Music, Nation and Region in the Iberian Peninsula

(Re)Sounding History, Identity and Heritage

UNIVERSITY OF CAMBRIDGE
22\textsuperscript{nd} – 23\textsuperscript{rd} June 2017
Welcome to the University of Cambridge!

We are delighted to welcome you to the Faculty of Music at the University of Cambridge for the ‘Music, Nation and Region in the Iberian Peninsula’ symposium. In this booklet, you will find information about the symposium and events being held, the final programme, abstracts and maps of the local area.

The committee members are as follows:

• Dr Matthew Machin-Autenrieth (University of Cambridge)
• Prof. Salwa El-Shawan Castelo-Branco (Universidade Nova de Lisboa)
• Prof. Susana Moreno Fernández (Universidad de Valladolid)
• Dr Samuel Llano (University of Manchester)
• Dr Cassandre Balosso-Bardin (University of Lincoln)

The committee would also like to thank Daniel Jordan and Vera Volkowicz for their assistance.

If, during the event, you get lost or need assistance with anything, please do not hesitate to contact either:

- Matthew Machin-Autenrieth +44 7709 400 194
- Vera Volkowicz +44 7557 642 481

The committee would like to thank the following supporters of the symposium.

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Themes of the Symposium

In the twenty-first century, scholarly debate regarding national vis-à-vis regional identities in the Iberian Peninsula has returned centre stage. Despite the pressures of globalisation that many believed would phase out the importance of the nation state and national belonging, the display of territorial identities has become more prominent across Europe. Music plays a powerful role in nationalism, functioning as a tool for state-level cultural policy and displays of national patrimony, as well as a political vehicle for the negotiation of national narratives.

The historical legacy and contemporary resurgence of nationalisms and regionalisms in the Iberian Peninsula has influenced the ways in which music is politicised and harnessed as a symbol of identity, collective memory and nostalgia. Moreover, the recent impact of international heritage policy, particularly through UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage of Humanity, has strengthened the cultural and political significance of music especially at an institutional level bringing into question the ways in which musical ownership and value are negotiated. Finally, increased immigration in the Iberian Peninsula has diversified musical practice complicating the relationship between music and nation in increasingly multicultural societies.

This symposium aims to bring together scholars from a range of disciplines (e.g., ethnomusicology, musicology, popular music studies, Iberian cultural studies) to explore the complex relationship between music and nation in the Iberian Peninsula, and the island territories of Portugal and Spain both in the past and the present. The symposium is underpinned by the following themes:

• Rethinking music and nationalism in the Iberian Peninsula, past and present
• Music and state-level cultural policy
• Music and regionalism
• Contesting the state: music as a political weapon
• Music and UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage of Humanity: safeguarding processes, musical ownership, politics
• Collective memory and nostalgia in musical practice and discourse
• Music on and across border regions
• Music, diaspora and immigration in national/regional contexts
Final Programme

22\textsuperscript{nd} JUNE:

8:30-9:00 Registration

9:00-9:15 Welcome Address

9:15-10:00 Keynote Address 1: Cante as Heritage: The Sonic Representation of Alentejo, Portugal (Salwa El-Shawan Castelo-Branco, Universidade Nova de Lisboa)

\textit{Chaired by Matthew Machin-Autenrieth}

10:00-10:30 Break

10:30-12:30 PANEL 1: Music as State Propaganda

\textit{Chaired by Samuel Llano}

1) The National Society of Music (1915-1922): The Driving Force of Musical Propaganda during the Spanish Silver Age (David Ferreiro Carballo, Universidad Complutense de Madrid)

2) Shaping Music into Ideology: The Spanish Second Republic and the Establishment of its Music Policy (Nicolás Rincón Rodríguez, Universidad Complutense de Madrid)

3) Radio, Popular Music and the Politics of Nationalism in Portugal during the 30s and 40s (Pedro Russo Moreira, Universidade Nova de Lisboa)

4) Nostalgia and Musical Folklore in Early Francoist Spain (Daniel Jordan, University of Cambridge)

12:30-13:30 Lunch

13:30-15:00 PANEL 2: Flamenco Authenticity and Hybridity

\textit{Chaired by Matthew Machin-Autenrieth}

1) Flamenco, Authenticity and Time (William Washabaugh, University of Wisconsin-Milwaukee)

2) \textit{Tan Cerca/Tan Lejos}: Musical Collaborations between Flamenco and North African Musicians (Loren Chuse, Independent Researcher)

15:00-15:30  Break

15:30-17:00  PANEL 3: Music as Heritage
Chaired by Salwa El-Shawan Castelo-Branco

1) *Sibil.la si, redoblat no?* Two Island Traditions and the ICH Convention (Judith Cohen, York University USA)
2) The *Pandereta* in Cantabria: Heritage and Nostalgia in Musical Practice and Discourse (Grazia Tuzi, Sapienza University of Rome)
3) *HeritaMus.* How to Bring Democracy into Heritage Practices (Pedro Miguel Félix Rodrigues, Universidade Nova de Lisboa)

19:30  Dinner at the Riverside Restaurant, University Centre

23rd JUNE:

9:00-10:30  PANEL 4: Sound Studies and Recording Technologies in Spain
Chaired by Susana Moreno Fernández

1) Sonic Borders and Aural Mapping in Spain (Lola San Martín Arbide, University of Oxford)
2) Inventing the Recording: *Regeneracionismo* and Early Phonography in Spain (1897-1905) (Eva Moreda Rodríguez, University of Glasgow)
3) Socialism, Sound and Spaces of Resistance in Madrid: The *Orfeón Socialista*, 1900-1936 (Samuel Llano, University of Manchester)

10:30-11:00  Break

11:00-12:30  PANEL 5: Music and Non-State Nationalisms
Chaired by Héctor Fouce

1) Reconsidering Manuel de Falla’s Musical Nationalism in the 1920s from a Regionalist Perspective (Michael Christoforidis, University of Melbourne)
2) Fighting Hegemony: From *Rock Radical Vasco* (RRV) to *Las Chikos del Maiz*: Counterculture and Anti-establishment Music in Spain (Cecilio Novillo, University of Arizona)
3) When an Other Sings Your Identity: The Use of Spanish-Language Valencian Music in Catalan Identity Construction (Victoria Saenz, Stanford University)

