



REVIEW | Made in Spain: Studies in Popular Music

Sílvia Martínez and Héctor Fouce Eds.

New York and London: Routledge, 2013

ISBN 978-0-415-50640-3

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From the Routledge Global Popular Music Series edited by Franco Fabbri and Goffredo Plastino, here is another contribution to the growing literature on regional popular music, a most welcome development in a field for so long dominated by the Anglo-US axis. And like other such decentring exercises, this collection reminds us of how much can be learned from what are often situated as the margins. In addition to the editors' (Martínez and Fouce) Introduction which magisterially synthesises the major issues, there is a Coda by Rubén López Cano which surveys the musical connections between Spain and Latin America, and a very useful select bibliography of Spanish popular music. There is also an interview conducted by Martínez and Amparo Sales Casanova with Catalanian "New Song" singer/composer Joan Manuel Serrat who was famously replaced in the 1969 Eurovision Song Contest for insisting that he would only sing in Catalan, an event that embodies many of the issues addressed in this collection, and which inevitably arise in the shadow of the long Franco dictatorship.

Also appealing about the collection in a field so plagued by "presentism" is its historical scope, which reaches as far back as the late eighteenth century (in the Introduction) and includes a chapter on nineteenth century Spanish popular music (Anna Costal I Fornells), that includes some musicological analysis, as well as studies

that go back to the early twentieth century. In general the approach is culturalist, as commandingly exemplified in a chapter by Karlos Sánchez Ekiza on Basque popular music, a really impressive exploration of the intricate socio-political and economic web within which local popular music can develop.

One useful function of the collection is simply to present information that is likely to be new to non-Spanish readers. Some of the briefer chapters are rather like lengthy encyclopaedia entries or literature reviews, platforms on which the reader can build and extrapolate further, either within the field of Spanish cultural history or drawing parallels with other regional musics and the general theorisation of glocalisation. Julio Arce's essay on songs in Spanish cinema, for example, was of particular interest to me for the comparisons I was able to draw with the Australian situation, and for the startling information that Spain made its first sound movie as early as 1923. Similarly, Iván Iglesias challenges the frequent claim that 1965 marked the beginning of US sponsorship of jazz, pointing out examples going back to the period of World War II.

Given the importance of jazz in the international processes of modernisation during the twentieth century, it is not surprising that this music makes frequent appearances throughout the collection, often in syncretisms with local native musical traditions foreshadowing what much later became marketed as "world music". The gradual semiosis of jazz from the 1920s to the late twentieth century follows similar trajectories to other diasporic sites, and especially in relation to gender politics. In its earlier phases, jazz was the musical site for the formation of the "new woman", rebellious, and often presenting an androgyny that, simply for not being modestly "feminine", was often regarded as the manifestation of a rampant sexuality. As in Anglophone countries, the feminine gendering of jazz led to the charge that there was "nothing further from our virile racial characteristics" and that jazz "feminise[s] the soul" (Iglesias: 102). It is curious how little attention feminist studies have given to this music, which was the international anthem of what would later be called Women's Liberation.

There are other themes which emerge from this collection that cast instructive light on more general patterns in the cultural functions of popular music. Given the brief of this book as announced in the title, the concept of nation itself is under review. It is a truism by now that there are strong links between local popular musics and the "imagined community", that national identity can be largely created and projected through music, from the "folk" music of the nineteenth century to the musical cues used as shorthand for denoting place in the various electronic media. Reading these essays tends to confirm the suspicion that popular music, identified as such as a historical entity, is inseparable from the emergence of the idea of nation. Certainly, as these essays document, Franco's regime was intensely conscious of the connection. Having just finished editing a collection of essays on jazz and totalitarianism, and now reading these essays, I am left wondering if the close complicity between music, nation and politics is a particular feature of societies that have endured totalitarian regimes. Studies of Australian popular music (in the twentieth century at least) simply

don't reflect that intense relationship. Further food for thought is swerved up by this collection.

At the same time, of course, these essays also disclose the limits of "nation" as a conceptual umbrella. "Spain" designates a nation, but one that is riven into various sub-communities distinguished by language, culture and music. There is great heterogeneity encompassed within the physical and conceptual borders of Spain, both diachronically (even the Franco regime evolved) and synchronically, from place to place. This heterogeneity reflects not only the longstanding existence of internally differentiated indigenous communities like Catalan and Basque, but also the imported multiculturalism of increasing migration, as examined here by Íñigo Sánchez Fuarros. The idea of "nation" is thus under challenge from within and without, as these essays insightfully disclose. The collection is not only a selection of case studies on internal heterogeneity, but also on Spain's response to musical globalisation. Indeed, one of its lessons is that the media, which are so often anathematised for having given impetus to the supposed global homogenisation of culture (film, TV, radio, recordings), are at the same time deployed for the generation of a distinctive national and local identity, as in the case of the Eurovision song Contest, and sometimes by purposeful intent, as in the case of the Spanish record company BMG Ariola's "rock in your language" campaign in the 1980s (see Cano's Coda). Framing this series in terms of "nation" not only provides new information to "outsiders", as in this case, it also provides a space in which both to assert, historicise and to challenge the concept of nation over the terrain of popular music.