

Rumba



Dance and
Social Change
in
Contemporary
Cuba

Yvonne Daniel

Rumba Dance And Social Change In Contemporary

Walter Aaron Clark, K. Meira Goldberg



Rumba Dance And Social Change In Contemporary:

Rumba Yvonne Daniel,1995-06-22 Using dance anthropology to illuminate the values and attitudes embodied in rumba Yvonne Daniel explores the surprising relationship between dance and the profound complex changes in contemporary Cuba From the barrio and streets to the theatre and stage rumba has emerged as an important medium contributing to national goals reinforcing Caribbean solidarity and promoting international prestige Since the Revolution of 1959 rumba has celebrated national identity and cultural heritage and embodied an official commitment to new values Once a lower class recreational dance rumba has become a symbol of egalitarian efforts in postrevolutionary Cuba The professionalization of performers organization of performance spaces and proliferation of performance opportunities have prompted new paradigms and altered previous understandings of rumba *Ethnography of Rumba* Yvonne LaVerne Payne Daniel,1989

Collaborative Intimacies in Music and Dance Evangelos Chrysagis,Panas Karampampas,2017-04-01 Across spatial bodily and ethical domains music and dance both emerge from and give rise to intimate collaboration This theoretically rich collection takes an ethnographic approach to understanding the collective dimension of sound and movement in everyday life drawing on genres and practices in contexts as diverse as Japanese shakuhachi playing Peruvian huayno and the Greek goth scene Highlighting the sheer physicality of the ethnographic encounter as well as the forms of sociality that gradually emerge between self and other each contribution demonstrates how dance and music open up pathways and give shape to life trajectories that are neither predetermined nor teleological but generative *Dancing in Blackness* Halifu

Osumare,2019-02-08 Cover DANCING IN BLACKNESS Title Copyright Dedication Contents List of Illustrations Foreword Acknowledgments Introduction Dance and Blackness 1 Coming of Age through Black Dance in the San Francisco Bay Area 2 Dancing in Europe 3 Dancing in New York 4 Dancing Back into the San Francisco Oakland Bay Area 1973 1976 5 Dancing in Africa 6 Dancing in Oakland and Beyond 1977 1993 Notes Bibliography Index **Salsa and Its Transnational Moves**

Sheenagh Pietrobruno,2006-03-07 Salsa and Its Transnational Moves presents a brilliant critical analysis of salsa dancing in a major North American city Drawing from a vast number of disciplines author Sheenagh Pietrobruno focuses on the tension between the status of dance as a bodily expression of identity and its function as a cultural commodity within the economic life of modern day cities This engaging work investigates the transnational movements of salsa by exploring the circulation of salsa within the Montreal dance scene nourished by the continuous flow of a people and examining the commodification of the Latino culture Pietrobruno s analysis is singular in highlighting how the migration of a people and a dance represent displacements that are not always homologous At the core of this work Pietrobruno offers an extensive and intricate ethnography of the institutions and individuals involved in shaping the Montreal salsa scene that will appeal to academics and general audiences alike who are interested in the study of anthropology popular music dance gender ethnicity and culture The Bloomsbury Companion to Dance Studies Sherril Dodds,2019-03-21 The Bloomsbury Companion to Dance

Studies brings together leading international dance scholars in this single collection to provide a vivid picture of the state of contemporary dance research. The book commences with an introduction that privileges dancing as both a site of knowledge formation and a methodological approach followed by a provocative overview of the methods and problems that dance studies currently faces as an established disciplinary field. The volume contains eleven core chapters that each map out a specific area of inquiry: Dance Pedagogy, Practice As Research, Dance and Politics, Dance and Identity, Dance Science, Screendance, Dance Ethnography, Popular Dance, Dance History, Dance and Philosophy, and Digital Dance. Although these sub-disciplinary domains do not fully capture the dynamic ways in which dance scholars work across multiple positions and perspectives, they reflect the major interests and innovations around which dance studies has organized its teaching and research. Therefore, each author speaks to the labels, methods, issues, and histories of each given category while also exemplifying this scholarship in action. The dances under investigation range from experimental, conceptual, concert dance through to underground street dance practices, and the geographic reach encompasses dance making from Europe, North and South America, the Caribbean, and Asia. The book ends with a chapter that looks ahead to new directions in dance scholarship, in addition to an annotated bibliography and list of key concepts. The volume is an essential guide for students and scholars interested in the creative and critical approaches that dance studies can offer.

Ranciere and Music Cachopo Joao Pedro Cachopo, 2020-04-15. The place of music in Ranciere's thought has long been underestimated or unrecognised. This volume responds to this absence with a collection of 15 essays by scholars from a variety of music and sound-related fields, including an Afterword by Ranciere on the role of music in his thought and writing. The essays engage closely with Ranciere's existing commentary on music and its relationship to other arts in the aesthetic regime, revealed through detailed case studies around music, sound, and listening. Ranciere's thought is explored along a number of music historical trajectories, including Italian and German opera, Romantic and modernist music, Latin American and South African music, jazz, and contemporary popular music. Ranciere's work is also set creatively in dialogue with other key contemporary thinkers, including Adorno, Althusser, Badiou, and Deleuze.

