



Review

Goldberg, K. Meira, Walter Aaron Clark, and Antoni Pizà, eds. *Transatlantic Malagueñas and Zapateados in Music, Song and Dance: Spaniards, Natives, Africans, Roma*. Newcastle upon Tyne, United Kingdom: Cambridge Scholars Publishing, 2019.

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Beyond Dance: Analysis, Historiography, and Redefinitions

The anthology *Transatlantic Malagueñas and Zapateados in Music, Song and Dance: Spaniards, Natives, Africans, Roma* opens with a suggestive image of Ruth St. Denis and Ted Shawn in *La Malagueña* of 1921, which synthesizes the identity of the publication: an exploration of the transatlantic journeys of Spanish dance and its exotic fascination. The image thus manifests the opposition between the *maja* and the *manolo* (tough girl and tough guy), as between the Andalusian woman and the bullfighter. In their introduction, Meira Goldberg, Walter Aaron Clark and Antoni Pizà highlight the relationship between this anthology and an earlier volume on the *fandango* as a clearly *mestizo*, or hybridized, dance form blending African, European, and American influences: *The Global Reach of the Fandango in Music, Song and Dance: Spaniards, Indians, Africans and Gypsies* (*Música Oral del Sur* vol. 12 [2015], and Cambridge Scholars Publishing, 2016), edited by K. Meira Goldberg and Antoni Pizà.

In *Transatlantic Malagueñas and Zapateados in Music, Song and Dance: Spaniards, Natives, Africans, Roma*, the editors K. Meira Goldberg, Walter Aaron Clark and Antoni Pizà have collected twenty-six essays in six sections, plus an “Excursus in Nineteenth-Century Post-Colonial Theory,” which is truly central to the volume’s theoretical framework. Constance Valis Hill opens the first section of the volume, *Origins: Analytical Approaches to Rhythmic Structures*, with an analysis of the so-called “drum dances” and their Africanist influence in the Spanish Caribbean. In the essay “Zapateados: Tracing the Diaspora of African-Derived Drum Dance Forms in the New World,” Hill traces the circular pathways that tie the rhythms of Andalusian flamenco to those of Dominican *bachata*, Puerto Rican *bomba*, and the Afro-Cuban dances and rhythms of *son* and the various types of *rumba*. Following Hill’s article, Bernat Jiménez de Cisneros Puig’s chapter, “The Metric Matrices of Flamenco: An Approach through Hand Clapping,” outlines an innovative musicological study which goes beyond the many historical and biographical studies on flamenco and flamenco artists, undertaking a deep analysis of the *hemíolia* 2:3 of the *Fandango Abandolao* in comparison with the *hemíolia* 3:2 of the modern *Tanguillo*, as paradigms for understanding the evolution and transformations of the modern flamenco repertoire.

The second section, *Colonial Circulations in Spanish America*, much larger than the previous one, consists of five studies with five different historical foci, on the *fandango*, the *mariachi*, Spanish immigration, and Spanish Roma or *Gitanos*. The first article, “‘Es California una tierra ideal...’: Spanish Sounds in the California of the Gold Rush,” by Víctor Sánchez Sánchez, dives deeply into the Gold

