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FOLK MUSIC STUDIES AND ETHNOMUSICOLOGY IN SPAIN

by Josep Martí

In Spain, the establishment of ethnomusicology as a discipline fully conscious of its methods and objectives is relatively recent. Precursors can be seen in early studies of folk song¹ which were catalyzed in European society by Herder and other scholars. It is obvious that 19th century research into Spanish folk song has little to do with current ethnomusicology, although there exists a common denominator: in both cases, scholars center their attention on those musics which are on the margin of "great musical art." However, we could hardly understand the development and current state of the discipline in Spain if we did not take its beginnings in folk music studies into account. Comparative musicology of old, which concentrated on music of non-occidental origins and which laid the foundations of current ethnomusicology, was practically absent in the Spanish state. We do not find in Spain at that time a consolidated method or a satisfactory concretization of goals, but we can already encounter an object of study — denominated "folk music" — and social attitudes toward this object which allow us to consider those early collectors the predecessors of Spanish ethnomusicology.

Although in Spain we have old "cancioneros," song-collections in which folksongs are well represented such as the *Cancionero Musical de Palacio*, the *Cancionero de Medinaceli* (Crivillé 1983:35-42) or the interesting examples of folk melodies gathered by Francisco de Salinas in the 16th century,² we cannot speak of research until the 19th century, when a heightened interest in traditional life prompted the collection and study of folklore.

Introductions to Spanish musical folklore often mention the project which José González Torres de Nava presented in 1799 to the Spanish government. He requested official support for a folk music collection where the songs were to be gathered directly from the people, indicating their respective places of provenance (Martínez Torner 1935:88). This project, however, was not undertaken. A collection of seguidillas by Juan Antonio Iza Zamácola (pseudonym Don Preciso) had appeared already in 1788. But only in the 19th century do we find a major interest in folklore among small groups of intellectuals, particularly in the Spanish territories with incipient regionalism such as the Basque Country, Catalonia and Galicia. The beginning of the 19th century already saw some collecting of folk poetry, such as that undertaken in the Catalan-speaking area by Antoni Febrer i Cardona from Minorca (Carbonell 1971-1972), Josep Vega i de Sentmenat or Pau Piferrer. As early as 1826, Juan Ignacio de Iztueta published a collection of Basque dances with musical transcriptions. In Galicia, in about 1840, Marcial Valladares began the systematic gathering of songs (Carreira 1984:583). The composer Marcial del Adalid transcribed Galician folk music in his *Cantares viejos y nuevos de Galicia*, which began to appear at the end of the 1870s (ibidem).

In the 19th century, the main interest focused on folk song, generally neglecting other expressions of folk music. The greatest part of the collectors were folklorists or came from a literary background. They limited the majority of their collections to texts. Among them were Fernán Caballero, Serafín Estebáñez Calderón, Manuel Murguía, Rosalía de Castro or Marian Aguiló,³ all of whom were influenced by the romantic ideals of the time. Special attention should be paid to Manuel Milà i Fontanals and Antonio Machado y Álvarez. The former,⁴ much influenced by Herder through German philosophy, applied a methodological rigour to balladry research which was quite unusual in Spain at that time. In 1853, he published his study *Observaciones sobre la poesía popular*, which would serve as a model for research in this field. His interest was, nevertheless, predominantly literary, so that in this publication, all texts were given without their melodies. However, in his later work, *Romancillo Catalán* (1882), he also published some melodies as an appendix, although in very dubious transcriptions made by a military musician. Antonio Machado y Álvarez (Demófilo),⁵ of positivistic mentality, was also very interested in folk literature, especially from the Andalusian area, but undertook several studies of flamenco song as well (Machado 1881, 1886). In 1881, this Andalusian founded the Society *El Folk-Lore Español*, inspired by the Londoner *Folk-Lore Society* (1878) with the goal of collecting and studying folklore, which would further the interest in traditional Spanish folk song research. Very ambitious in its objectives, this initiative sprang up with the intention of spreading it through all Spanish territories, including those overseas such as Cuba, the Philippines and Puerto Rico. This is one of its more interesting aspects. Although some research and collecting projects were undertaken, especially in Andalusia, the life of this society was ephemeral. Within this Andalusian context, besides the published works of Antonio Machado y Álvarez about folklore, Francisco Rodríguez Marín compiled an important collection of folk songs which were published in five volumes, although with only a few musical transcriptions given as an appendix in the last volume (Rodríguez 1882-1883).

