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**Sonidos Negros: On the Blackness of
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In doing so, Sonidos Negros is the first

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book to link Blackness to flamenco, and vice versa, thereby grappling with questions of identity raised by a newly emerging recognition of flamenco's continental sub-Saharan African and African diasporic lineages.

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Flamenco Currents in ...

Duerme tranquilamente con la pantalla en negro con el sonido de la lluvia callendo cerca de ti y relajate sin tener mas insomnio en nuestro canal subiremos u...

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Flamenco's Sonidos Negros live in this precarious balance, amid the purposeful ruckus cloaking danced resistance, the lament for what has been lost, and the values and aspirations of those rendered imperceptible by slavery and colonization.

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Flamenco by K. Meira ...

View all notes Attention to these sonidos negros reveals the concealed blood of Africa at the heart of much Romanticism: Carmen, the quintessential Spanish Gypsy, is revealed to be a hybrid, “a Gypsy with a face as black as a Moor” (See Figure 1).
18 18.

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Clara Mora Chinoy, Thomas DeFrantz,
Brenda Dixon Gottschild, Frank Flynn,
Hanaah Frechette, Peter Manuel, Ana
Yepes, Estela Zatania, Brook Zern, and
Lynn Matluck Brooks.

On the Blackness of Flamenco – AAIHS

K. Meira Goldberg is a flamenco dancer,

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choreographer, scholar and author of the upcoming book *Sonidos Negros: On the Blackness of Flamenco*. In October 2018, she was a key organizer for a conference/festival in New York City called *The Body Questions: Celebrating Flamenco's Tangled Roots* .

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Sonidos Negros On The Blackness

Sonidos Negros: On the Blackness of Flamenco (Oxford University Press, 2018), traces how flamenco's ostentatious rebelliousness, tumultuous sensuality, quixotic idealism, and fierce soulfulness embody resistance, the lament for what

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has been lost, and the values and aspirations of those rendered imperceptible by abjection, enslavement, and colonization.

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Flamenco. ... People of black African
descent, freed or slave, men or women,
born in Spain or brought from Guinea,
were thoroughly represented in historical
...

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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-

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Christian, White and Black worlds.
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**Afropop Worldwide | Meira Goldberg
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Sonidos Negros: On the Blackness of
Flamenco, a trailblazing new monograph
by resident scholar K. Meira Goldberg, is
coming soon on Oxford University

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Press. To celebrate, we will be hosting a
launch party at the 92nd St. Y this
October.. The event will feature readings
from the book and a roundtable discussion
with scholar Kiko Mora.

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Moor became Black, and how this figure, enacted in terms of a minstrelized Gitano, paradoxically came to represent Spain itself.

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— Black Views “Sonidos Negros is an

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impressive work – readable, revelatory, and bringing to bear all Goldberg's earlier work in analysis and follow to achieve this tome of reality. She speaks in a voice each private , inviting us in to share the insights of a life lived in flamenco, insights that will effectively shake up the methods ...

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**Okay. Meira Goldberg, Sonidos Negros:
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Author Reading | Sonidos Negros: On the Blackness of Flamenco. Tuesday, March 5, 2019, 7:30 pm. Free. What can flamenco dance tell us about race and racism in the world wrought by slavery? From 711-1492, parts of the Iberian

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Peninsula were ruled by a succession of
vast Afro-Islamic caliphates—and were
simultaneously the epicenter of Christian
...

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flamenco. [K Meira Goldberg] -- "Sonidos
Negros traces how, in the span between
1492--the year in which Christian
reconquest of the Iberian Peninsula
coincided with Christopher Columbus's
landing on Hispaniola--and 1933--when ...

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'Sonidos Negros' traces how, between 1492-when Christian reconquest of the Iberian Peninsula coincided with Christopher Columbus's landing on Hispaniola - and 1933 - when Andalusian poet Federico García Lorca published his 'Theory and Play of the Duende' - the

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vanquished Moor became Black; and how
the imagined Gitano (Gypsy, or Roma)
embodies the warring images and sounds
of this process. " @en; schema:description
" Good shepherd, bumpkin shepherd:
distinction in Villano Gambetas (Gambols
...

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