12:30-13:30  Lunch
13:30-14:15  Keynote Address 2: Mutuality, Intimacy and the *Tuning-in Relationship* (Francisco Cruces Villalobos, UNED Madrid)
*Chaired by Matthew Machin-Autenrieth*

14:15-15:45  PANEL 6: Popular Music and the Negotiation of National Identity
*Chaired by Cassandre Balosso-Bardin*

1) *Portuguese Rock or Rock in Portuguese?* Controversies Concerning the ‘Portugueseness’ of Rock Music Made in Portugal during the Early 1980s (Ricardo Andrade, Universidade Nova de Lisboa)
2) Much More than Fado: Dulce Pontes and ‘Portuguese World Music’ (Susana Moreno Fernández, Universidad de Valladolid)
3) Indie as a Controversial Space on Spanish Identity (Héctor Fouce, Universidad Complutense de Madrid)

15:45-16:15  Break

16:15-17:45  PANEL 7: Crossing Borders through Music
*Chaired by Francisco Cruces Villalobos*

1) Songs at the Basque Border: Singing Regional Identities across the Pyrenees, 1794-1814 (Maria Josefa Velasco, University of Chicago)
2) ‘Música ligeira’: Identity and Collective Memory in Iberian Music (João Ricardo Pinto, Universidade Nova de Lisboa)
3) ‘Moved to Tears by Spanish Music’: Elisa de Sousa Pedroso (1881-1958) and the Musical Exchanges between Portugal and Spain (Manuel Deniz Silva, Universidade Nova de Lisboa)

17:45-18:00  End of symposium and closing comments

18:15  Short piano recital (Daniel Jordan) followed by a wine reception

20:00  There will be an informal dinner in town (venue to be confirmed)
Getting Around

The address for the venue is: **Faculty of Music, University of Cambridge 11 West Road, CB3 9DP.**

From the train station it is approximately a 40-minute walk to the Faculty. There are three buses (Citi 1, Citi 3 and Citi 7) from the station that stop at Emmanuel Street in the city centre, approximately a 20-25 minute walk from the Faculty (the bus fare is around £2). Alternatively, taxis are available directly outside the train station that would cost up to £10.

**Maps of Cambridge Area (marker in top left-hand corner is the Faculty of Music)**
Evening Arrangements

22nd June

On the first evening, a three-course dinner has been arranged at the Riverside Restaurant at the University Centre on Mill Lane at 7.30pm.

We will meet outside the Faculty of Music at 7:00pm and walk together to the restaurant. If you wish to make your own way to the restaurant, please see the map below.

The cost of the meal has been subsidised for presenters. For those that have signed up for the meal, please make sure to pay £15 when you register on the 22nd June (£27 for non-presenters). Drinks are **NOT** included in the price of the dinner, but can be ordered at the bar.

**Map for the restaurant:** the marker on the left is the Faculty of Music and the pin on the right is the University Centre, where the restaurant is located.

23rd June

Following the final panel, Daniel Jordan will give a piano recital of Spanish music (6:15pm). This will be followed by a short wine reception on behalf of the Faculty of Music.

There will then be an informal dinner at a pub in the local area (venue to be confirmed) to which all delegates are welcome. This is likely to take place at 8pm and details will be provided on the day.
KEYNOTE ADDRESS 1:

Cante as Heritage: The Sonic Representation of Alentejo, Portugal
Salwa El-Shawan Castelo-Branco, Universidade Nova de Lisboa

*Cante* is a genre of two-part singing practiced in the region of Alentejo in southern Portugal and among its migrants in the Lisbon Metropolitan Area. This presentation will discuss the heritagization of *cante* since the 1930s and its establishment as the sonic icon of Alentejo. It will also offer a few thoughts on the impact of its inscription in UNESCO’s Representative List of Intangible Cultural Heritage in 2014, and the recent emergence of a new music ecology in the region that is contributing to the sustainability of the genre.

Drawing on my historical and ethnographic research, following a brief characterization of *cante*, I examine the ideologies and processes that were involved in its production as the heritage of Alentejo and their impact on the genre’s aesthetics and meaning in three distinct historical moments. First, I address these issues as they played out during Salazar’s authoritarian regime that ruled Portugal from 1933 up to 1974. This period saw the institutionalization of choral groups, and the establishment of performance norms and a canonical repertoire. Next, I examine the expansion of the choral movement in Alentejo and among Alentejano migrants in the Lisbon Metropolitan Area, its local appropriation and resignification following the establishment of democracy in 1974 and up to the end of the twentieth century. Finally, I discuss a set of transformations in the early twenty first century, partly driven by the genre’s inscription in UNESCO’s representative list of ICH, that characterize what I propose to denominate as “post-heritagization”.

Drawing on current literature, I use the notion of “heritage” to refer to the discursive and performative production of selected objects, places and practices associated with the past to which new value and meaning are ascribed in the present, with a vision toward the future. In Alentejo as elsewhere, heritage is embedded in power relations. As I will show in the case of *cante*, its production involves the processes of selection, recontextualization, display, transformation, categorization, branding, and commodification. In examining the heritagization of *cante*, I adopt the dialogical model proposed by Rodney Harrison (2013) in which heritage is seen as emerging from the relationship between people, objects, places and practices. I propose the notion of post-heritagization to denote the processes whereby firmly established heritagized cultural practices are no longer legitimized on the basis of their authenticity and their association to the past since they cease to serve the political, social and economic purposes
for which they were initially produced. As for the ecology metaphor, it serves to “elucidate the network of forces that impact on the sustainability of specific music genres” (Schippers: 2016: 6).

**PANEL 1: Music as State Propaganda**

The National Society of Music (1915-1922): The Driving Force of Musical Propaganda during the Spanish Silver Age
David Ferreiro Carballo, Universidad Complutense de Madrid

The National Society of Music (NSM) was founded in 1915 with the aim of fostering Spanish contemporary music and providing the country’s performers the opportunity for displaying their musical abilities. It was, in addition, a mirror which reflected the anxieties and tensions experienced between the composers and intellectuals at the time, who did not always agree on their aesthetic grounds.

