Since the 19th century the nature of the relationship between Chichén Itzá, Yucatán, and Tula, Hidalgo, has been a recurring problem in Mesoamerican archaeology and art history. Among the controversies that scholars routinely debate are the social and political reasons for the use of common architectural plans, building elements, sculptural types, and iconographic elements at these two cities. Another controversy has been the proposition that the Toltec conquest model of Mayan culture is too simplistic. These questions are addressed in a forthcoming book edited by myself and Cynthia Kristan-Graham, Twin Tollans: Chichén Itzá, Tula, and the Epiclassic to Early Postclassic Mesoamerican World (Washington, D.C.: Dumbarton Oaks). This book reflects the scholarship of various international scholars featured at a two-day colloquium held at Dumbarton Oaks in 2000.

Our introductory chapter considers changing interpretations of Chichén Itzá, Tula, and the nature of Tollan and the Toltecs. These began with Desiré Charnay’s acceptance of a near mythical pan-Mesoamerican Toltec culture in the 19th century. During the early 20th century, efforts to synthesize central Mexican ethnohistorical accounts of the Topiltzin Quetzalcoatl tale and Maya references to the arrival of K’uk’ulkan with archaeological excavations at Chichén Itzá and Tula resulted in the Toltec conquest model. More recent approaches interpret the shared iconographies at Chichén Itzá and Tula in the context of broader social, political, and economic transformations that occurred during and after the disintegration of Teotihuacan and Classic Maya civilization during the Epiclassic and Early Postclassic periods (c. A.D. 700-1150).

In our volume, Susan Gillespie emphasizes the need for caution when studying ethnohistorical narratives about Topiltzin Quetzalcoatl. She argues that such post-conquest accounts reflect the desire by Aztec nobility to magnify their claims to imperial power as legitimate inheritors of a Toltec past. For the Aztecs, the concept of Tollan referred to the place where the sacred knowledge of Tollan and the Toltecs. These began with Desiré Charnay’s acceptance of a near mythical pan-Mesoamerican Toltec culture in the 19th century. During the early 20th century, efforts to synthesize central Mexican ethnohistorical accounts of the Topiltzin Quetzalcoatl tale and Maya references to the arrival of K’uk’ulkan with archaeological excavations at Chichén Itzá and Tula resulted in the Toltec conquest model. More recent approaches interpret the shared iconographies at Chichén Itzá and Tula in the context of broader social, political, and economic transformations that occurred during and after the disintegration of Teotihuacan and Classic Maya civilization during the Epiclassic and Early Postclassic periods (c. A.D. 700-1150).

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and arts associated with civilization were founded. Tula, she notes, was considered one such “Tollan,” but ancient cities such as Teotihuacan and Cholula were also identified as Tollans. Michael E. Smith also summarizes the pitfalls of accepting the mythical aspects of these elite ethnohistories at face value, asserting that they have confused rather than clarified the actual nature of the Tula–Chichén Itzá relationship.

Susan Kepecs explains that trade in utilitarian and sumptuary goods reinforced and maintained relationships between elites at Tula, Chichén Itzá, and other Mesoamerican capital cities. She presents evidence that Chichén Itzá dominated long-distance canoe trade routes and controlled key salt resources on the north coast of the Yucatan peninsula. Using a World Systems approach, she argues that the interrelationship between Tula and Chichén Itzá did not involve a more powerful polity (Tula) conquering a less powerful state (Chichén Itzá). The evidence instead reflects their roles as regional capitals that managed long-distance trade routes, as well as more localized tribute systems, in “interpenetrating economies on multiple scales.” Dan Healan furthers this point with his analyses of the sources, production, and distribution patterns of obsidian. He challenges one of the basic assertions about Tula dominance by arguing that Tula did not fully control the supply of this basic Mesoamerican commodity during the Epiclassic period (c. A.D. 750-850). Healan argues that obsidian exchange between the Itzá polity and the Tula polity was direct and unmediated, suggesting economic and political parity for these two states.

