisible Roots* opens up a discussion about the convergence of race and nationality into one unique identity.

ÁLVARO OCHOA SERRANO (Centro de Estudios de las Tradiciones de El Colegio de Michoacán, “Personajes y tradiciones populares del Occidente de México”), “Jarabe at a Fandango.”

The fandango, understood as a space of celebration in central western Mexico and on the Pacific coast, has antecedents in the Prehispanic *mitotl* (*mitote*, dance). It received its naturalization papers during the epoch of colonial New Spain, especially in the eighteenth century; at the same time it became a synonym of the mariache or mariachi in Mexican national life. This paper will be a continuation of “Mitotl, Fandango and Mariachi, un espacio festivo” (*Música Oral del Sur* 12, 2015) regarding the *jarabe*. Used as examples will be jarabes through lyrics, music and dance from documentary sources, audio recordings and visual images (Braun Library, Southwest Museum; Arhoolie Foundation, Strachwitz Frontera Collection; Memorias de un mexicano, El Cristo de mi cabecera, “Fiesta en San Bernadino,” California, September 1895.)

RAQUEL PARAÍSO (Instituto de Antropología, Universidad Veracruzana), “Zapateado in Sones Huastecos and Sones de Xantolo.”

In Mexico's Huasteca region and within the

context of regional *sones* performed during ritualized and non-ritualized occasions, *zapateado* is generally understood as the particular footwork that takes place during the dancing of *sones*. Taking into account both the argument that the body and movement are cultural and social constructions, and the notion of (social) dances as structured movement systems (Kaepler 2000), my work deals with *zapateado* in *sones huastecos* (performed mostly in social occasions such as *huapangos* or *fandangos*) and *sones de Xantolo* (performed during All Saints celebration). Improvised or choreographed, *zapateado* is central to both types of *sones*. I argue, it builds community and embodies aesthetic values shared by the members of the community. A worldview rich in symbolism is particularly embedded in *sones de Xantolo* and reflected in the dance.

KEYNOTE ADDRESS: RAÚL RODRÍGUEZ “Razón de Son: Creative AntropoMúsica and Ida y Vuelta Afro-Flamenco.”

Musicologist and cultural anthropologist, Raúl Rodríguez presents his album and book, *Razón de Son*, which compiles more than twenty years of creative research on flamenco music and its connection with the rhythms of the Afro-Caribbean-Andalusian cultural matrix. Through recordings and through the introduction of a new instrument, the flamenco *tres*, this aural presentation will take the audience on a round trip journey between historical study and poetic-musical experimentation which will provide an opportunity to look in depth at the reasons that gave rise to those new sounds, linking historical memory with cultural action, and anthropological search with artistic practice. In this presentation,

contact points will be developed that argue for the survival of central elements of dances of African origin within the ritualistic practices of the *fiesta flamenca*, such as the rhythmic conversation of the zapateo and the historical development of the rhythms that originated in the sixteenth-century Zarabanda. This will be the starting point for an open dialogue between past and present, research and creativity, in order to make way for the analysis of some new compositions in Rodríguez's latest album, *La Raíz Eléctrica*, (*Afro-Flamenco Eléctrico*).

**ANTHONY SHAY (Pomona College),
"Was the Fandango Ever Danced in
Early California?"**

Alta California was one of the most far-flung territories of both the Spanish and Mexican regimes, taking months to make the long trek from Mexico City to bring supplies and from the viewpoint of the most elite peoples, the Spaniards, it was therefore one of the least desirable places to settle or work. It is estimated that probably no more than a few Spaniards ever came to California, as governors, as high military figures, or as clergy. This means that the question, "Was the Fandango Ever Danced in Early California?" addresses issues of how it was taught, who would have performed it, and was it even the same dance or even similar to the fandango of the various regions of Spain. This paper looks at the term fandango, which was both a dance and a dance event, and I sift through evidence that this very Spanish of dances was performed in the period before California became a state.