Its foundation had been planned for 1914, but it was postponed on account of the outbreak of the First World War. This fact caused two fundamental consequences: the return to Spain of the composers who were studying in Paris, and the emergence of an animosity towards Germany, including their music. Thus, not only was the NSM a simple musical institution. It was also involved in the political debates of the moment and developed an important propagandistic activity thoroughly connected with the ideological fights developed from the Great War onwards.

Therefore, the aim of this proposal is the analysis of the NSM understood as the driving force of musical propaganda during its time of activity (1915-1922). In order to do this, we will focus our attention in two key issues: on the one hand, the programming of a very specific musical repertoire monopolised by a group of musicians and intellectuals which were akin to the allied powers and had the aim of deterring the development of German music in Spain; on the other hand, the social impact of the institution, which will lead us to determine the real capacity of their propagandistic activities for transforming the musical milieu. Thus, regardless acknowledging the important contribution to Spanish musical scene, we will explore the institution with a new perspective that will question the established idealized vision of their musical promotion activities.

Shaping Music into Ideology: The Spanish Second Republic and the Establishment of its Music Policy
Nicolás Rincón Rodríguez, Universidad Complutense de Madrid

The dualism ‘Music – propaganda’ has been a prolific topic in Spanish Musicology, especially when it comes to Francoism. Other periods of Spanish history, however, are often referred to in almost sacred terms,
avoiding political bias that can be considered as propaganda in itself. One of the most compelling evidence of this approach is the study of the Spanish Second Republic. Scholars have emphasized the narrative in which promotion of culture awarded freedom and critical awareness to the people, and emancipation in the form of citizen’s rights. Although this may have an element of validity, it must also be considered that this process included a selection of cultural expressions, which is also a form of propaganda.

Another key point often overlooked is the context in which these policies became established. The harsh recession of 1929 determined development of several facets within the 1930s: Firstly, as some research has demonstrated, the birth of extreme political regimes: Nazism, Fascism and Communism. Secondly, budget restrictions affected arts seriously which, together with advances in the Western music industry, in turn had negative impacts on musicians’ employment, the establishment of protectionist policies against the foreign artists, and demands of incentives for cultural activities. Under such circumstances, the first republican government in Spain created the Junta Nacional de Música (JNM) in order to implement a national policy to promote music and the Spanish composers.

This paper investigates music as propaganda during the Spanish Second Republic challenging standard assumptions of this narrative. To achieve this, it offers an analysis of the JNM foundation, its activity during the 1930s, alongside its relationship with protectionist policies emerging as a result of the recession of 1929 and development of the music industry.

Radio, Popular Music and the Politics of Nationalism in Portugal during the 30s and 40s
Pedro Russo Moreira, Universidade Nova de Lisboa

National Radios shaped the way music was listened to and produced in creating the sound of the nation. In Portugal, the National Radio (Emissora Nacional) was initially seen both as a powerful propaganda tool and a solution for the crisis amongst the musicians. The result was, during the 30s, the creation of a music production system that included several orchestras, composers and arrangers, as well as conductors and singers. A full production and performative system shaped by the state main cultural policies was arranged to keep the broadcasting flow. Within the dictatorship nationalist ideology, music production was aligned to promote an image of the “new man”, of the new country that arose from the republican confusion into the new order. However, the study of popular music in this context as shown that within the main figures of the dictatorship there were different perspectives on nationalism and the role broadcasted music should have. In this paper, I’d like to explore the contradictions and negotiations regarding the politics of nationalism in the Portuguese official radio and how it was decisive in shaping popular music production and the
construction of an imagined sound of the nation. I'll focus on the two main directors from 1935-1950, Henrique Galvão and António Ferro, and their contradictory views on the role that national radio, its music and the propaganda should have in the dictatorship chessboard. In this context, I'll explore how this was reflected in the tensions between the promotion of a more traditional and authentic popular music and the influence of the transnational music industry, its performative models and music genres, such as jazz, tango and samba.

Nostalgia and Musical Folklore in Early Francoist Spain
Daniel Jordan, University of Cambridge

During Francisco Franco’s dictatorship (1939-1975), the Sección femenina, the women’s section of the fascist Falange party, propagated an idealised vision of Spanish peasant life through cinema, theatre, radio, and the education of the youth. This group sent young women to remote villages throughout the nation’s diverse cultural and linguistic regions to select, transcribe, and at times surreptitiously create folk music and dance. The material was documented in a highly standardised format to be used for publications, nationalist youth programmes, as well as national and international tours. Through a process of cultural editing and framing, the women attempted to generate a sense of national belonging built on concepts of Spanish cultural and racial purity. Musical artefacts collected and transmitted by the Sección Femenina were used to enforce a dichotomy between the ‘virtuous Spanish race’ and the ‘corrupted otherness’ of the exiled Republicans and Communists after the Spanish Civil War. In this way, the Falange party associated itself with the catholic ‘protectors’ and warrior-monks of the Reconquista, while those of leftist ideologies were framed as morally degenerate Moors and Jews.

Yet, cultural policies regarding regional identity and musical ownership fluctuated drastically during the regime’s first decade. For example, in 1945 the Falange’s desire for a “beautiful confusion of regional music” was suddenly supplanted with laws enforcing the separation of regional traditions. Drawing upon theoretical literature regarding cultural nostalgia (Illbruck, 2012; Pistrick, 2015), this paper relates the Sección femenina’s shifting hierarchy of aesthetic values to the regime’s crusade against the supposed immorality of foreign media and popular culture. Referring to primary sources and delving into the lives and work of the members themselves, I will show that the musical programme of the Sección femenina was a form of cultural conquest and internal colonization with nostalgic references to an imperial Castilian golden age.

PANEL 2: Flamenco Authenticity and Hybridity
Flamenco, Authenticity and Time
William Washabaugh, University of Wisconsin-Milwaukee

What do travelers come to see? Flamenco performances that expand their horizons? Or do they thirst for opportunities to witness their own self-expansion? The Andalusian government supposes the former as it encourages the growth of touristic flamenco. The claim is that travelers “are always looking for the identity of the community they visit because they know the world involves more than just their own interests.” But others argue that travelers only seem to be attracted to flamenco; the real attractant is their own preoccupation. Travelers “look into the mirror of flamenco and end up gazing at themselves.” Both views are compelling. But both are also inadequate insofar as they fail to consider the matter of authenticity.

