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RESEÑAS / REVIEWS

Silvia Martínez y Héctor Fouce (eds.): *Made in Spain. Studies in Popular Music*. New York: Routledge, 2013. 219 pp. ISBN:978-0-415-50640-3. Contiene fotografías y cuadros, bibliografía.

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Made in Spain, Studies in Popular Music is the first volume of the Global Popular Music series published by Routledge, edited by Goffredo Plastino and Franco Fabbri. This undertaking has the goal of making accesible popular music studies from non-Anglophone countries to English-speaking audiences.

In this volume, the format of local editors with multiple chapters written by specialists in specific topics is particularly fruitful. The Introduction by the Spanish editors, Silvia Martínez and Héctor Fouce, is an excellent reading guide for the book. It is structured on three aspects: a chronological guide of Spanish popular music from the final fall of the Empire in 1898 to the crisis of the early 21st century; a historical, political, socio-cultural and economic context for these musics, and a presentation of the conceptual axes guiding the book. One of these axes has to do with the various types of tensions present in the history of Spain and its popular musics: between tradition and modernity; between national and regional music, in a country that still today presents problems to think of itself as such; between European cosmopolitanism and a concept of what is “Spanish” that, beyond its elaboration through time, accompanied for decades —with a special stubbornness— a project of country devised by the dictatorial regime of Francisco Franco. In addition to these, there are the new tensions emerged at the end of the 20th century as a result of the strong presence of immigrants. The treatment of these topics is based on another crucial concept in the structure of the book: the cultural and musical scene. In all of this development, popular music is considered as a cultural product which constructs and, at the same time, allows to understand those worlds in a state of tension, with a “magic” power —a particular point of view of the editors— to elaborate them: “Popular music has been, in the last century, a place to negotiate and magically solve these contradictions” (p. 12).

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After this Introduction, the book consists of four parts: a first part, dedicated to popular music and the challenges of developing a national identity; a second block constituted by a historical overview through fundamental scenes and genres in the century; a third part, with a consideration of the changes that will be produced by modernity; and a last one, dedicated to the link between memory, music and image. Also, included as a “coda”, there is a view from a Latin American perspective, as well as an interview with Joan Manuel Serrat as a representative of the Mediterranean song, and a bibliography complementing the one presented on each chapter.

The first thematic block covers four important scenes for the constitution of musical identities, especially in contemporary Spain. Enric Folch raises the matter of flamenco, the weight of the gypsy element within the genre, and includes a clarifying chart on its evolution, in which he considers the scenes where the genre develops; aesthetics and style; means of diffusion, and fusions, an aspect that leads to the importance of rumba, since rumba allows the musicians “to leave flamenco without really leaving it” (p. 26). Jaume Ayats and Maria Salicrú-Maltas focus on the protest song, and insert the Spanish manifestations in the *Nueva Canción* (“New Song”) as an international movement. They especially characterize the Catalan *Nova Cançó*, but also address the manifestations of the Basque Country, Galicia and Castile. The song is focused as a cultural artifact of special political power and as protagonist of a collective experience of developing new society projects through music.

Karlos Sánchez Ekiza presents Basque radical rock of the 1980s as a “social catalyst” in a context of violence, economic crisis and unemployment. This context explains why Basque popular music —singer-songwriters, rock— cannot resort to the laid-back characteristics of the *Movida Madrileña*. This work handles in a subtle way the nuances in the relations with nationalist movements and armed struggles, the use of Spanish language in the lyrics, and the emergence of the alternative of an utopian refuge, a non-place which allowed escape from the tension of the everyday Basque reality of the time, under the form of the Euskadi Tropikala, built with rhythms of ska and reggae.

The outlook closes with the work of Javier Campos Calvo-Sotelo on Galician music and its relation with nationalism, from the 1970s until now. The support to the Celtic ascription movement from the political power is interpreted as a strategic objective to dilute the Galician separatist tendencies in a politically unfeasible project. The recording success of a music migrating from the Galician to the pan-Celtic movement is combined with an “exogamous urgency”, as defined by the author, and an inclusive character expressed, among other aspects, by the variety and the transnational character of the incorporated instruments (p. 58-59).

In the second part of the book, a “look at the past”, Anna Costal i Fornells analyzes Cuban danza and Catalan sardana as examples of “invention of traditions” (following Hobsbawm), since both dances, trendy in the middle of the 19th century, begun to be considered as folklore at the beginning of the 20th century. They are also an example of the capacity of dance for fulfilling both entertainment and revolutionary functions. The author points out the importance of trendy dances in the 19th century in the process of creation of the concept of popular music.