Our book challenges recent arguments that Chichén Itzá lacked a paramount ruler or “king,” and instead was governed by an egalitarian, power-sharing council of nobles (a system known as *mulepal*). During the 1990s Chichén’s multi-figure compositions, architectural spaces (colonnaded halls) conducive to group meetings, and the absence of “emblem glyph” or *K’uhul Ajaw* royal title expressions in hieroglyphic texts, were considered evidence for decentralized government. Nikolai Grube and Ruth Krochock update our information regarding sociopolitical organization, historical events, personages, and ritual matters discussed in hieroglyphic inscriptions at Chichén Itzá and Ek Balam. They argue that the individual named K’ak’upakal (“fire is his shield”) named in late ninth century texts was likely the paramount ruler of Chichén Itzá, indicating that local government was not an egalitarian *mulepal*. Elsewhere, other scholars have proposed that images in the Great Ballcourt, such as those showing paired “captain sun disk” and “captain serpent” figures, or depicting a royal inauguration and enthronement scene, indicate that Chichén Itzá had either a dual kingship, or a single paramount lord. In our book, my analysis of the architectural space, associated mural images, and an ethnohistorical description of the later Itzá polity at Tayasal, Guatemala, indicates that Chichén Itzá was governed by a paramount ruler (or senior and junior pair) complemented by a large royal advisory council. These members (formerly identified as separate Toltecs and Mayas) appear on painted benches in the Temple of the Chacmool. In his chapter, Rafael Cobos uses ethnohistoric sources and iconographic imagery to argue that Chichén Itzá was ruled by a single high king after A.D. 900. At this time Chichén’s settlement plan shifted focus, as the principal “Maya-Toltec” structures on the North Terrace were constructed.

In our book, other aspects of conventional wisdom about the Tula–Chichén Itzá relationship are challenged. For example, George J. Bey and William Ringle use ceramic and architectural evidence to clarify the nature of economic exchange, elite emulation, and relative chronology between the two sites. Although there is little evidence for direct importation of vessels from either site by the other, each adopted forms and decorative treatments that demonstrate awareness of each other’s repertoires. In addition, both had access to the pan-Mesoamerican tradeware Tōhí Plumbrate. Their careful reassessment of architectural stratigraphy and seriation at the two sites supports the idea that aspects of “Maya-Toltec” architecture (e.g., feathered serpent columns, colonnaded vestibules, sculptures of “probing” felines) occur prior to A.D. 900 at Chichén Itzá (Temple of the Chacmool, Inner Castillo), preceding their appearance on Tollan phase buildings at Tula (Pyramid B, Burnt Palace).

The shared use of large halls or temples with roofs supported by numerous columns was interpreted by earlier scholars as evidence that Tula dominated Chichén Itzá. However, the dissemination of colonnaded structures represents a more complex process than can be explained by a Tula Toltec conquest. In chapter 13 Kristan-Graham notes that although precedents for colonnaded halls with sunken patios occur at Classic Teotihuacan, more specific antecedents exist at northwestern sites such as Alta Vista and La Quemada in Zacatecas. Patricia Fournier and Víctor Bolanos provide evidence that features commonly associated with Early Postclassic “Toltec” culture at Tula, including Coyotlatelco ceramics, colonnades, and sunken plazas, actually were present in the region during the Epiclassic period, when the Otomí occupied nearby centers such as Chapatongo. Thus, the concept of colonnaded spaces seems to have been transferred to Chichén Itzá from Mexican highlands sites. However, Kristan-Graham and I note that the concept of carving low-relief sculptures of individualized figures (warriors, priests, captives, etc.) on pillars, found on “Maya-Toltec” structures at Chichén Itzá, was inspired by Classic Maya dynamic stelae and occurs earlier and in much greater numbers at Chichén Itzá than on Tollan phase structures at Tula.

Their similar architectural plans, sculptural types, and iconographic repertoires have been cited as evidence that Tula and Chichén Itzá share a common art style. Additionally, earlier interpretations of Chichén Itzá’s site plan and archaeology argued that the Puuc-related edifices (e.g., Monjas, Red House) with glyphic inscriptions in the southern section were earlier than the major “Maya-Toltec” buildings on the North Platform, whose new style and iconography were attributed to a Tula takeover. Kristan-Graham and I note that shared iconographic ensembles do not necessarily mean that centers have an identical art style. Building on observations by earlier scholars we note that Chichén Itzá’s iconography, though related to and overlapping with that of Tula, also features elements derived from Classic Maya traditions,
On December 2, 2005, the Center for Latino and Latin American Studies co-sponsored Brazilian pianist and composer Jovino Santos Neto, who performed with the NIU Latin Jazz Ensemble led by Professor Gregory Beyer. On October 19th, Neto, who performed with the NIU Latin Jazz Ensemble led by Professor Gonzales and doctoral student Andrés Hijar participated in an overview of the movements for Mexican Independence. At the Romero Center Gallery in downtown DeKalb, where the works of Mexican-American artists were featured, the audience to experience playing various percussion instruments.