“Authentic” describes the Real flamenco that is sought and the Real self of the travelers who seek it. But if these Realities are understood to be rooted in some distant past and associated with an absent object, evanescent experience, or singular style, they are problematic if not delusional.

Here I argue that authenticity in art and personal identity is not a past integrity lost and recovered, but a constantly emerging conjunct of event and perception. Registered in the body from whence it intermittently intrudes into consciousness, an authenticity is memorial only in a Bergsonian sense. That is to say, it is a present becoming, suffused by the past, and leaning into the future. Far from being a matter of historical roots and sources to be revisited (in “repetitions that mourn the inauthenticity of all repetitions”), authentic flamenco, like the authentic Self, is a polyphonic novelty. Such a view alters the picture of both flamenco performance and the persons who find it attractive. And the implications of this revised understanding for travelers, flamencos, and the region of Andalucía are immense.

Tan Cerca/Tan Lejos: Musical Collaborations between Flamenco and North African Musicians
Loren Chuse, Independent Researcher

Recent scholarship in ethnomusicology foregrounds issues of globalization, transnational identity, and deterritorialization as they are articulated in musical practice. The recent and growing phenomenon of collaborations between flamenco and North African musicians presents a compelling example of collective memory and nostalgia in musical practice and discourse, a discourse that articulates both shared historical roots and shared contemporary realities. The musical interaction between these two musical traditions, a music both physically and metaphorically “on and across border regions”, references historical notions of the three cultures in medieval
Spain, as well as a shared history of musical and cultural interchange. At the same time, these collaborations articulate contemporary realities of immigration in regional contexts. This paper investigates some of these musical collaborations, whose performances range from musical dialogues to hybrid fusions between musicians of both cultures.

In what ways do these musical collaborations articulate identities, acknowledge shared histories and musical affinities and/or reflect contemporary socio/political realities and function as expressions of solidarity between Spain and North Africa? What are the musical, aesthetic and creative choices made by musicians to articulate this sense of shared history and culture? In presenting the collaborative work of important musicians, the work of Jalall Chekara and members of his Orquesta Chekara, the production Tierra de Nadie of flamenco singer Segundo Falcón and the women of recently formed Mujeres Mediterráneas, I address the issues these collaborations represent. I analyze musical performance in terms of choices of genre and interpretation and examine perspectives revealed in the discourse of the musicians themselves and in the discourse surrounding their work. This paper explores the construction of musical narratives of community and collective memory in the Iberian context, as well as articulations of current realities of immigration and diaspora in national/regional contexts.

Diego García-Peinazo, Universidad de Córdoba

Flamenco music has been conceptualized as a manifestation of transcultural hybridity (Steingress, 2002; Goldberg et al., 2015), in which the confluences with different kinds of popular musics have played an important role. In the case of rock music, even when it is frequent to find celebratory narratives in media of an idyllic encounter between both music macro-genres, their relationships were sometimes instable and conflictive. Focusing on the case of the so-called rock andaluz – a musical phenomenon that reached its peak in the second half of the Seventies – our presentation examines how flamenco evocations – as prototypical representations of Andalusia and Spain – became a stylistic anxiety and a symbolic imposition in order to create a “genuine” and “authentic” rock expression in post-Franco Spain that could articulate a distinction with the Anglo-American canon of progressive rock. In order to study that, this paper considers different kinds of sources such as oral interviews, music magazines and recorded songs, and tries to reconcile some theoretical considerations from popular music analysis, politics, cultural history and semiotics. In particular, more than analysing the dichotomy between purity and heterodoxy in hybrid
phenomena, we are interested in what is around – and what is outside of –
hybridity, by exploring some of the main mechanisms and typologies of exclusion which affected contemporary rock bands from Andalusia that did not use flamenco or Andalusian traditional music allusions in their music.

In the context of “sub-state nationalisms” that re-emerged in Spain in late-Francoism and the transition to democracy (Balfour and Quiroga, 2007) – and with the global construction of rock through “expressive isomorphism” (Regev, 2013) – “the rock andaluz project” illustrates some of the dialogues, contradictions and paradoxes in the political construction of the Spanish and the Andalusian identities – from “nested identities” (Diez and Gutiérrez, 2010) to the denial of Andalusia. At the same time, this paper argues that nowadays this phenomenon is articulating patrimonialization processes by institutions and popular manifestations which understand rock andaluz as a distinctive musical heritage of a nostalgic (recent) past.

PANEL 3: Music as Heritage

‘Sibil.la sí, redoblat no?’ Two Island Traditions and the ICH Convention
Judith Cohen, York University USA

Flamenco of Spain and fado of Portugal are among the few Iberian musical traditions officially designated as Intangible Cultural Heritage by the UNESCO convention; Portugal has one other and Spain a few more, with none pending in either country for 2017, according to the UNESCO website in early January 2017. Flamenco and fado are emblematic of course. Portugal’s polyphonic Cante Alentejano, and the whistled language of La Gomera in the Canary Islands are also obvious choices. But, why the Patum of Berga and not the polyphonic singing of the Auroros of Murcia? The Cante Alentejano but no Mirandés traditions? Here, two Spanish island traditions are examined: the Cant de la Sibil.la, the old sung Sybilline Prophecy, of Mallorca, which was declared ICH in 2010, and the cançó redoblada of Ibiza and Formentera, which has not, to my knowledge, been submitted, though it is certainly both unique and endangered. What spurs people to submit an application for a tradition or, conversely, does not move them to do so? Does the designation succeed in protecting the named traditions – and to what extent does innovation contradict protection? The context of the Sybil is a sacred one, but it is increasingly performed out of context, as entertainment. The cançó redoblada is secular, though the (male only) version of the vocal technique is a feature of the archaic Christmas tradition Caramelles; it is not the context which defines it but rather the difficult vocal technique itself, which very few people today have mastered. I suggest that the success of the protection aspect of ICH can be perceived in a more positive or negative light, depending partly on to what extent
performance practice and context are considered as criteria for maintaining a tradition. Older and newer recordings and video clips, from both archives and my own fieldwork, are compared; in the case of the Sybil, recordings from before and after ICH designation.