Rush of mid-nineteenth century California, with an analysis of William Perkins's diaries and of the Spanish-themed spectacles presented on Gold Rush California stages, along with the musicians who performed in them. Sánchez Sánchez focuses in particular on the sociological implications of the rivalries between "Spanish" guitar and the violins and pianos of Anglophone culture. Anthony Shay, in "Was the Fandango Ever Danced in Early California? Questions and Interpretations" explores some unresolved questions about the social position and power exercised by European Spaniards over the mestizo identity of Mexican-Americans as seen in their interpretations of the *fandango*, considered a Spanish dance *par excellence*. Another musical genre that serves as an identity marker for a people is the *Mariache* or *Mariachi* in the United States and in Europe, studied by Álvaro Ochoa Serrano in "The Jarabe at a Fandango: Mariachi in México and California." Following a close analysis of the sources which evidence the transformation and dissemination of this Mexican musical genre, Ochoa Serrano embarks on a fascinating journey through various Mexican and North American regions, exploring other musical genres such as the *Jarabe ranchero* as rural music, in urban settings, in Mexican *Rancheras*, and in *Fandangos*, before pausing to consider the Amerindian, African, and European influences present in the Mariachi's origins. "Hidden in Plain Sight: The Roma of Early Modern Spain and its Colonies" by Gretchen Williams is an important contribution because of its historical methodology, unearthing evidence about a seemingly undocumented and marginalized population, the Gitanos, and their dialect, *caló*, from Spanish archives. Williams contributes not only to the humanization of a dehumanized social group, but she also adds clarity to the history of Roma participation in early modern Spanish society, returning to this people a history which has until now been hidden in plain sight. Peter J. García, in "Decolonizing New Mexico's Indo-Hispano Racialized Dances and Fandango Diversions: Recovering Northern Rio Grande Sones, Jarabes, and Danzas through the Mid-Twentieth Century" undertakes a review of the scholars, ethnomusicologists, and dance ethnologists who have developed the concept of hybridity, identity, and alterity in New Mexico. To this end, he explores specific cases of musicians and dancers who have created a dance and musical culture which is absolutely a hybrid of the Spanish, Native, and African cultures of México and New Mexico.

The historical and historiographic perspective of the third section of this volume, *Classical European Concert Traditions*, is well illustrated by three analytic essays. The nationalistic and regionalist vision of Spanish music of the nineteenth and twentieth centuries promulgated erroneously within Spanish historiography is carefully depicted by Luis González Marín in his article "Early Examples of Spanish Dances in the Music of José de Nebra." González Marín objectively analyzes the musical repertoire of the Aragonese composer José de Nebra, considered a paradigmatic example of eighteenth-century Spanish music, in opposition to what Spain perceived as an invasion by Italian and French culture. In "The Restored Musical Memory of the Nineteenth-Century Rondeña," María Luisa Martínez Martínez's analyzes how in particular Manuel de Falla incorporates elements of the guitar solo *rondeña* in some of his compositions, with the intention of recreating the idiomatic sounds and techniques propagated by nineteenth-century guitarists Francisco Rodríguez Murciano and Julián Arcas. Adam Kent's exhaustive musical analysis, in "From España to Iberia: Returning the Malagueña to Málaga," evidences Isaac Albéniz's sophisticated ability to bring the musical language of Hispanic folklore into the European tradition of piano composition, underlining in this way the modal and tonal tension in pieces such as *España* and *Iberia*, *Malagueña* and *Málaga*.

The interruption of the flow of chapters in this volume with the “Excursus in Nineteenth-Century Post-Colonial Theory” is certainly judicious. It is a translation of an article in Spanish by Max S. Hering Torres, “Orden y Diferencia. Colombia a mediados del siglo XIX” (in Olga Restrepo (ed.), *Ensamblando Heteroglosias*, Bogotá: Universidad Nacional de Colombia, 2013, pp. 375-393). This excursus responds to some of the fundamental epistemological questions posed in the volume as a whole: “How was the imaginary of order and difference built upon the power of knowledge?” “Did this order imply conceptualizations about civilizations, body, and leisure?” Civilization, the body, and leisure are considered, as Hering Torres explains, as “symbolic systems,” albeit still incomplete, of communication and knowledge. The press is doubtless a purveyor of essential data for the analysis of the political, scientific, and socio-cultural aspects of these symbol systems. Hering Torres analyzes differing media formulations of civilization, the body, and leisure, along with the ways of legitimizing these concepts found therein. These tensions between order and difference document various examples of inequality that have persisted in Colombia—and in the Americas—for a long time.