But at the end of the 19th century, publications of songs with their melodies became more and more frequent, either as little appendices, such as in the *Cancionero Basco* from José de Manterola (1877-1880) and the already mentioned *Cantos Populares Españoles* from Rodríguez Marín, or with more importance given to the musical transcriptions as in the collections of Pau Bertran i Bros (1885), Antoni Noguera (1893), Francesc P. Briz (1866-1877), José Inzenga (1873, 1888a, 1888b, 1888c) or Eduardo Ocón (1874). At this time, at the end of the 19th century, Resurrección María de Azkue was gathering his monumental *Cancionero Vasco* (1922-1925) and Casto Sampedro y Folgar his *Cancionero Gallego* (1942), collections which would not be published until many years later. Within the musicological production of the 19th century the work of Mariano Soriano Fuertes must also be mentioned. The *Historia de la música española desde la venida de los fenicios hasta el año 1850* (1855-1859), is quite a speculative study, which seemingly stems from a previous, unpublished work of Josep Teixidor. In this book, the author considers musical aspects which today would belong to the ethnomusicological field. He describes the music of the old colonizers from Spain and includes some Spanish folk tunes as an appendix. Besides these collections, more and

more those musical editions proliferate at the end of the 19th century that draw on folklore materials for their interpretation (Gómez 1984:295-304).

The 19th century ends with a certain number of publications which attest to the increasing interest in folk song during the century. However, these initiatives have to be seen as the work of isolated people with virtually no support from academic or other public institutions. We must also keep in mind that many of these publications, especially in Catalonia and the Basque Country where they had a clearly nationalistic character, were for public consumption and that the materials were often revised according to literary and music esthetic aims. The study of folk music during the 19th century produced primarily collections. From a musicological point of view, they are of a lower level than the attempts at systematization which deal with traditional poetry or folklore in general. In the early decades of the 20th century, however, incipient ethnomusicological Spanish research would make an important qualitative leap forward.

In the introduction of the *Cancionero Popular de Burgos*, published in Sevilla in 1903 by Federico Olmeda, Chapel Master of the Cathedral of Burgos, we can read the following:

[...] Por otro lado me aguijoneaban también las condiciones procedentes del amorcillo regional castellano, que aunque por estas tierras no se use y sea hasta nocivo manifestarle, sin embargo yo le tengo muy bien puesto. Me dolía considerar que las demás regiones españolas, Vizcaya y Guipúzcoa, Galicia, Andalucía, Cataluña, Asturias, hacen algo en punto al arte popular, y aunque ello generalmente no sea gran cosa, toman, sin embargo, motivo de esto para echar en cara á Castilla su modo de ser y en no pocas partes se dice con menosprecio: 'Castilla no tiene costumbres tradicionales ni interesantes, no tiene fueros ni amor regional; su valor histórico pereció' (Olmeda 1903:8).

Olmeda's publication is interesting from an ethnomusicographical point of view and clearly denotes the attitude of Spanish society of that time: the need for collecting folk music. Furthermore, the lines just quoted reflect the spirit which lead these collections: localist, regionalist and nationalist feelings. Springing from the peripheral regions of Spain, they were to be found throughout the Spanish state already at the end of the 19th century, a double-edged knife. On the one hand, many inveterate lovers of their respective native regions would make a commitment to folk musical research. Without their contributions, we would hardly have folk song collections and studies for that time, due, in part, to the limited interest of the Spanish state for research in the 19th century. At the same time, however, people would mortgage the future of that incipient musicology by endowing it with a strong social subjectivism very inappropriate for any scientific practice.