Silvia Martínez’s chapter on the copla summarizes idealizations of the Hispanicity from a genre that has been a receptacle for Andalusisms and Castilianisms, hence the Franco regime considered it the vehicle par excellence of national and “racial” pride. The author shows the genre’s richness for the analysis that links the political element to individual life trajectories. Its predominantly feminine performance results in an ambiguous status for women, as Martínez points out: the woman who supports the heterosexual marriage, subjugated by a father or

husband, contrasts with the strong women who perform the copla on scene and with texts that speak of forbidden relationships, illegitimate children, dreams with taboo men. The article includes a journey from the copla of the first half of the 20th century to contemporary expressions; it documents the reinventing power of the genre through moments of apogee and decline.

Two fundamental chapters are devoted to the influence of jazz and related genres. Celsa Alonso focuses on the 1900-1939 period from a gender studies perspective, in an analysis that destroys some myths and significantly contributes to studies on music and feminism in Spain. She emphasizes the role of musical theater –the most important cultural industry of the analyzed period–in the construction of gender identity, in which American rhythms (jazz, charleston, shimmy, black-bottom, foxtrot, one-step) contribute to elaborate the transgression from a discourse of frivolity, modernity, and a new treatment of body and sex. Alonso argues that the dominant feminist type in Spain, conservative and centered on education –and not so much on the advances in the political field–, would explain the importance of the public discourse of female ostentation that appears in the comic-burlesque theater (p. 81). Meanwhile, Iván Iglesias deals with the presence of jazz in the political evolution of the Franco regime regarding its isolation/relationship with the rest of the world, and especially with the United States. Iglesias asserts that jazz was particularly linked to the transformations of modernity in Spain and to the resistance and/or adaptation of the dictatorship to that modernity. He characterizes the 1940s with an attitude that goes “from disapproval to indulgence”; Francoism develops a double discourse of rejection to a music that considers wild and at the same time effeminate, whereas in the middle of the decade it begins to accept it as part of the strategy of approaching the United States. For the 1950s he analyzes the genre’s rise, with Spanish artists who perform it or support it, and with the influence of the music introduced through the American military bases in Spain. Summarizing, these two chapters provide new views on the presence of foreign music in Spain, thoroughly analyzing artists, works and repertoires. The two authors abandon the generalist outlook and consider differences depending on the decades and ambiguities resulting from a political power that oscillated between the defense of a traditional and dark Spain, and the need to break the isolation imposed by its own country project.

In the third part of the book, the path to modernity is analyzed primarily by Isabelle Marc who, from the polysystem theory, and focusing on music as a cross-cultural object, analyzes Anglo-American and European influences in the 1960s and 1970s –in the so-called “Developmental Period”– Spain had a notable economic growth during the last stage of the Franco regime. Marc proposes three ways in which music can travel: the diffusion of original recordings, the translations and adaptations, and the appropriations of foreign music in the Spanish production. She reviews the Anglo-American influence –sometimes through Latin America– and the presence of Italian and French music, especially the latter, which took part in the origin of the protest song. These inputs gave origin to hybrids linking rock and melodic song.

The following “step” towards modernity is analyzed by Héctor Fouce and Fernán del Val: the *Movida Madrileña* is considered the symbolic negotiation field of the new Spanish identity of the period known as “the Transition”. This chapter is especially structured from the concept of scene; as the authors point out: “urban rock and heavy metal, rather than designating genres, indicate scenes that emerged in Madrid in the mid-1970s” (p. 126). *La Movida*, “the golden age of the Spanish pop”, is characterized by the gathering of very different musical genres; the rejection of the politicized music by singer-songwriters; a celebration of the immediacy and hedonism; and the rejection of the Spanish tradition, mentioned only ironically. The legacy of the 1980’s is presented as fundamental to understand the “modern” dynamics of Spanish popular music, and

that decade as the time of creation of a canon for Spanish rock and pop. The opposition between this scene and the anti-establishment music's is an example of other tensions, those set up between two ways of understanding the relations between the cultural and the political fields.

From another scene, Gianni Ginesi outlines an overview of electronic dance music in Spain, addressing its center of origin, Ibiza, and Barcelona as the managing city of the Festival Sonar that has had international repercussions. He also includes the fleeting history of the "ruta del bakalao" and its political complexities.

This third part of the book is closed by Íñigo Sánchez-Fuarros' work on música mestiza scene, a product of the strong migration flow to Spain from the 1990s until the first decade of the 21st century, with contributions from Latin America, North Africa and Eastern Europe. This umbrella term contains manifestations of rock, Catalan rumba, Latin rhythms, reggae, hip-hop, electronic music. The author focuses on the case of Barcelona, which he has studied in depth, and also reviews the current state of the research. It is especially interesting the contrasting approach between the city's official discourse on multiculturalism and the prohibition of music by migrant groups in public spaces. Sánchez-Fuarros points out the value of music in the recomposition of migrants' identities in often hostile environments, and notes the predominance of the Anglo-Saxon theory in the production on the subject.

