DISPLACING THE VOICE: POPULAR MUSIC IN SPANISH CINEMA 1923-2013

CUNY GRADUATE CENTER, NEW YORK – FRIDAY APRIL 4, 2014

The Foundation for Iberian Music, at The Graduate Center of The City University of New York, invites paper proposals for a conference on music in Spanish Cinema from the advent of sound to the present. The conference will take place on Friday April 4, 2014 at the CUNY Graduate Center, New York.

The Foundation for Iberian Music is proud to sponsor the first international symposium focused on the Spanish cinematic soundscape. From the 1990s onwards, the aural dimension of cinema has become an established field of research, but it has not been until much recently that scholars have started paying attention to how Spanish cinema sounds and how sound articulates the representation and negotiation of wider social-historical phenomena. This conference aims at bringing together film and music scholars as well as hispanists to consolidate sound as a field of inquiry within Spanish film scholarship and film as a privileged site to understand the social meanings and relevance of music in Spain.

“Displacing the voice” switches the focus to film sound in Spain, concentrating on what we consider to be the most distinct aural aspects of Spanish cinema soundscape: popular music songs and their performance as well as the voice.

From the pioneering recordings of zarzuelas at the dawn of the 20th century and the 1923 New York sound short films featuring the folclórica singer Concha Piquer, musical performance, popular songs, and the voice have had a fundamental and distinct role in the aesthetics, poetics, and politics of Spanish cinema. Via musical films, embedded performances, or as non-diegetic soundtrack elements, popular songs have channeled the construction, representation, and negotiation of race, ethnic, gender and sexual identities, nationhood, as well as popular memory and personal memoirs in Spanish cinema. In so doing, these songs display the changing socio-economic and transnational relationships of the country.

Partly because of the Francoist dubbing policies, the voice in Spanish cinema maintains complex and often displaced relationships to the onscreen bodies that co-exists and relates to a very particular phonogenics yet to be explored.
We encourage the submission of papers related, but not limited, to the following broad themes:

- The musical film: history of the genre, early Francoism folkloric film, contemporary manifestations, and nostalgic revivals
- Dubbing and voices: censorship, phonogenesis, dubbed foreign films reception and the effects of dubbing on the vocal work of Spanish actors
- Construction and negotiation of national, racial, and ethnic identities through the soundtrack
- Popular songs and iconic singers, historical memory, desmemoria, popular memory, and personal memoirs
- La Movida and the democratic Transition: punk, bricolage, political folksingers
- Campy and ironical appropriations of songs, genres, and iconography
- Particular music and musical theater genres: copla (canción española), flamenco, rumba, bolero, etc.
- Basque, Catalan, and Galician music and the performance of non-Spanish national identities
- Transnational relationships with Latin America via popular songs and artists
- Issues of gender and sexual difference

**Keynote Speaker: Kathleen Vernon, SUNY at Stony Brook**

Deadline December 31 2013
Proposal should be 250 words & papers should be 20 minutes

Send proposals to: Maria Edurne Zuazu: displacingthevoice@gmail.com

In collaboration with:
The Ph.D.–D.M.A. Program in Music
The Ph.D. Program in Hispanic and Luso-Brazilian Literatures and Languages
The Film Studies Certificate Program at The Graduate Center, CUNY

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