The transition from the 19th to the 20th century marks an important step in the increasing engagement of incipient Spanish musicology with folk legacy. What until then had been chiefly the object of literature scholars and folklorists was attracting more and more the attention of musicians. The key figure of that time was undoubtedly the composer and musicologist Felip Pedrell; his theoretical works mark Spanish research about musical folklore very strongly. Born in Tortosa (Tarragona) in 1841, he settled in 1873 in

Barcelona to devote himself to orchestral direction and composition. Later, he studied in Rome and Paris and taught in Madrid and Barcelona. Pedrell, more appreciated for his research than as a composer (although he did compose musical creations of noteworthy merit), has been considered very often the father of Spanish musicology.⁶ As a researcher, Pedrell took up mainly the study and publication of old Spanish music. From the very beginning, he was also interested in gathering and studying traditional musical repertoires, what he called "música natural" in opposition to "música artificial" (art music). The first interest of Pedrell in folk music, more than the strictly scientific aim, was to furnish new materials as an inspiration for composers. Pedrell believed firmly in the importance of folklore for the renewal of Spanish art music: "The generating cell for this artificial music is the natural music" (Pedrell 1919-1922:v.I, 2). He himself put this into practice in many of his compositions such as in the operas *L'ultimo Abenerraggio* and *Els Pirineus*. A collection of his work concerning musical folklore appears in his *Cancionero Musical Popular Español* (1919-22). Pedrell also harmonized much of the material published in this collection, which reflects the pragmatic intent of his works.

The spirit which sustained the interest of Pedrell in traditional music was similar to that which somewhat later moved Bartók and Kodály. From the scientific point of view, however, the results of Pedrell's work are not comparable to those of the Hungarians. The studies of Pedrell within the field of traditional music lack in systematicity and method; therefore, we may consider Pedrell a precursor within this research field. His teachings on musical nationalism influenced very strongly not only Spanish musicologists who were his disciples, such as Higinio Anglés and José Antonio Donostia, but also some of the most important Spanish composers of this century (Albéniz, Falla, Granados, Turina, etc.). With his esthetic ideas, well illustrated in his compositions and through theoretical writings, Pedrell was a great promoter of the use of folkloric elements in Spanish music.

In Spain, if people took the erudite Milà i Fontanals as a model for dealing with song texts, Pedrell was the model for the musical aspects of folklore. According to Pedrell, the aims of what at that time was called "musical folklore" centered on "música natural," whose properties he constantly praised. It was a music "not regulated by circumstantial facts or by erudites" (Pedrell 1919-1922:v.I, 1), that "only requires gut predisposition and the incentive of passion for singing" (Pedrell 1919-1922:v.I, 2). Thus, it is a music narrowly linked to nature, "music which is made without grammarians or grammars" (Pedrell 1904:161). It is a static music: "Only this music has persisted and still persists while the other music, the artificial one, evolves and is transformed incessantly by reason of mysterious regressions and advances, the technique, the proceedings, the occasional forms of conventionalisms" (Pedrell 1919-1922:v.I, 1-2). It is a music which is not made individually: "... brought back to the laws of a free art and not determined by the esthetic trends of the genius of the individual" (Pedrell 1919-1922:v.I, 2). Nevertheless, Pedrell does not fall in the trap of mythologized collective origin of song such as the old folklore preached; but he also speaks often of the "anonymous creative individual" (ibidem). It is a music narrowly related to "race": "Why was conserved through generations a particular song

and not another one if the first did not reflect the deep aspirations of the race?" (ibidem). Thus, they are ideas about folk music which would very strongly mark the conceptual framework of later researchers in Spain.

At that time, it appeared without any doubt that the study of folk song had to be undertaken from a musicological perspective. The simple gathering of texts did not suffice, making the transcription of melodies an essential task. However, interested above all in the exclusively musical aspects of folk song, people also went to the opposite extreme by neglecting the texts.