The volume’s fourth section, *New Ensembles and Transatlantic Transformations – Zapateados in Europe and in Latin America*, begins with the study by María Gabriela Estrada analyzing the fifteenth- and sixteenth-century *canario* as an example of an old *zapateado* (footwork) dance which is defined by its supposed origin in the Canary Islands. According to this scholar, within the transatlantic circulations of “*Zapateados de ida y vuelta*” the *canario* lends itself to being considered as a symbol of transculturality, typical of Canarias with its blend of musical and choreographic influences from Africa, the Caribbean, and Europe. The exportation of the *canario* from Spain, via Cádiz and Sevilla, to the rest of Latin America demonstrates this African connection, idiomatically defined in Spanish as “*de ida y vuelta*” (coming and going), between the *zapateado* dance and the dances that use *zapateo* or percussive footwork. “Zapateado Dances in Colombia: An Imaginarium of Seduction,” by Nubia Flórez Forero, focuses on the *Currulao* or *danza marimba* and the *zoropo* as dances that incorporate social elements of heterosexual and *machista* norms, perpetuating ideologically normative moral and aesthetic customs. Raquel Paraíso in “Zapateado in Sonos de Xantolo and Sonos Huastecos: Embodied Feeling” studies the dances *son de Xantolo* and *huastecas*, deeply analyzing their embodiment of emotion and meaning, allowing for the construction and transmission of memory, cultural heritage, and the social knowledge of a community. The section concludes with an analysis, by Rafael Figueroa Hernández, “El Zapateado: Music, Dance and Lyrics in Son Jarocho,” of the *Zapateado* in *son jarocho*, a nineteenth century tradition which still lives, principally in those Mexican regions where it is continually being transformed.

The fifth section, *Taking Stock: Innovation and Tradition in Flamenco*, takes a more iconoclastic position with respect to the traditional views of flamenco. It opens with “La Malagueña y el Torero: Flamenco Dance and Bullfighting as Transatlantic Traditions of Embodied ‘Spanishness,’” by Adair Landborn, which develops a well-known and often-studied topic within Spanish gender studies: the opposition between “*macho*” (masculinity) and “*hembra*” (femininity) in flamenco and in bullfighting. Landborn broadens the perspective on this opposition by describing the process of transatlantic cultural contact between Spain and Latin America, as mediated by some of the *zapateo* dances of México. The difference between *zapateo* in flamenco and in some Mexican dances, the different shapes of the shoes, of the body, etc. are components of Landborn’s anthropological analysis of “feminine” and “masculine” elements as reflected in Spain and in Latin America. Another set of oppositions studied in this section is that which appears between Gitano and Andalusian flamenco *cante* (song), as described in the second chapter by John Moore, “Malaqueña de Mellizo

and Chacón: The Racialization of Cante Andaluz.” Moore documents the two grand personalities of the repertoire and styles of the late-nineteenth and early-twentieth century *Malagueña*: Enrique El Mellizo, a singer of Gitano origin, and Antonio Chacón, a non-Gitano singer. Through this contrast, Moore shows how flamenco exhibits ethnic, regional, and even racial prejudices. The article co-written by Ninotchka D. Bennahum and Kiko Mora, “Stillness, Pose, and Silence: Meditations on History and Flamenco Corporeality” is well-documented and demonstrates how the deconstruction of flamenco essayed by Israel Galván with his innovative dance corporeality, with his modern choreography, and with his use of radical political language is the result of social awareness and revolutionary consciousness. Often compared with the revolutionary theatrics of Pina Bausch, Bennahum and Mora find in Galván’s *Lo Real* of 2013 a new kind of spectacle, innovative in its grammatical and rhythmic changes, and in its corporeal vocabulary reinscribed in the wake of Francoism. The very short article by Fernando Barros and Melissa Moore, “Island Life and Conservation of Culture” is characterized by a critique of the mentality which encloses flamenco within a city or a region, perpetuating a culture defined as insular “Island life.” This section closes with the study by Julie Galle Baggenstoss, “Embodying Counterpoints: The Work of Vicente Escudero and Israel Galván in the Theory of Severo Sarduy’s Ellipse,” in which she reads Cuban art critic Severo Sarduy’s vision of the baroque concept of the ellipse together with the work of two flamenco experimentalists, Vicente Escudero and Israel Galván. Both artists are known for their re-readings, for their avant-garde proposals on rhythm, aesthetics, and expressiveness, calling on other disciplines and movements such as Expressionism and Cubism, as well as twentieth-century experimentation with atonal music and chance as a compositional device.