The Pandereta in Cantabria: Heritage and Nostalgia in Musical Practice and Discourse
Grazia Tuzi, Sapienza University of Rome

In Cantabria, the importance of an active role of the institutions in the protection and enhancement of traditional cultural heritage has been emphasized since the first Constitution of the Autonomous Government, sanctioned on December 30, 1981. By virtue of the code, traditional culture became a “good” to be protected and spread, considering that the Community is all the more “autonomous” as much as it is able to claim its own cultural elements and “authenticity.” Through the analysis of musical practices and narratives of the various protagonists, this work aims to analyze the active role traditional music, particularly the one related to pandereta, has played and continues to play in the local identity building process.

The recovery and development of music are to be mainly ascribed to the work performed by some musicians of previous generations, young performers, folklore schools and some folk revival groups. All of them represent different aspects of what today can be considered the traditional music scene as they all share the same aspiration to preserve and transmit Cantabrian music. Although they are all self-representing themselves as the “witnesses” of an “authentic tradition” it is in fact quite common to testify a clear gap between the representation of traditional culture according to the elders and that by future generations. A “discontinuity” feeling between the past and the present which is above all reflected by the words of older female musicians, which refer to the nostalgia for a musical world that no longer exists and substantially consider changes as a loss.

HeritaMus. How to Bring Democracy into Heritage Practices
Pedro Félix, Universidade Nova de Lisboa

HeritaMus - (In)Tangible: a research on the relationship between tangible and intangible heritage is a project intended to implement a sustainable strategy for protecting, managing and giving access to cultural heritage through an innovative digital tool. It investigates the uses and re-uses of different kinds of cultural heritage through a cooperative ethnography, contributing to the safeguarding of tangible cultural heritage (historical sound recordings) as fundamental documents of musical practices (intangible cultural practices), from an Iberian perspective. Fado and flamenco as the fields of historical
and ethnographical research, provide the conceptual framework and theoretical approaches will be tested.

Today, for the first time, a significant amount of historical sound recordings of fado and flamenco are available for study and dissemination (see http://arquivodofado.pt and http://www.centroandaluzdeflamenco.es/ServicioDocumental/Catalogos/form_fonoteca.php). By focusing specifically on the relationship between heritage practices, historical sound documents and current uses and re-uses of community heritage, I will present an innovative approach through a cooperative research program with the stakeholders of fado in Portugal and flamenco in Spain, supported by the development of a new management and research tool. The aim is to focus on deepening the understanding of the intricate relationship between intangible and tangible heritage, gathering all kinds of actors in a “parliament of things” that best displays the actors networks through new tools for visualization of complex data.

With this paper, I propose to introduce the theoretical background of the Heritamus project and its current status, as well as the conceptual challenges that the consortium faced during the first period of historical and ethnographical research. I will present the preliminary results using the Heritamus framework on popular music in Portugal during the First World War, the moment when phonographic companies started to operate in Portugal but also a pivotal moment on the development of fado as musical genre. I will close by projecting future developments and their impact on heritage management, representation and perception.

PANEL 4: Sound Studies and Recording Technologies in Spain

Sonic Borders and the Aural Mapping of Spain
Lola San Martín Arbide, University of Oxford

The object of this symposium is to explore the complex relationship between music, nation and region in the Iberian Peninsula. This proposal intends to enlarge the scope of this forum by including insights from sound studies while positing that sound, alongside music, is the original sonic outlet for the expression of cultural and political identities. Sound maps are a case in point as they offer a platform where participants can create an aural portrait of themselves or their environment.

At their inception, Spanish sound maps were a direct result of innovative thinking about sound in other countries, most notably Canada. R. Murray Schafer, H. Westerkamp and the World Soundscape Project (WSP), together with artists such as Janet Cardiff, had a direct input in the development of these online platforms. As their contributions travelled through space and reached Spanish shores, these sound maps increasingly engaged with the construction of regional identities and the creation of a
collective sound archive, relegating the militant environmental element to a more discreet role.

Projects such as Escoitar (Galicia), Soinu Mapa (Basque Country) and Mapa Sonoru (Asturias), pioneered in many ways the consolidation of a certain strand of sound studies in Spain. While the WSP had a clear modernist heritage, this Spanish version of sound ecology inevitably took on the nuances of its immediate political context. Public support was key both for the beginning and end of these projects. Dependent as they were on public funding, some have recently fallen into decay while others have declared their own death sentence, as is the case of Escoitar, thus bringing to the fore important issues with regard to public cultural patronage and preservation. Paying closer attention to Spanish sound maps will allow us to evaluate how Spanish society has portrayed itself and how regional identities have been negotiated and redrawn in the wake of web 2.0.

Inventing the Recording: Regeneracionismo and Early Phonography in Spain (1897–1905)
Eva Moreda Rodríguez, University of Glasgow

In this paper, I discuss the beginnings of the recording industry in Spain (1897-1905), contextualizing it within the contemporary regeneracionista movement, the responses to the Desastre of 1898 and the debates around national identity and modernity. Whereas our understanding of the cultural impact of recording technologies during its early decades has advanced very significantly in the last twenty years, such studies have focused on industrially and technologically advanced countries fully integrated into the trade networks which facilitated international circulation of artefacts and discourses. Focusing on Spain allows us to develop strategies to accommodate local practices, repertoires and attitudes to technologies and, ultimately, modernity to fully explain in a nuanced way the early impact of recording technologies on listening and cultural practices at a global level.