On April 25-27 the Center for Latino and Latin American Studies sponsored a Culture Night at Stevenson Towers dormitory featuring NIU’s Latin Wave Jazz Trio. The Trio performed Brazilian and Cuban music and lectured on the music’s African roots and the meaning of dance in the Latin tradition, and invited members of the audience to experience playing various percussion instruments.

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On April 19-20, 2006, the Center for Latino and Latin American Studies co-sponsored a graduate colloquium speaker for Women’s History Month, Professor Kelli Lyon Johnson, from Miami University, Ohio. Her lecture, “Mapping Collective Memory in Chicana Literature: The Politics of Belonging,” focused on how Latina writers recover a sense of belonging and sisterhood through collective memory. Professor Johnson is a 2003 NIU graduate from the doctoral program in English. She specializes in U.S. Latina/o and Native American literature, and is concerned with memory, space, national identity, place, and gender.

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The University Libraries and Latino/Latin American Studies

By Robert B. Ridinger

The University Libraries has been closely allied to the development of Latin American and Latino studies programs and curricula at Northern Illinois University since the early 1980s. This was when a separate budget line for acquisition of materials supporting the field was established and collection development responsibility and liaison duties formally made part of the position description of one of the subject specialists of the University Libraries faculty. Following the completion of a program review document done in October 1982 assessing the state of University Library resources on Latin American and Latino studies, the need for a separate collection development policy for these subject areas was recognized. The policy (first written in 1984 and updated regularly, most recently in December 2003) recognizes the interdisciplinary nature of the field, stating that acquisitions will be done at the advanced study and research levels:

... depending on the composition of the individual literatures of the sub-disciplines, the volume of publishing (in both paper and electronic formats) and the shifting research priorities of the faculty, graduate and upper-level undergraduate students of departments whose courses comprise the program of study overseen by the Center for Latino and Latin American Studies.

Emergent areas of study within Latino/Latin American studies are also targeted for development to the degree they become integrated into the overall curriculum and the discipline as a whole. As most areas of the humanities and social sciences include research covering Latin America and the Latino community (both within the United States and elsewhere), works issued by major academic publishers are acquired through the University Libraries book vendor, leaving the separate budget assigned to the Latino/Latin American studies program (established in 1990) free for more specialized purchases chosen to support the work of center faculty. A major emphasis of this purchasing program has been the acquisition of primary documentation produced in Latin America from colonial times to the present, along with contemporary research monographs in English, Spanish, and Portuguese from publishers not covered by the University Libraries profile with our major vendors. As Northern Illinois University is a member of the Center for Research Libraries, center faculty and students have the ability to request materials from this internationally recognized collection of rare or ephemeral records, located near the campus of the University of Chicago, and acquisition requests are checked against CRL holdings to prevent duplication of expensive materials.

Notable archival acquisitions in the area of Latino/Latin American studies have been sets of the diplomatic correspondence between the United States and the major nations of Latin America during the 19th century. These include such items as Notes to Foreign Legations in the United States from the Department of State, Brazil, 1834-1906, and Notes from the Mexican Legation in the U.S. to the Department of State, 1821-1906, and collections of the dispatches from United States consular officers posted to provincial cities in Mexico, Peru, and Brazil.

A separate page of relevant databases and links to Internet sites (such as the online edition of the Handbook of Latin American Studies), including links to the catalogs of all national libraries of Latin America and a database of the speeches of Fidel Castro, is maintained by the University Libraries as part of its matrix of electronic resources and can be accessed at www.niu.lib.niu.edu/latino.cf.

The exhibits facilities of the University Libraries have also served to educate the community on aspects of Latino and Latin American history and culture. In November 1995, “Latino Heritage in the Arts” was highlighted, followed in September 2004 by the colorful exhibit on “Mexican Culture: The Day of the Dead.” With such an array of materials in both print and electronic format, the University Libraries hope to continue and expand their services to and support for research on Latin America and the Latino communities well into the new century.

