



## Danzón: Circum-Caribbean Dialogues in Music and Dance (Currents in Latin American and Iberian Music)

By Alejandro L. Madrid, Robin D. Moore

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Initially branching out of the European contradance tradition, the danzón first emerged as a distinct form of music and dance among black performers in nineteenth-century Cuba. By the early twentieth-century, it had exploded in popularity throughout the Gulf of Mexico and Caribbean basin. A fundamentally hybrid music and dance complex, it reflects the fusion of European and African elements and had a strong influence on the development of later Latin dance traditions as well as early jazz in New Orleans. *Danzón: Circum-Caribbean Dialogues in Music and Dance* studies the emergence, hemisphere-wide influence, and historical and contemporary significance of this music and dance phenomenon.

Co-authors Alejandro L. Madrid and Robin D. Moore take an ethnomusicological, historical, and critical approach to the processes of appropriation of the danzón in new contexts, its changing meanings over time, and its relationship to other musical forms. Delving into its long history of controversial popularization, stylistic development, glorification, decay, and rebirth in a continuous transnational dialogue between Cuba and Mexico as well as New Orleans, the authors explore the production, consumption, and transformation of this Afro-diasporic performance complex in relation to global and local ideological discourses. By focusing on interactions across this entire region as well as specific local scenes, Madrid and Moore underscore the extent of cultural movement and exchange within the Americas during the late nineteenth and early twentieth-centuries, and are thereby able to analyze the danzón, the dance scenes it has generated, and the various discourses of identification surrounding it as elements in broader regional processes. *Danzón* is a significant addition to the literature on Latin American music, dance, and expressive culture; it is essential reading for scholars, students, and fans of this music alike.

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## **Editorial Review**

### Review

"The book is arguably the most comprehensive study of *danzón* and will surely be of great help to future studies of Afro-Latin American music for many decades to come. It is also an excellent example of a combination of methods and analytical approaches in music studies, moving from historical sources to personal interviews, from printed books and articles to archives, from social phenomena to individual life histories, from ethnographic observations to discourse analysis, from musical sonorous experiences to choreographic analysis, from records to scores."--*New West Indian Guide*

"[It is] a difficult circumstance in which the researcher's role as a promotor of new ideas and historical accounts should speak respectfully and attentively to the ideas of a local identity and to the historic tradition that also forms part of this imagination that builds the genre [of academic texts]. This aspect is addressed and well channelled in this book."--*Boletín Música*

"*Danzón* is a timely addition to the scholarship on expressive culture...Written in a sophisticated and lucid manner and demonstrating remarkable acumen, this book will be of special value to scholars of expressive culture, transnationalism, and the politics of aesthetics, performance, and identity in the Americas."--*Latin American Music Review*

"Although its topic suggests a specialized audience, the book is accessible and addresses a wide range of topics that are of interest in such fields as cultural history, sociology, and Latin American studies in general as well as ethnomusicology. Madrid and Moore are to be commended for sure an excellent, informative contribution to the literature. Recommended."--*Choice*

### About the Author

**Alejandro L. Madrid** is a music scholar whose research focuses on the intersection of modernity, tradition and globalization in music and expressive culture from Mexico, the U.S.-Mexico border, and the circum-Caribbean. His books have received the AMS's Ruth A. Solie Award, IASPM's Woody Guthrie Book Award, and the Casa de las Américas Musicology Prize. He is Associate Professor of ethnomusicology at Cornell University.

**Robin Moore** is Professor of Ethnomusicology at the University of Texas at Austin. His principal research interests include music and nationalism, music and race relations, and popular music and socialist art aesthetics. His publications include *Nationalizing Blackness*, *Music and Revolution*, *Music of the Hispanic Caribbean*, *Musics of Latin America*, and numerous articles on Cuban music. He is currently editor of the

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