Indeed, the study of local recording practices in Spain reveals a ‘bottom up’ model in which a multiplicity of businesses disseminated all over the country (the so-called gabinetes fonográficos) did not limit themselves to disseminate Edison’s recording technologies and his company’s discourses, but also developed new technologies and, perhaps more importantly, new listening practices and cultural artefacts – namely, the recording. I will argue that the genesis of the recording as a cultural artefact in Spain must be understood taking into account the broader context in which its main participants operated: on the one hand, the very dynamic theatrical-musical culture of late nineteenth-century Spain, mainly zarzuela; on the other, the efforts of the gabinetes’ owners to position themselves as a new commercial class aiming at achieving regeneracionista ideals through a focus on practical science.
Many of the choral societies that proliferated in late nineteenth-century Spain were conceived as instruments to indoctrinate and control the worker according to bourgeois moral standards (Vialette). Yet, some of these societies had a markedly socialist and revolutionary character that was manifest in their repertoire and the use to which they were put, as was the case of Madrid’s Orfeón Socialista (1900-1936). In Madrid’s fragmented and complex public spaces, the meaning of sounds and musical practices was highly unstable as they interacted with one another in unpredictable ways. The Orfeón’s public performances were enlisted by the authorities to help spread in Madrid an ‘aural hygiene’ (Llano 2017). Legislation on hygiene was aimed at sanitising public space, making it safe and suitable for the comfort of the rising middle classes. Sounds and musical practices deemed to be harmful or to run contrary to the well-being of citizens were displaced, and those responsible for spreading them were often persecuted. This paper argues that the Orfeón Socialista’s revolutionary message was instrumental to this end as, in line with international socialism, it was predicated on an ideal of social harmony (Mitchell). The mainstream media appropriated that message in order to generate a selective form of social cohesion from which those responsible for the spread of unwanted sounds and ‘noises’ were excluded. One of the consequences of this was the scapegoating and persecution of organ grinders in Madrid during the second half of the nineteenth century. The most likely reason why the Orfeón offered private performances in theatres to a select audience of socialist supporters was to avoid that its message be appropriated and misconstrued. The Orfeón’s need to rely on private performances in order to remain attached to its socialist roots conforms with the tendency shown by anarchism to produce a fragmentary social space (Goyens). The Orfeón Socialista’s public and private performances contributed to generating a multifaceted urban cartography (Lefebvre), and will be analysed here as ‘spaces of resistance’ against the spread of aural hygiene in Madrid, which was conceived as a technology of power.
Reconsidering Manuel de Falla’s Musical Nationalism in the 1920s from a Regionalist Perspective
Michael Christoforidis, University of Melbourne

“One cannot love his country if he does not love his region and use this love as the basis for a broader patriotism.”

Manuel de Falla marked this passage by the eminent literary historian Marcelino Menéndez Pelayo in the aftermath of the Spanish Civil War, when he was residing in Argentina. From the 1930s, and in the decades following the composer’s death in 1946, Falla had been viewed increasingly—and at times narrowly—as a nationalist composer, often at the expense of his cosmopolitanism and identification with regionalist cultural agendas. This pronounced nationalism was usually tied to Falla’s conscious adoption of the term “Castilian” as a metaphor for a more universal Spain in the mid 1920s. This term had resonance in Spain at the time, due largely to the ideals of the Generations of 1898 and 1914, and was useful in the international promotion of a new style of Hispanic modernism in that it eschewed some of the exotic overtones associated with Romantic Spain.

However, it will be argued that this “Castilian” framework only holds true for the conception of Falla’s Concerto for harpsichord and five instruments. A closer reading of Falla’s ideas, projects and compositions between 1919 and 1930 demonstrates a stronger alignment with some of the cultural and political agendas associated with Andalusian and Catalan regionalism. The period from 1919 to 1922, which coincides with Falla’s establishment in Granada, could be viewed as “Arab-Castilian”. I argue this in light of the interests manifested by Falla during the composition of El retablo de maese Pedro, which intersect with the contemporaneous pan-Andalusianism of Blas Infante and the Spanish campaigns in Morocco. In reconsidering Falla’s production from the late 1920s, and in particular the monumental phase of Atlántida, I have opted for the term “Greco-Iberian”. This period is linked to Falla’s closer relations with Catalunya (stemming in part from his Catalan roots), as well as his identification with Noucentisme and some of the cultural agendas associated with Barcelona.

Fighting Hegemony: From Rock Radical Vasco (RRV) to Los Chikos del Maiz. Counterculture and Anti-Establishment Music in Spain
Cecilio Novillo, University of Arizona

Since Spanish democracy was restored in 1975 after Franco’s death, centralist political power coopted the mainstream pop-rock music making this genre abandon any political or social intention or content. This trend, well documented by Héctor Fouce, contrasts with the rise of other bands that chose to address political or social problems. These socially-conscious musicians aligned in an opposing orbit comprising Left-Nationalist parties,
anarchist or radical left labor unions, and various distinct social movements (such as 15-M). Collectively these musicians and allies created an anti-establishment underground culture that contested the hegemonic culture and those in positions of central power. In the 1980s, the bands in the Rock Radical Vaso, such as Kortatu, were used by the izquierda abertzale (Basque nationalist/separatist left), although in most of the cases these bands kept a high level of independence. Similarly, current punk bands such as Non Servium or Ignotus follow the same paths that the RRV established. More recently some politically-minded hip hop bands, such as Los Chicos del Maiz, have been used by the new left party, Podemos, and its leader Pablo Iglesias to address political or social issues. In both cases, these music styles give voice to parts of Spanish society that have been marginalized during the economic and political crisis that Spain underwent during 1980s and continues to experience since 2005. Distributed by independent labels, playing in concerts projecting social reform or subversive intent, and supported by social centers, local festivals or casa okupas (squat houses), these bands have created a counterculture network against hegemony. This presentation will examine two signature case studies to illustrate the ongoing role of these musical movements in anti-hegemonic contexts from the restoration of the democracy in 1975 to present times. Additionally, it will analyze how the oppositional politics have used these bands in Spain.

When an Other Sings Your Identity: The Use of Spanish-Language Valencian Music in Catalan Identity Construction
Victoria Saenz, Stanford University

Until recently, what was considered to form part of the Catalan popular music scene was music in Catalan from any of the Catalan Countries and music in other languages from Catalonia. However, there is a recent growing acceptance and incorporation of various Spanish-language Valencian groups/artists, such as La Raiz and Green Valley. This is evidenced by their participation in politically, socially, and culturally Catalan music festivals, such as Canet Rock or Acampada Jove. In 2016, La Raiz was also the first group not from Catalunya to win the Best Non-Catalan Language Group in the Enderrock Awards, the referent awards for the Catalan music scene. This change reflects a shift in both regions’ political, social and cultural development. Both Catalonia and Valencia are confronting more consciously what they believe their political and cultural identity should be: Catalonia in its move for Independence, and Valencia with its shift away from PP political control and in relation to the idea (and possible future) of the Catalan Countries project.