Robert B. Ridinger is a faculty member in Northern Illinois University’s Founders Memorial Library and is the library’s electronic resource management specialist.

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New Faculty Associate: Gregory Beyer

Gregory Beyer is a new assistant professor of percussion in the School of Music at Northern Illinois University and a new faculty associate in the Center for Latino and Latin American Studies. He has a doctorate from the Manhattan School of Music and is a specialist of the berimbau, an Afro-Brazilian folk instrument. Recently John Alexander sat down with Beyer to learn more about him and his research and scholarship.

J.A.: For most Americans, the berimbau is both unusual looking—and sounding—for a percussion instrument. Describe how you were first introduced to it. What was it like for you to interact with this instrument?

G.B.: Living in New York City, I was shopping for drumming stuff one day when I heard this really wonderful sound coming from the back of a store I was in. I went to see what was going on and found it was an Anglo-American guy who looked like he had come off of Wall Street, wailing on this berimbau. This disconnect intrigued me enough to ask him what he was doing. After a humorous explanation for his presence in the drum shop he told me, if there is one record that one must hear to get into the berimbau, it is Saudades, by the percussionist Naná Vasconcelos. After leaving the store, I went directly to Tower Records and found the album. I went home to put it on my player and my jaw hit the floor. I sat listening, mesmerized by the sound. And although I didn’t know how to play the instrument, I knew enough about its technique to begin transcribing Naná’s playing. As luck would have it, a couple of weeks later I got a call from a Brazilian friend who had just returned from vacation in Brazil to say that he had a present for me. I went over to his place and he presented me with a berimbau! He had never spoken to me about the berimbau, and he had no idea I had gotten this album. The berimbau just started falling into my life from all directions.

I then took berimbau lessons from a Brazilian whose nickname is Cabello (“Hair”). Cabello, like most Brazilian popular music percussionists, learned via an oral tradition, and isn’t familiar with Western musical notation. I ended up showing him my transcriptions of Naná. While he was clearly impressed by the work I had done, he challenged me by saying, “Greg it’s really good what you are doing, but who do you think you are? You’re not Naná Vasconcelos, and you never will be. You’ve come far with this project but if you’re really going to do something with that instrument you are going to have to see what you, Greg, can do with it.” I knew his nature well enough to realize that he was challenging me in a good way.

J.A.: What are the origins of the berimbau, and what is its history in the development of traditional Brazilian folk music?

G.B.: No one really knows the beginning of the instrument, but there exist traditions of musical bow playing in Angola, Mozambique, Namibia, South Africa, Lesotho, and to a lesser extent Zimbabwe and Zambia. Specifically, the berimbau is most closely related to an instrument in Angola called the hungo. Organologically it is exactly the same instrument; the only difference is the specific implements with which it is played. The berimbau is a braced gourd resonated musical bow. The gourd resonator refers to the cabaça, the gourd, which is the sound box for the instrument. The braced part means that the gourd is connected to the instrument or held fast to the back of the wooden staff by means of a kind of cord or brace that not only goes around the staff but also around the string or wire.

During my last trip to Salvador, Brazil, I had a really interesting experience at a historical cultural museum that is run by the Angolan government called Casa de Angola (“Angola House”) that illustrates the berimbau’s cultural transmission to Brazil. A tour guide told me that when her ancestors came to Brazil they didn’t realize that they left Africa because the environment was so similar. And it is true. If you look at a map you see that northeastern Brazil is on the same latitude as Angola. What she was saying was that Africans were familiar with the terrain they encountered in Brazil and were thus able to get around, and it was not long before those Africans who managed to escape from slavery ended up in the interior where they set up these very elaborate cities known as quilombos. In these quilombos, Africans were able to freely express their indigenous culture and religion, and this included playing the berimbau and other musical bows that later became a part of African-Brazilian heritage.