**BRYNN SHIOVITZ (UNIVERSITY OF
CALIFORNIA, LOS ANGELES: SCHOOL
OF THEATER, FILM AND TELEVISION),**

**"Animating Rhythm: Tap Dance's
Amputation from the Black Body in
Silly Symphonies and Merry
Melodies."**

Tap dance has long been tied to America's identity, as seen by its prevalence on Broadway, in Hollywood, and through a range of other popular entertainment mediums. Animation's relationship to tap, however, often goes unnoticed. This paper explores the role of tap in early twentieth century cartoons, their soundtracks, and the relationship between specific rhythms and the visual images with which animators coupled them. I locate moments of "amputation" where animators detach one element of a performer's body during a tap sequence and, in the process, reassign an entirely new meaning to its corresponding rhythm. If, as Saidiya Hartman contends, African-American music and dance of the antebellum period both recognized the subjectivity of the black body and also sought to heal it, then animation which amputates feet and hands during tap dance breaks and jazz choruses reopens the wounds of the Middle Passage by re-rupturing the site(s) of subjection.

**SARAH TOWN (Princeton
University), "Afro-Cuban Molleo:
Rhythms, Aesthetics and Meanings
in the Dancing Body and Beyond."**

The *molleo* is constant, propulsive motion, energy both potential and actualized, that circulates through the dancer's joints and flows outward, feeding the affective charge of larger spaces. Through its fundamental movement, the dancer engages her whole body to interact with and enact musical polyrhythms. Feet move in duple or triple rhythm and knees bend and straighten, while hips and buttocks move with an

additional syncopation, their accents displaced by bodily mechanics. Torso and arms unfold on yet another time, while shoulders alternately pulse and accent the music, releasing excess energy into space. Variants of the molleo mobilize the dances of Cuba's lucumí and congo religious traditions as well as the secular rumba, even shaping the aesthetics of Cuban casino, often through Afro-Cuban borrowings. This paper examines the rhythms, aesthetics, and meanings of the molleo in its folkloric manifestations, ultimately considering its impact within the context of popular social dance.

IRIS VIVEROS (University of Washington), "TheorEthical Queries and Fandango Methodology: Embodying Nepantla In Collective Performances."

By means of indigenous, Mexicana, and Chicana feminist theories and praxis this paper seeks to explore the connection between participatory relational arts—in the form of music, dance, poetry, and performance—and practices of resilience, recovery, and healing from personal and collective trauma. To this end, I focus my attention on the study of *fandango* a centuries old community based musical tradition from Veracruz, Mexico dating from the first half of the XVIII century, and the healing Indigenous *cantos* performed by medicine woman Maria Sabina in the 1950's during *Mazateco* pre-Columbian mushroom ceremonies. Informed by Gloria Anzaldúa's conceptualization of Nepantla, I situate the decolonial rhythmic space on the tarima in *fandango*, and the collective healing Mazateco ceremonies as potential spaces to embody nepantla: "Nepantlas are places of constant tension, where the missing or

absent pieces can be summoned back, where transformation and healing might be possible, where wholeness is just out of reach but seems attainable". Thus, in this paper I discuss the connections between indigenous healing ceremonies and collective rhythmic practices as spaces that embody decolonial modes of theorizing in relation to technologies of healing.

GRETCHEN WILLIAMS (Texas Tech University), "Hidden in Plain Sight: Deciphering the Code of the Calé in Early Spanish Colonial Documents."

Any historical dimension to the transatlantic study of the fandango and the Roma assumes a clear Roma presence. Stewart has written on the advancements in Roma studies in an array of disciplines, yet historians are noticeably absent. I will present a new methodology for identifying Calé individuals in early modern Spanish Colonial documents, providing written documentation of their transatlantic presence. Identity was particularly fluid for the Roma at this time, and we as historians have not deciphered the coded documents. My goal is to establish this methodology as my own, and to extend it to as many contexts as possible. The Roma are well-documented as performers in religious festivals in Spain beginning in the fifteenth century. The Roma are also a well-documented presence in the former Spanish colonies beginning in the nineteenth century. The goal of this presentation is to share my findings to begin to establish a tangible Roma presence in the colonies beginning in the sixteenth century. I propose that the Roma have had an important role in the shaping of Latin American and Caribbean cultures, seen not only in dance but also in language. While I