British Dance: Black Routes Christy Adair, Ramsay Burt, 2016-10-04. *British Dance: Black Routes* is an outstanding collection of writings which re-reads the achievements of Black British dance artists and places them within a broad historical, cultural, and artistic context. Until now, discussion of choreography by Black dance practitioners has been dominated by the work of African American artists, facilitated by the civil rights movement. But the work produced by Black British artists has, in part, been within the context of Britain's colonial legacy. Ramsay Burt and Christy Adair bring together an array of leading scholars and practitioners to review the singularity and distinctiveness of the work of British-based dancers who are Black, and its relation to the specificity of Black British experiences. From sub-Saharan West African and Caribbean dance forms to jazz and hip hop, *British Dance: Black Routes* looks afresh at over five decades of artistic production to provide an unparalleled resource for dance students and scholars. Appendix 2 of this book is freely available as a

downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Secular Devotion Timothy Brennan, 2020-05-05 Popular music in the Americas from jazz Cuban and Latin salsa to disco and rap is overwhelmingly neo African Created in the midst of war and military invasion and filtered through a Western worldview these musical forms are completely modern in their sensibilities they are in fact the very sound of modern life But the African religious philosophy at their core involved a longing for earlier eras ones that pre dated the technological discipline of labor forced on captive populations by the European occupiers In this groundbreaking new book Timothy Brennan shows how the popular music of the Americas the music of entertainment nightlife and leisure is involved in a devotion to an African religious worldview that survived the ravages of slavery and found its way into the rituals of everyday listening In doing so he explores the challenge posed by Afro Latin music to a world music system dominated by a few wealthy countries and the processes by which Afro Latin music has been absorbed into the imperial imagination

Learning Senegalese Sabar Eleni Bizas, 2014-02-01 Based on extensive ethnographic fieldwork in New York and Dakar this book explores the Senegalese dance rhythms Sabar from the research position of a dance student It features a comparative analysis of the pedagogical techniques used in dance classes in New York and Dakar which in turn shed light on different aesthetics and understandings of dance as well as different ways of learning in each context Pointing to a loose network of teachers and students who travel between New York and Dakar around the practice of West African dance forms the author discusses how this movement is maintained what role the imagination plays in mobilizing participants and how the cultural flow of the dances is punctuated by national borders and socio economic relationships She explores the different meanings articulated around Sabar's transatlantic movement and examines how the dance floor provides the grounds for contested understandings socio economic relationships and broader discourses to be re choreographed in each setting

Transatlantic Malagueñas and Zapateados in Music, Song and Dance Walter Aaron Clark, K. Meira Goldberg, 2019-06-20 Transatlantic Malagueñas and Zapateados is an exploration of two fandango dances recording the circulations of people imagery music and dance across what were once the Spanish and Portuguese Empires Although these dance musics seem to be mirror images the unbreachable space between them reflects the political fault lines along which nineteenth century musical populism and folkloric nationalism extend into present day debates about globalization immigration neoliberalism and neofascism If malagueñas are a fantastic incarnation of Spanishness caught like a fly in amber by their anachronistic references to a fraught imperial past noisy and raucous zapateado dances cut toward the future Inherently marked by European conventions of zapatos shoes zapateados are nonetheless shaped by Africanist and Native American footwork traditions In these Afro Indigenous mestizajes not only are European aesthetic values reordered and resignified but the Catholic catechism which indoctrinated the New World yields to alternate spiritual systems springing out of a culture of resistance to European domination