At the same time, capoeira developed in Brazil. Capoeira in its most traditional form was called capoeira angola and refers to a type of dance or competition in southern Angola called n’golo, for males when they reached the appropriate age for marriage. The competition was based on the observation of male zebras in rutting season. In Brazil, whenever one goes to a traditional house of capoeira angola, one always sees the iconography of a zebra on the wall or in a poster. Now zebras don’t have arms, so the competition is all leg and foot work. That’s why, in capoeira competitions, players are low to the ground and attack and defend almost entirely with their lower body. A typical refrain in capoeira angola is, “Está Continued on page 6

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Where I find intriguing richness in the music of capoeira is in the lyrics. The lyrics depict a longing for Africa. There are songs that reference the African experience in Brazil. These songs touch on slavery or oppression. Songs also deal with contemporary issues like racism. There are a lot of references to Yoruban pantheon of gods and goddesses. There are also songs about love. There are songs that tease people in the capoeira competition with lyrics like, “get out of the game, you’re done, get out!” There are songs about the berimbau itself, which I think are really nice. These songs are really telling and give you an insight to the cultural ideas of people who write these things.

J.A.: During the 1960s and 1970s Brazilian musicians gained an international reputation with the berimbau, yet the music these musicians performed was not traditional capoeira music, but completely new compositions influenced by other sources. Would you describe contemporary berimbau music’s influences for us?

G.B.: What is contemporary berimbau music? The berimbau is such a strong cultural icon in the place where it was born, Salvador and the northeastern part of Brazil, that in that area it has not really advanced much. A lot of the music is still the music of capoeira because people are afraid to this day—too afraid—to remove it from such a strong cultural context. But there have been individuals who have taken a leap of faith and gone beyond the tradition of capoeira. One of those people is Naná Vasconcelos. Naná was born in Recife in the northeast, but he grew up listening to American jazz, and his first instrument was the drum set. He was inspired by American dance bands and knew he wanted to be a musician.

In Rio de Janeiro, Naná lived in an apartment and found out like most percussionists that the drum set is not a viable option in those living conditions. In order to continue developing his musicianship, he started playing smaller, lighter, hand-held instruments. One of the first gigs he got was for a theater show that was about northeastern Brazilian folk culture. In an attempt to get ready for that job, he picked up the berimbau. Naná was never a capoeirista and doesn’t really know much about capoeira, but he taught himself how to play and applied his drum set background and his background in improvisational music, to come up with some very interesting rhythmic ideas and musical vocabulary for the berimbau.

He and legendary Brazilian pop musician Milton Nascimento started making some recordings. In these early recordings one hears the evolution of Naná’s playing. On the very first record...
he did with Milton, you hear Nná use the berimbau as a thing in itself—with no real harmonic relationship to the music. One hears this totally out-of-tune berimbau on these early recordings, and Nná plays the berimbau just as any capoeirista would play the instrument, without any thought to its tuning. But later he increased his sensibility for the instrument and demonstrated that he was able to tune the instrument to the prevalent harmony, which was a really intriguing thing. Nná eventually began playing with improvisers from all over the world. He started recording his own records, and also had a duo with another famous Brazilian jazz musician, Egberto Gismonti. He finally went solo, but in these early records Nná did not bring the berimbau to a high point for himself or the instrument. With Saudades, however, he really put the berimbau in an entirely different place than from where it was coming from in capoeira music.

J.A.: You are currently engaged in a project to develop new music for the berimbau. Tell us about the goals and objectives of your scholarship and performance work.

G.B.: What I started doing in New York was trying to incorporate the berimbau into my solo contemporary music performances, and I started asking composer friends of mine if they would be interested in writing something new for the berimbau. As is always the case with new music, the results of such endeavors are mixed. Fortunately the very first couple of projects that I started working on were good ones, and I think it was those initial successes that have sustained me to this day.

One of the first pieces that I commissioned was from Andy Noble. He wrote a piece for six berimbau, five which I prerecorded and one which I played live. Another piece that I got was from Brazilian composer Alexandre Lunsqui, who wrote a solo piece called “Iris.” “Iris” is for amplified solo berimbau. In this piece he engages the instrument in some very complex and interesting ways from a performance standpoint. He did things with the instrument that have nothing to do with traditional playing and the result is very, very good. I just performed this piece recently in Beijing during a solo recital at the Beijing Modern Music Festival. I am still engaged in new musical experiences with both Andy and Alex. When you make good music together, friendships result!