During the first third of the 20th century, the study of Spanish folk song made valuable contributions to musicography. Dámaso Ledesma, in his *Folklore o cancionero salmantino* (1907), uses musical criteria in the compilation: Francisco Gascue devotes himself to the study of Basque music. In 1915, the *Arxiu d'Etnografia i Folklore de Catalunya* (The Archive of Ethnography and Folklore of Catalonia) was created in Barcelona. This initiative, whose aim was to impel the study of folklore (Calvo 1990 and 1991), was led by Carreras i Artau; Felip Pedrell collaborated as a musicologist. Research in folk music was among the clearly defined objectives of that institution. A well conceived questionnaire was elaborated by the composer Robert Gerhard (Carreras 1928:164-165) and the first collections with melody transcriptions were made; today they are conserved in the Institution Milà i Fontanals (CSIC) in Barcelona. The task undertaken by the *Arxiu d'Etnografia i Folklore de Catalunya* constituted the first attempt at systematical research about folk music in Catalonia. More important than the concrete but slim results of its folk music gathering actions was the fact that around this archive, a first research core was constituted. It would be of great importance for the structuring of that ambitious enterprise, the *Obra del Cançoner Popular de Catalunya* (1921-1939), the first great initiative of research systematization in Spain about folk music.⁷ In 1921, the foundation Concepció Rabell i Cibils, represented by its administrator, Professor R. Patxot, asked the *Orfeó Català*⁸ to carry out a project with the aim of gathering Catalan folk songs. The *Orfeó Català* accepted the challenge and very soon the objectives of the project would be proposed. The guiding principles of the project were structured with the collaboration of the *Arxiu d'Etnografia i Folklore de Catalunya*, founded some years earlier. The objectives of the *L'Obra del Cançoner Popular de Catalunya* were to gather, compare, and eventually publish materials. With the collaboration of several musicologists and folklorists, it was possible to obtain a great amount of material. Here it was not an isolated erudite, but a large, well planned enterprise with many collaborators and ambitious aims. Musicologists and folklorists such as Higinio Anglés, Francesc Pujol, Joan Tomàs, Joan Amades, Joan Llongueras, Pere Bohigas, among many others, were engaged in this project. The initiative carried out a systematic folk song collecting in the Catalan speaking area of Spain (Catalonia, Valencia and Balearic Islands).

The first phase of the project included well-endowed competitions in which the Catalan Orpheon gave a prize for the best collection of folksongs. In addition, musical associations such as orpheons, musical bands, etc. were asked to contribute folk song materials. The best results, however, were achieved through the numerous collecting missions which the collaborators undertook in the Catalan speaking area of Spain: Catalonia, Valencia, and the Balearic Islands. This fieldwork, organized by the *Obra del Cançoner Popular*

de Catalunya, represents the most interesting aspect of the enterprise. In each case, two persons had to participate and at least one of them had to be a musician. Guiding principles were to give appropriate importance to the ethnographical data as a complement for the collected music. The published reports show the innovative spirit and methodological strictness which gave life to the project.⁹ Some of the participants in this project would become reputed musicologists or folklorists, such as Higinio Anglés or Joan Amades.¹⁰ Although the initiative was cut short by the upheavals of the Spanish Civil War, it had succeeded in obtaining a great amount of material. This material was mostly transcribed in the field and not recorded by phonograph, except in a few cases.¹¹ Only a small part of it is published in the reports. After many years of being hidden in Barcelona and Switzerland, out of fear of Franco's reprisals against Catalan culture, this material was deposited 1991 in the Library of the Monastery of Montserrat near Barcelona.¹²