When attempting to gain more understanding of a collective identity, it can be helpful to look at how that identity relates to others: after all, identities cannot be expressed within themselves, but instead in a dialogue.
with others. Manuel Castells, a Spanish sociologist, writes on the collective aspects of identity construction and expression in *The Power of Identity*, outlining three forms: legitimizing, resistance and project. Using my fieldwork in the Catalan popular music scene, I will analyze which of Castells’ forms it shares with the two linguistic communities in Valencia and why based on the reputation, projection and messages of various contemporary Valencian music groups that are quite popular in Catalonia at the moment. Through this, I hope to offer insight into the collective identity that Catalonia is currently attempting to construct and express.

**KEYNOTE ADDRESS 2:**

**Mutuality, Intimacy and the Tuning-in Relationship**

Francisco Cruces Villalobos, UNED Madrid

After the so called “representation crisis” of the 80s, a return to a cultural geography of music in terms of well established borders and styles – a “world map” of what there is to be heard at any particular time and place – seems, to say the least, unpalatable. In my contribution I will consider some of the reasons for such a blurring of musical maps and charts. In particular, I will focus on grammars of mutuality and intimacy criss-crossing, eroding and relativizing the cultural boundaries framed at a political level. The “mapping and charting” effects of nationalizing and ethnicing policies of heritage and memory are continuously counterbalanced by strong symbolic processes of singular and concrete bonding, signature and closure. These forms of tuning-in (Schultz) are silent and emergent – but constitutive. They stem from the poetics of daily life.

**PANEL 6: Popular Music and the Negotiation of National Identity**

**Portuguese Rock or Rock in Portuguese?: Controversies Concerning the ‘Portugueseness’ of Rock Music Made in Portugal during the early 1980s**

Ricardo Andrade, Universidade Nova de Lisboa

1980 was a turning point for rock music in Portugal. If, until then, the presentation and recording of original repertoire by rock groups was something difficult to achieve, given the general disinterest of record labels in this musical field, it was in that year that the commercial success of two songs - *Chico Fininho*, by Rui Veloso, and *Cavalos de Corrida*, by UHF - unleashed a new musical phenomenon, named by the media as the “boom of portuguese rock”. This phenomenon was characterized by the sudden recording, publication and dissemination of rock groups and repertoires in Portugal. This demand was accompanied by a strong promotion in the
press, radio and television, by the parallel development of artist management and live sound businesses, and by a greater acceptance of the idea of singing rock music in the Portuguese language. It was the unprecedented success of Portuguese rock groups in the early 1980s that aroused - among musicians, record industry agents, and journalists - several debates in the press about the construction and promotion of the category of “Portuguese rock” itself, and the possibility of qualifying rock music as being “Portuguese”. These debates were based on several controversies: the “origins” of the genre and the possibility or impossibility of locating it geographically (rock music as an “universal expression” or as an “imported practice”); the use of the Portuguese language as a sufficient or insufficient defining characteristic of the “portugueseness” of a genre, and value judgments about the combination of its sonority and phonetics with rock music; suspicions about the promotional intentions inherent to the constitution of a category of “Portuguese rock”, among others. This paper intends to highlight a debate which is illustrative of a moment of musical, socio-cultural and political change in the country.

Much More than Fado: Dulce Pontes and ‘Portuguese World Music’
Susana Moreno Fernández, Universidad de Valladolid

This paper focuses on the music of Dulce Pontes, a Portuguese singer, composer, performer, pianist, producer, music director, and arranger with an outstanding international career. She is often recognized for having been a precursor of novo fado, as well as Mísia and Madredeus, and for having brought this genre to a level of international awareness in the 1990s. Dulce Pontes is also regarded as a “world music” artist who experiments with fado (particularly with the legacy of the fado icon Amália Rodrigues), the compositions of the Portuguese singer-songwriter José Afonso, Portuguese traditional music, and myriad musical influences from diverse cultures, privileging those linked to the history of Portugal. I situate her music production since the 1990s within the context of Democratic Portugal, the integration of the country in the European Union, the impact of the increasingly popular domain of “world music”, and the developments in recording, playback and performance technology (Elliot 2007: 136, Nunes 2014: 81-82). Drawing on the analysis of her prize-winning album O coração tem três portas (2006), I discuss Pontes’ musical style, characterized by her versatile voice, her creative approach to composition and performance, and her ability to conceive new sonorities. I also examine selected discourses on her music connected to musical cosmopolitanism (Stokes 2004, 2007; Vertovec and Cohen 2003), and the ways she explores the diversity of Portugal’s cultural heritage as an expression of individual creative freedom and as a mode of cultural production (Kirshenblatt-Gimblett 1995) to project the country’s identity.
Indie as a Controversial Space on Spanish Identity
Héctor Fouce, Universidad Complutense de Madrid

In the last years, new political identities have reached a central point in Spain. The emergence of the *indignados* movement and the electoral success of Podemos have displaced the political discussion toward a new framework that defies the one constructed during the Transición.

This political emergence is rooted in an attempt to build a new hegemony (Errejón 2011) that implies a discussion on the role of culture and, specifically, music. As many of the middle classes in Spain, artists and musicians have been into politics in the last years (Del Val and Fouce, 2016); indie music, a genre usually identified with “arty” music, related to urban and creative classes, seems a privileged place to observe this discursive change because it has been involved in a strong polemic about its role in the defense of status quo (Lenore 2014).

The inclusion of politics into the themes of the indie music songs is defended for some musicians and critics as part of the defiance of what has been called the “culture of Transición” (Martínez 2012), a non-problematic view of the relationship between artist and the state: “culture does not take care of politics and politicians do not take care of culture”. What we see in this conflict is an attempt to redefine Spanish contemporary musical memory, rejecting the golden ages of “la movida” as an accomplice of a shameful deal between old and new political forces in order to avoid to discuss Francoism legacy.