I was really happy the last time I was in Brazil. I gave a recital of my berimbau music at the Federal University in Bahia, and people loved it. I was really worried about how people would react to the idea of me using the berimbau for non-capoeira music. No one saw it as exploitation. And, that is good, because I feel very sincere about this project I am developing. The berimbau is something I studied very seriously and I have a tremendous respect for its place in Brazilian culture. As an outsider, I feel an obligation to deal with that kind of medium in a way that is very sincere and respectful so that one can combine different cultural elements and traditions to come up with something new.

J.A.: As the director and founder of NIU’s berimbau program, explain what you are hoping to accomplish. What are the goals that you have set out for yourself and the program?

G.B.: Last year I wrote for a CIUE grant to start a berimbau ensemble. The idea was to follow somewhat in the footsteps of the NIU Steel Band Ensemble. I received the grant and I was able to buy a number of instruments for the School of Music, as well as use some of the money to commission a new piece of music for the ensemble.

And so in the 2005 Spring Percussion Ensemble Concert we premiered a short work for six berimbau. We gave another premiere during the spring 2006 semester of a new piece by Alexandre Lunsqui that’s longer and more involved, called “Repercussio.” I am really excited about the group because I feel that we are making a unique artistic statement. Berimbau ensembles do exist in Brazil, but they are musically coming from capoeira schools, and there is not a lot of musical development there yet. So where I feel I can make a real positive contribution to world culture is to take this instrument and all of its cultural richness and to employ Western Classical and Contemporary musical ideas. So the goals for the ensemble are twofold: a) to teach my students how to play the instrument, and in doing so, simultaneously teach them about another culture; and b) to expand the potential for that instrument and to be able to document that. By documenting, I principally mean making recordings of these pieces and going out and performing these pieces in different venues. It’s a group that I eventually hope to take to New York and other places. It is a pipe dream, but I would love to take my students to Brazil to do some playing.
Faculty Publications and Activities

Gregory Beyer
Assistant Professor, School of Music

Performances
(2006) Solo Percussion Recital, including original compositions for berimbau at 4th Annual Beijing Modern Music Festival, Beijing, China.
(2005) Day Long Artist Residency and Evening Recital at Millikin University, Decatur, IL.
(2005) Toured and performed with contemporary music ensemble, Present Music, in Beijing and Shanghai, China.
(2005) Performed with So Percussion at the Flynn Center, Burlington, VT.
(2005) Performed with So Percussion at Spoleto Festival, Charleston, SC.

Lectures
“O Berimbau,” University of Wisconsin-Whitewater.

Professional Accomplishments
(2006) Commissioned Berimbau Sextet for the NIU Berimbau Ensemble by Brazilian composer Alexandre Lunsqui

Karen Carrier
Assistant Professor, Literary Education

Publications

Professional Activities

Co-investigator for a research study of teachers participating in a professional development plan for Nelson Elementary School in Rockford, IL. Part of the Project REAL Teacher Quality Enhancement federal grant. (With Mayra Daniel)

Currently conducting listening research on The Second Language

Louise Cialllella
Assistant Professor, Foreign Languages and Literatures

Publications

Winifred Creamer
Professor, Anthropology

Publications

Papers Presented

(2005) “The Norte Chico Late Archaic (3000-1800 B.C.) in Regional Perspective.” Presented at the 70th Annual Meeting of the Society for American Archaeology, Salt Lake City, UT. (with Jonathan Haas)

(2005) “Evidencias Botánicas Durante el Precerámico Tardío en el Norte Chico de Perú,” presented at the 70th Annual Meeting of the Society for American Archaeology, Salt Lake City, UT. (With Carmela Alarcon)

Mayra Daniel
Assistant Professor, Literacy Education

Publications


Papers Presented


(2005) “Teachers Help English Language Learners Become Critical Readers,” presented at the 49th Meeting of the College Reading Association, Savannah, GA.


(2005) “Teaching Vocabulary Experimentally to English Language Learners,” presented at the 18th Annual Fall Reading Conference of the Northern Illinois Reading Council, Malta, IL.


Ibis Gomez Vega

Associate Professor, English

Publications


Michael J. Gonzales

Presidential Research Professor, History

Director of the Center for Latino and Latin American Studies

Papers Presented


Work in Progress

“Imagining Latin America in 1910: Audience, Reception, and Conflict in the Centennial Celebrations in Mexico, Peru, and Argentina, 1910-1924.” University of New Mexico Press.

Professional Accomplishments

Re-appointed for a four-year term as director of the Center for Latino and Latin American Studies.