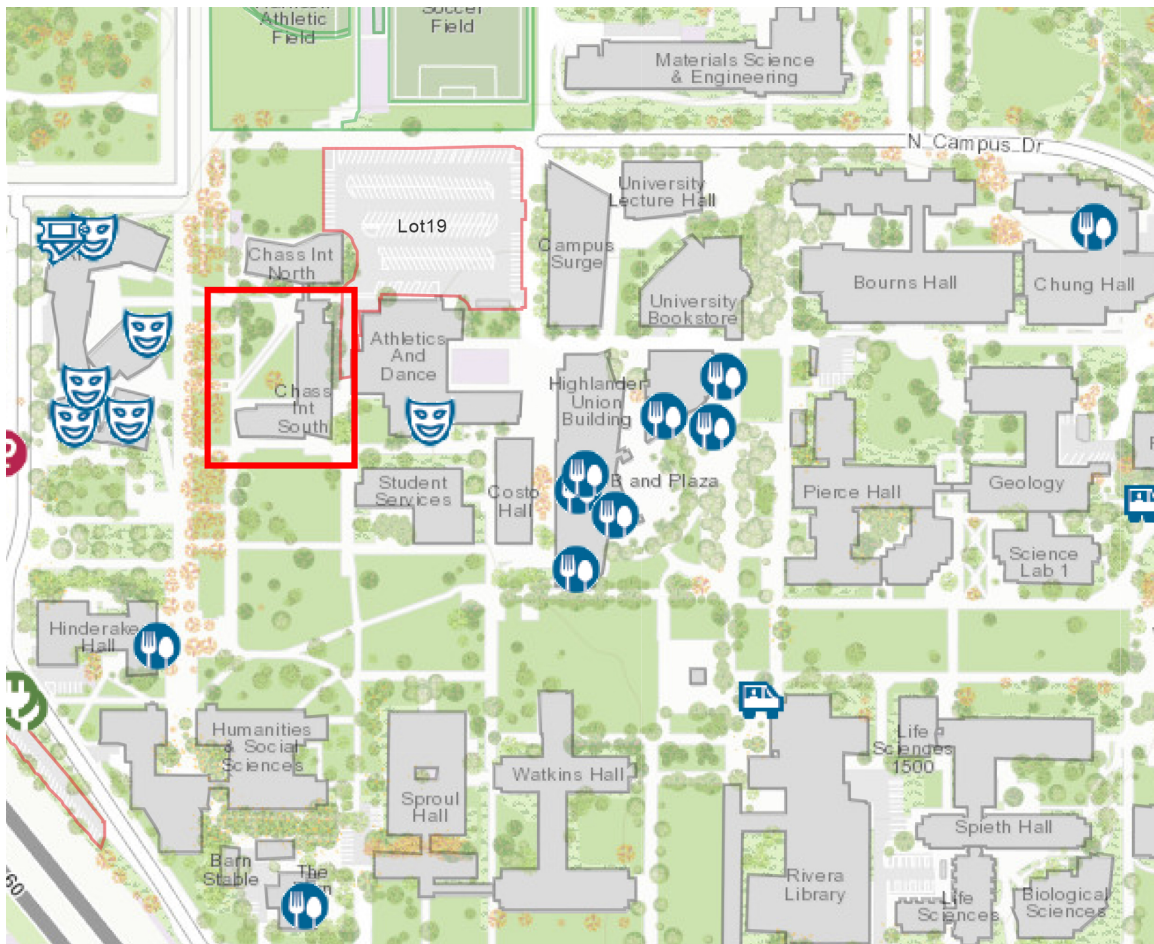
will not yet be able to present on Roma performers in colonial Latin America, I hope to open the door to begin this necessary conversation.

EMMY WILLIAMSON (The Graduate Center, CUNY), “Reclaiming the Tarima and Remaking Spaces: Examining Women’s Leadership in the Son Jarocho Community of New York City.”