The fourth part of the book is dedicated to the relationship between music, image and memory. It includes the work of Julio Arce on Spanish musical cinema—one of the most prolific in Europe— and the importance of song in its productions. Arce warns of the need to evaluate that cinema outside the parameters of American musical films. Among other aspects; he discusses the significance of the "child prodigies" phenomenon (Joselito, Marisol) in the Development Period, introduced as "innate" talents, which leads to Bourdieu and the nature/culture relationship. He summarizes the achievements of the 1960s with the title of a song: "moderno pero español" ("modern but Spanish"). In this period, cinema sees an apogee of pop and a new trend of the Spanish song, which the researcher characterizes with the masculinization of the genre, the nostalgic agrarianism, the exaltation of women and the homeland, with a music closer to certain folkloric manifestations (guitars, flamenco voices). In short, Arce argues that the relationship between cinema and popular music is fundamental to understand the transformation of Spanish society of the 1960's, with attempts at liberalization, opening to the world and consumerism, but without abandoning the Catholic morality "under the mask of modernity". (p. 176).

Eduardo Viñuela addresses the emergence and consolidation of Spanish public television in the same decade, with a peak period between 1964 and 1969, considered its "golden age", in which the products show a strong Spaniardization in music and visual elements. Television is presented as the privileged realm of pop music, which the Francoist government considered innocent, while it was worried about the emergence of the protest song. During the Transition after the dictatorship, the central shows are occupied by pop and the *Movida Madrileña*. The author analyzes the attitude of the first Socialist government regarding this medium, also used for the purpose of European integration, especially through festivals: from the mythical year of 1968 (before the end of the dictatorship), when Spain participated for the first time and won Eurovision's festival, to fanaticism of *Operación Triunfo* contest in the beginning of the 21st century.

The works trilogy of this last part is completed by the analysis of María Zuazu on the film *Canciones para después de una Guerra* ("Songs for after a war", Basilio Martín Patino, 1971). This chapter takes up the subject of the copla. The film is analyzed from the point of view of a double manipulation: the one carried out with songs and images by the Franco regime, and the one that

takes place in the edition of the film, to put in evidence the first manipulation.

In the “Coda”, Rubén López Cano depicts an overview of the presence of popular music in the “complex and paradoxical” relationship between Spain and Latin America, with their shared and confronted history, with their common language. Outlining this type of overview in the current state of research is difficult, and the author focuses strategically on some predominant elements, such as music in film productions and co-productions (particularly Mexico/Spain), human and musical stereotypes, and what he calls transnationalisms with and without origin marks, as in the case of singer-songwriters, in the first case, and of ballads, in the second.

As a general view, and in the scarce space available for reviewing a book with so much information density, I would like to point out that the reading is not hampered by the diversity of authors, since the thematic and chronological order, though flexible, avoids confusion –although, in some parts, reiteration is inevitable when dealing with different manifestations of the same period. The result evidences a very good work by the editors, both in the thematic selection as in the choice of researchers. With regards to general and local editors, and authors, I consider it is necessary to note the importance in this project of academic societies that have been a meeting point: there is no doubt that the existence of the International Association for the Study of Popular Music (IASPM), and its Spanish branch and the Society of Ethnomusicology (SibE) has contributed to this academic gathering.

It should be noted that, as mentioned in the objectives of the Series, the book deserves to be constituted in a manual or an updated guide for the knowledge of Spanish popular music, due to the quality of the contents and the authority of the editors and researchers involved in the project. For this reason, a more economical edition is necessary, in order to be disseminated to students and wider audiences.

Finally, it is worth mentioning that I chose to accompany reading with online resources to listen to what I did not know or barely remembered, although my own personal trajectory allowed me, from my Uruguayan childhood and adolescence, to know some sounds of the Francoist Spain presented as “naïve” and of the anti-establishment Spain with a compromise with Latin America, as well as from my academic career with my own Spanish experiences, witnessing musical events of the turn of the century –for example, the boom of the *Operación Triunfo* contest. This journey built through reading and the audiovisual experience proved to be very useful, since in many cases images complemented concepts and data. The voyage was also very enjoyable, from the “endemic sadness” to the parodies.

Cita recomendada

Fornaro Bordolli, Marita. 2018. Review of Silvia Martínez y Héctor Fouce (eds.): *Made in Spain. Studies in Popular Music.. TRANS-Revista Transcultural de Música/Transcultural Music Review* 21-22 [Fecha de consulta: dd/mm/aa]



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