The volume closes with a rich sixth section, *Reimagining the Public Square: Activism, Politics, and Entertainment*. In the first intervention of this section, “At the Crossroads of Latin Otherness: Ernesto Lecuona’s *Malagueña* in U.S. American Popular Culture,” Joshua Brown accompanies the reader through a fascinating journey through the work of pianist and composer Ernesto Lecuona, understood, owing to his 1928 composition, *Malagueña*, as an icon of Hispanic Otherness in the United States. Brown traces the construction of a pan-Hispanic ethnicity and the resignification of the motifs present in *Malagueña*, all the way through to 1963, when Lecuona was recognized by Málaga for having raised the Mediterranean city’s profile on the international compositional stage. Theresa Goldbach’s very different perspective examines the “*Ordenanza para la prevención y control de ruidos y vibraciones*” (Ordinance for the prevention and control of noise and vibrations) declared by Málaga in 2009 with specific reference to the noisy zones, the nightlife, and the bars of the city. In “*Malagueña Desplazada: Málaga and Placing Flamenco*,” Goldbach interprets this ordinance as a kind of prohibition on new *tablaos* (flamenco clubs) and a form of control over the urban landscape, a reversal of the 1960s and 70s under Franco, when flamenco was used to attract tourists by projecting an exotic image of Spain. “‘A Strange Sound, between Crying and Chanting’: The *Malagueña* and Audile Techniques of American Imperialism at the End of the Nineteenth Century” by David F. García analyzes a travel account, *Spanish Vistas* (1883), by the North American writer George Parsons Lathrop. García aptly demonstrates how North American and British journalists and writers saw Spanish culture through the perspective of U.S. historian William Hickling Prescott, who in the mid-nineteenth century popularized a paradigm of political, historical, and economic antithesis between Spain and the United States. Emily J. Williamson in “Reclaiming the Tarima and Remaking Spaces: Examining Women’s Leadership in the Son Jarocho Community of New York City,” emphasizes the women in *son jarocho* performance, following Martha González’s theory of “rhythmic intention.” She demonstrates not only that for the emergent community of women

jaraneras in New York the sound of zapateado on the *tarima* (wooden platform) goes beyond the *fandango*, but also that this practice is the occasion for experimentation and improvisation in creating music for the entire community. Iris C. Viveros Avendaño similarly analyzes the *fandango* in “Performing Polyrhythmic Resistance,” but in this case from the perspective of resilience, recovery, and healing of trauma, from the Mexican community of Veracruz in the first half of the eighteenth century to the indigenous healing songs interpreted by Dr. Maria Sabina during a 1950 celebration of a pre-Columbian Mazateco ceremony. Viveros Avendaño connects the indigenous healing *ceremonias* with the collective practices that embody modes of decolonization. The *fandango* is thus seen as a communal music and dance tradition that generates and transmits knowledge, and social and personal change, which seeks to overcome the conventional academic narratives that circumvent such theorization of practices of embodied empowerment. Viveros’s discussion is all the more convincing because this scholar speaks in the first person of her personal experiences as a dancer. In this way, she reinterprets the term “polyrhythm” as a decolonizing gesture, seeing polyrhythm not as an experience of conflicting rhythms but rather as a collective harmonization of the world.

The volume closes in a biographical key with “Razón de son: Creative Anthro-po-Music and the Afro-Flamenco of Ida y Vuelta,” by Raúl Rodríguez. His suggestive intervention seeks to center musical creation which draws upon anthropology, a discipline in which Rodríguez obtained his college degree at the Universidad de Sevilla. Rodríguez reaffirms the mixing and hybridization that characterize the musical practice of flamenco today.

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