If the tarima is the *corazón* of the fandango, is the *zapateado* its heartbeat? Then, is the *bailadora* the life that flows through this heart? The tarima and zapateado are often described in romantic and powerful metaphors. However, few scholars have examined women’s relationship to the performance and practice of son jarocho. In this paper, I build upon Martha González’s

theory of “rhythmic intention,” and argue that women in the New York City *jaranero* community are not only moving and executing sounds of zapateado on the tarima with rhythmic purpose, but also outside of the fandango. The *jaraneras* of New York City are creating distinctly feminine spaces for music as well as leadership. Their leadership is present in their organizational work that maintains and cultivates the son jarocho community and in their musical practices—at fandangos, in professional stage performances, and in music workshops. This paper presentation will provide ethnographic examples that demonstrate the ways in which women are making and articulating space for jaraneras by sounding their fandango-centered practice on and off of the tarima.

CAMPUS MAP



NEARBY RESTAURANTS

The Barn – casual dining featuring salads, burgers, soups, wraps, vegetarian options
Bytes – coffee, espresso, tea and good eats
The Coffee Bean & Tea Leaf – coffee, espresso, latte, sandwiches, specialty oatmeal and made-to-order parfaits
The Grill at Latitude Fifty-Five – burgers, chicken tenders, and fries
Hub Food Court – variety of restaurants and plenty of seating
Ivan's at Hinderaker – smoothies, grab-n-go sandwiches, salads, fruit cups and yogurt parfaits
Subway – subs and sandwiches
Food Trucks – fun, fast, delicious food on the go

Off campus:

Woodfire Cafe – pizza, Italian, sandwiches
 3965 Market St.
 (951) 900-3069
The Salted Pig – American, gastropub
 3700 12th St.
 (951) 848-4020
Le Chat Noir – French
 3790 9th St.
 (951) 786-9266
El Patron – Mexican
 3204 Mission Inn Avenue
 (951) 462-1161

CENTER FOR IBERIAN AND LATIN AMERICAN MUSIC (CILAM)

The Center for Iberian and Latin American Music (CILAM) was established at the University of California, Riverside, in 2004 to foster research and performance in an interdisciplinary spirit, embracing the entire musical heritage of Iberia and Latin America. The Center's activities include maintaining their website, an online scholarly journal, *Diagonal*, and organizing Encuentros/Encounters, annual celebrations of the Iberian and Latin American musical heritage presenting original research and high-quality performance in a particular area of interest. Previous Encounters have dealt with music in the time of Goya as well as Goya's impact on the music of Granados (2005), and music and politics in the Andes (2006). Forthcoming Encounters will focus on Mexican on the trans-border impact of various *sones* (2007), music of the Philippines in celebration of 110 years of independence (2008), contemporary music in Brazil (2009), and Spanish music during the Franco dictatorship (2010). Later Encounters will explore the music of colonial Mexico and the California missions, tango, and flamenco.

Walter A. Clark, director

THE FOUNDATION FOR IBERIAN MUSIC

The Foundation for Iberian Music is a cultural and educational initiative under the umbrella of the Barry S Brook Center at the CUNY Graduate Center, intended to promote and disseminate the classical and popular traditions of Iberian music, including those rooted in the Mediterranean, Latin American, and Caribbean cultures.

The Foundation presents interdisciplinary programs that bridge the gap between academic and general interests, including:

- Public events such as concerts, lectures, and exhibitions
- Scholarly activities including publications and conferences, as well as the development of a comprehensive archive of scores, books, and recordings.
- Professional opportunities that foster exchange among students, scholars, performers, composers, musicologists, and music educators.

Drawing together world-renowned musicians and scholars in the field, the Foundation for Iberian Music is the only endeavor of its kind entirely dedicated to the study, research, and performance of Iberian music. In addition to its general objectives, the Foundation aims at increasing knowledge of the reception and influence of Iberian music in the United States, and to further understanding of the links between folklore, contemporary popular genres, and classical music. It seeks insight into the multi-cultural, multi-linguistic constitution of the Iberian Peninsula, encompassing Christian, Islamic, and Jewish traditions

Antoni Pizà, director