Also, the polemic articulated around indie music’s approach to politics is related with a new framework on the role of culture in society and on the role of the State as cultural provider. The attempts to create a new cultural hegemony from Podemos have been opposed by many critics, arguing that their vision of culture (and music) is too elitist and excludes the experiences of working class and migrant citizens.

**PANEL 7: Crossing Borders through Music**

**Songs at the Basque Border: Singing Regional Identities across the Pyrenees, 1794–1814**
María Josefa Velasco, University of Chicago

The continual conflicts at the turn of the nineteenth century on the Spanish-French Pyrenean border often pitted Basque neighbors against each other, or border allies as reluctant enemies. Local song traditions during this period highlighted the tense interactions amongst French and Spanish Basques, describing low fighting morale and unwelcome refugees. In a scene from his novel Peru Abarca (completed in 1802), Juan Antonio de Moguel y Urkiza
introduces a French Basque refugee who sings about the unwilling soldiers waging war against the Spanish. While the novel idealizes the rural way of life of the Biscayan province, this song from the “foreigner” complicates the emerging notions of a regional folkloric culture and a unified Basque identity. Addressing musical expressions of regional identity from this historical perspective, we can gain a better understanding of the complex and sometimes incongruous formations of Basque identities across the Pyrenean border.

In this paper, I explore how Basques across the Pyrenees reacted to the onset of French Revolutionary measures, the subsequent wars and invasions, and the flow of French Basque refugees. Using archival evidence and songs collected and transcribed from oral tradition in later periods, I examine how singing allowed for the expression of conflicting, changing, and ambivalent opinions on the neighboring “other” along this tenuous border region. These songs help reveal how much of an early inter-national Basque identity was already constructed on a nostalgic idealization of a shared culture and on emerging valorizations of the folkloric. At the same time, I ask how songs participated in broader contestations of state-imposed political and national identities. By engaging critically with perspectives from these songs, the growing travel literature of this region, and the hegemonic discourses on regions, I compare the differing Pyrenean uses of the folkloric in fashioning the contradictory political narratives of the time.

**‘Música ligeira’: Identity and Collective Memory in Iberian Music**

João Ricardo Pinto, Universidade Nova de Lisboa

The beginning of television broadcasts in Portugal, in September 1956, played an important role in the Portuguese musical environment. In addition, the rapid technical advances associated with television would enable the Hertzian connection between Portugal and Spain, which led to the creation of a new media space for cultural exchange.

Apart from Spain serving as a bridge between Portugal and Eurovision broadcasts, the connection between the two neighbouring countries, which began in 1960, seems to have been responsible for the origin of music festivals centred on musical exchange, such as bringing about changes in the existing ones. In the first case, I’m referring to the Festival of Aranda del Duero, organized in Spain since 1960, and in the second case to the Festival of Portuguese Song, which from 1961 became an Iberian festival by receiving some of the winners of another Spanish festival, Benidorm Festival.

The fact that Portugal and Spain lived under similar political regimes suggests that these festivals were, in addition to important cultural experiences associated with music, a form of affirmation of nationalist
narratives of the only two Western European countries still under dictatorial regimes.

Starting from the theme of my doctoral thesis, which is dedicated to the musical production for television, I intend to highlight the importance that Iberovision (designation given to the possibility of sending live television programs between the two countries of the Iberian Peninsula) had in the origin and in the changes verified in the mentioned Festivals, assuming that these were, to a large extent, symbols of identity and collective memory, which had been at the service of political narratives disseminated through “música ligeira”.

‘Moved to Tears by Spanish Music’: Elisa de Sousa Pedroso (1881–1958) and the Musical Exchanges between Portugal and Spain
Manuel Deniz Silva, Universidade Nova de Lisboa

During the second quarter of the twentieth century, pianist and concert organiser Elisa de Sousa Pedroso was one of the most active agents in the musical exchanges between Portugal and Spain. As president of the Círculo de Cultura Musical, an important Portuguese concert society founded in 1934, Pedroso invited several Spanish musicians to perform in Lisbon and Oporto (Gaspar Cassadó, José Cubiles, Leopoldo Querol, Enrique Iniesta, Pérez Casas, Sainz de la Maza, Lola Aragón, Victoria de los Ángeles, among others) and sponsored the first world performances of two works by Joaquín Rodrigo (Concerto heroico in 1943 and Concerto de estío in 1944) that took place in the Portuguese capital. These musicians were also frequent visitors to her house at Rua Borges Carneiro, one of the main musical salons in Lisbon, famous for welcoming composers and performers from around the world. Pedroso cultivated a strong connection with Spanish musical life since the beginning of her career and was accepted as a member of the San Fernando Royal Academy in Madrid. She was also invited to participate in the parallel activities of the 1936 International Congress of Musicology, organized in Barcelona, giving a performance of Portuguese piano repertoire and giving a lecture on Spanish music.

In this presentation, I will focus on Pedroso’s writings about Spanish music, in particular A música espanhola contemporânea [Contemporary Spanish Music], first published in 1917 and reissued twenty years later in a revised and considerably augmented version, and 1935 Cultura artística de hoje [Artistic Culture of Today], a short account of a three months journey in Europe with particular emphasis on her contact with musicians in Madrid, Malaga and Granada. Pedroso presented these short essays as a collection of “impressions”, nourished by her “love of Spanish music” and influenced by her “Portuguese sensibility”. In them, Pedroso developed a particular vision of the Spanish “musical map”, based on descriptions of the different regional territories and musical identities, but also celebrating a unique and
general “national soul”, represented and subsumed under the figure of Manuel de Falla. I will discuss Pedroso’s writings in the general context of the various and contrasting musical representations of regional and national identities that circulated in the Iberian Peninsula during the first half of the twentieth century, a period marked by the emergence of authoritarian nationalist ideologies in both Portugal and Spain. Finally, I will address the importance of studying “intermediary” or “mediating” agents in the history of cultural and artistic exchanges, and also the specific role of women in musical sociability, patronage and sponsoring during this period.