Peter Gutierrez

Associate Professor, Psychology

Publications


(2005) “Validation of the Positive and Negative Suicide Ideation (PANSI) Inventory in a Diverse Sample of Young Adults.” Journal of Clinical Psychology 61, no. 4: 431-445. (With Jennifer J. Muehlenkamp, Augustine Osman, and Francisco X. Barrios)


Work in Progress


Professional Activities

Recipient of the 2005 Shneidman Award from the American Association of Suicidology for significant contributions to suicide research.

Elected president of the American Association of Suicidology for the 2007-2009 term.

Anne Hanley

Associate Professor, History

Publications


Encuentros 2006 9
Eloy Merino

**Associate Professor, Foreign Languages and Literatures**

**Professional Accomplishments**

Awarded a Fulbright-Hays Faculty Research Abroad fellowship for academic year 2006-2007, to conduct field research on the history of municipal finance and economic development in nineteenth-century Brazil.

**Jeff Kowalski**

**Professor, School of Art**

**Publications**


**Papers Presented**


Guadalupe T. Luna

**Professor, School of Law**

**Publications**


**Papers Presented**


Eloy Merino

**Associate Professor, Foreign Languages and Literatures**

**Publications**


(2005) Review of *Family and Identity in Contemporary Cuban and Puerto Rican Drama* by Camilla Stevens. *Hispania* 88, no. 4: 775-6

Eugene Perry

**Professor, Geology**

**Publications**


**Papers Presented**


**Professional Accomplishments**

NSF Grant (with Kathleen Kitts): Enhancing Diversity Track 1: Intensive Field Experience in Northern Illinois and in Central Mexico for Junior and Senior High School Teachers Serving Large Hispanic Populations.
Gregory D. Schmidt  
Professor, Political Science

Publications


Papers Presented


“Engineering Internal Party Democracy? The Peruvian Ley de Partidos and the 2006 Election,” presented at The XXVI International Congress of the Latin American Studies Association, San Juan, PR.

Professional Activities

Executive Council, Peru Section of Latin American Studies Association

Organized panel on open list voting for the III Congreso Latinoamericano de Ciencia Política, Campinas, Brazil.

Francisco Solares-Larrave  
Assistant Professor, Foreign Languages and Literatures

Publications


Work in Progress

“Hacia una armonía de caprichos: el discurso de respuesta de Rubén Darío.” Hispanofila 148.

Professional Accomplishments

2001-2006 Member of MLA Executive Committee in Spanish American 19th-century literature (from Independence to 1900).

CLLAS Research and Travel Awards

Grants Awarded To Faculty FY 2006

Karen Carrier (Literacy Education) To research how ESL learners perform different listening and cognitive processing tasks that aid the development of conversational listening skills.

Mayra Daniel (Literacy Education) To survey Guatemalan literacy teachers about on-going literacy training, and to investigate the unmet needs of various Guatemalan literacy programs.

Gregory D. Schmidt (Political Science) To continue on-going research into Peruvian electoral law and its impact on vote manipulation schemes by political parties in the 2000 General Elections.

Graduate Student Research Grants Awarded in FY 2006

Bianca Pederson (Geology and Geosciences) To support a study of the physical and chemical properties of groundwater of an aquifer in Yucatán, Mexico.

Angélica López (Anthroplogy) To support an ethnographic investigation into the changing identity of a Maya community near Lake Atitlan, Guatemala.

Matthew Maletz (History) To support research in Guatemala that analyzes land disputes during a period of expansion of the 19th century coffee industry.

David Ouelle (Art History) To support research into the architecture and iconography of ancient Maya-speaking people at the Blue Creek site, Belize, and the Epiclassic and Early Postclassic trade routes in the Yucatán Peninsula, México.

Álvaro Ruiz (Anthropology) To support research into the architecture of monuments in the Huaura Valley, Peru, as they relate to the understanding of socio-political development.

Mary Katherine Scott (Art History) To support research in northern Yucatán, Mexico, to determine the key motivations of contemporary Maya artists who choose the subject matter and style of ancient Maya stelae in their woodcarvings and other artworks.

Eva Trujillo-Herrera (Applied Economics) To support research at the United Nation’s International Trade Center, Geneva, Switzerland, investigating the implications of microcredit on women’s economic empowerment in Latin America.