Culture and Authenticity Charles Lindholm, 2007-12-26 Authenticity is

taken for granted as an absolute value in contemporary life In *Culture and Authenticity* Charles Lindholm calls upon anthropological case studies from different cultures historical material and comparative philosophy to explore how notions of authenticity develop what forms it takes and how it changes over time Examines the idea of authenticity and its role in modern culture Explores society's preoccupation with authenticity and the search for real experiences Looks at how the concept of authenticity intersects with questions about religion ethnicity and race Investigates authenticity in the context of fields such as dance cuisine travel and the modern marketplace *Cultural Contestation* Jeroen Rodenberg, Pieter Wagenaar, 2018-07-04 Heritage practices often lead to social exclusion as such practices can favor certain values over others In some cases exclusion from a society's symbolic landscape can spark controversy or rouse emotion so much so that they result in cultural contestation Examples of this abound but few studies explicitly analyze the role of government in these instances In this volume scholars from a variety of academic backgrounds examine the various and often conflicting roles governments play in these processes and governments do play a role They act as authors and authorizers of the symbolic landscape from which societal groups may feel excluded Yet they also often attempt to bring parties together and play a mitigating role *Sport, Dance and Embodied Identities* Noel Dyck, Eduardo P. Archetti, 2020-08-20 Sport and dance command the passions and devotion of countless athletes dancers and fans worldwide Although conventionally thought to reside within separate social realms these two embodied cultural forms are revealed in this benchmark volume to share a vital capacity to constitute and express identities through their practiced movements and scripted forms Thus the work of choreographers and coaches along with the performances of dancers and athletes offer not merely entertainment and aesthetic accomplishment but also powerful means for celebrating existing social arrangements and cultural ideals or alternately for imagining and advocating new ones Drawing on a wide selection of sport and dance activities from around the world this book elucidates the ways in which embodied performances both mirror and reshape social life It traces for example how football salsa and tango can each be employed to articulate or rewrite national and gender identities Also examined are children's sport and the dynamics by which immigration and cultural integration along with the socialization of children and youth may be directed through the organization of community sport The volume investigates the marshalling of sport and dance in settings from Africa to Ireland as vehicles for framing moral issues that revolve around the appropriate use protection and exhibition of the body This innovative study establishes the paradoxical fashion in which dance and sport can unite certain people and communities while at the same time serving exclusionary and nationalistic purposes *Cuba* Adrian H. Hearn, 2008-08-18 Argues that grassroots cultural actors and religious organizations have come to play an important role in social development in Cuba since the early 1990s and that this process occurred with the active support and regulation of the state despite the state's Roots in Reverse Richard M. Shain, 2018-10-23 A study of the impact of Cuban music on Senegalese music and modernity *Roots in Reverse* explores how Latin music contributed to the formation of the n

grititude movement in the 1930s Taking Senegal and Cuba as its primary research areas this work uses oral histories participant observation and archival research to examine the ways Afro Cuban music has influenced Senegalese debates about cultural and political citizenship and modernity Shain argues that the trajectory of Afro Cuban music in twentieth century Senegal illuminates many dimensions of that nation s cultural history such as gender relations generational competition and conflict debates over cosmopolitanism and hybridity the role of nostalgia in Senegalese national culture and diasporic identities More than just a new form of musical enjoyment Afro Cuban music provided listeners with a tool for creating a public sphere free from European and North American cultural hegemony *The Routledge Companion to the Anthropology of Performance* Lauren Miller,David Syring,2023-11-30 The Routledge Companion to the Anthropology of Performance provides a cutting edge comprehensive overview of the foundations epistemologies methodologies key topics and current debates and future directions in the field It brings together work from the disciplines of anthropology and performance studies as well as adjacent fields Across 31 chapters a diverse range of international scholars cover topics including Ritual Theater Storytelling Music Dance Textiles Land Acknowledgments Indigenous Identity Visual Arts Embodiment Cognition Healing Festivals Politics Activism The Law Race and Ethnicity Gender and Sexuality Class Religion Spirituality and Faith Disability Leisure Gaming and Sport In addition the included Appendix offers tools exercises and activities designed by contributors as useful suggestions to readers both within and beyond academic contexts to take the insights of performance anthropology into their work This is a valuable reference for scholars and upper level students in anthropology performance studies and related disciplines including religious studies art philosophy history political science gender studies and education Sonidos Negros K. Meira Goldberg,2019 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 **Development Tourism** Rochelle Spencer,2016-04-22 Tourism in Cuba described by Fidel Castro as the evil we have to have has been regarded both with ambivalence and as a crucial aspect of development and poverty alleviation The result is a remarkable approach to tourism one which often compels tourists to become agents of development through solidarity Drawing on her experiences of working in an NGO in Cuba the author uses a multi sited ethnographic approach to investigate tourism motivations and experiences and to examine the very nature of development Her analysis covers a wide range of issues

including social change globalization social theory and sustainability Also discussed is the way in which tourism in Cuba relates to broader debates surrounding transformation capacity building social action and solidarity Movement of the People Mary N. Taylor, 2021-08-31 Since 1990 thousands of Hungarians have vacationed at summer camps devoted to Hungarian folk dance in the Transylvanian villages of neighboring Romania This folk tourism and connected everyday practices of folk dance revival take place against the backdrop of an increasingly nationalist political environment in Hungary In Movement of the People Mary N Taylor takes readers inside the folk revival movement known as *dancehouse t nch z* that sustains myriad events where folk dance is central and championed by international enthusiasts and UNESCO Contextualizing *t nch z* in a deeper history of populism and nationalism Taylor examines the movement's emergence in 1970s socialist institutions its transformation through the postsocialist period and its recent recognition by UNESCO as a best practice of heritage preservation Approaching the populist and popular practices of folk revival as a form of national cultivation Movement of the People interrogates the everyday practices relationships institutional contexts and ideologies that contribute to the making of Hungary's future as well as its past

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