Many other interesting initiatives were carried out in the first third of our century in addition to the collecting already mentioned. The USA-citizen of German origin, Kurt Schindler, made valuable contributions to the knowledge of Spanish musical folklore with the material he collected between 1919 and 1933 in several Spanish provinces,¹³ above all songs of Soria, Ávila and Cáceres. A large part of his compiled material belongs to the narrative song genres. He was one of the first researchers to make phonograph recordings. The Asturian Eduardo Martínez Torner had studied in Paris with Julien Tiersot. He did not limit himself to collecting, but was also interested in systematization, theoretical reflection, and comparison, even though, he claimed, that was impossible to carry out at that time in Spain because of lack of published materials (Martínez Torner 1920:XXXVI).¹⁴ He organized his *cancionero* according to a strictly musicological classification which was based on the tonal system and rhythmical-melodical elements. He was as preoccupied with song classification as were, for instance, Ilmari Krohn, Bartók and Kodály.¹⁵ With a positivistic mentality, he strongly criticized the myth of Celtism (Martínez Torner 1931:15), which, in the ethnomusicological field, had motivated especially the Galician collectors to search for pentatonic reminiscences.¹⁶ José Antonio de Donostia, Basque musicologist and composer, is also a major exponent of Spanish musical folklore of that time. He worked with methodological rigor mainly in the domain of Basque song, choreology and organology. His *Euskal Eres-Sorta (Cancionero Vasco)* (1921) was then seen as a model for research.¹⁷

There are other collectors to be mentioned: Bonifacio Gil carried out an important compilation of folk music in Extremadura (Gil 1931, 1956); Manuel Fernández Núñez published in 1931 his *Folk-lore leonés*; Miguel Arnaudas worked in Aragon (Arnaudas 1927); Sixto Córdova was preparing his *Cancionero Popular de la Provincia de Santander* which, although initiated at the end of the last century, was not published until many decades later (Córdova 1948-1955); Sara Llorens de Serra (Llorens 1931) contributed greatly to the research on compelling songs in Catalonia, and Aureli Capmany, a folklorist, devoted an important part of his work to ethnochoreology (Capmany 1930, 1931, 1948a, 1948b). At that time, one of the best representatives for Spanish research on folk music began his investigations in Extremadura: Manuel García Matos.

Much collecting was done in the early 1930s, but the phonograph was rarely used, probably due in many cases to a lack of vision for scientific research, while in others, to lack of institutional support. It should not be forgotten, however, that for most collectors, the primary aim was the popularization of the folk music of the particular region, not a scientific interest.

The growing development of what, at that time, was called "musical folklore," was reflected in the celebration of the third Congress of the *International Musicological Society* in Barcelona in April 1936, where the section on traditional music played a relevant role. The proceedings of the Congress were not published because of the outbreak of the Spanish Civil War a few months later.¹⁸ The results of the War with the victory of General Franco would have disastrous consequences for the intellectual development of Spain and for musicological research. Some of the researchers, such as Eduardo Martínez Torner or Baltasar Samper, had to go into exile. Research activity, especially in the Basque Country and Catalonia, suffered the reprisals of the winners because of the strong ties of the folklore research with the nationalisms of these regions. Especially difficult to overcome was the intellectual isolation of Spain due to the political international scene after World War II. In the following four decades after the victory of General Franco, Spanish folk music studies would be characterized by an undeniable marginalization of the international research trends. The analysis of the published works reveals, in general, great conservatism concerning the methodological and conceptual framework, loyalty to the achievements of previous Spanish musical folklore, and the continued presence of the old Herderian idea of the *Volksgeist*:

La canción popular, en toda su pristina pureza y castiza limpidez, es un fiel reflejo de las costumbres sanas, vigorosas y raciales de los pueblos, porque en sus diversos ritmos y matices se condensa la tradición, el trabajo, la cultura, valentía, temeridad, amor, odio, misticismo religioso y sentimiento patrio, representando, en esencia, la eterna metafísica del alma española (Nuevo:99).

It was within this conceptual framework that, over the two decades following the Spanish Civil War, the "Sección Femenina de la Falange" (the women's section of the Falange party) developed projects for collecting and disseminating traditional songs and dances.¹⁹ It goes without saying that these were activities strongly marked by the Spanish nationalism of Franco's political regime. In the first decades after the Spanish Civil War, ethnomusicological research was led by the *Instituto Español de Musicología* which was founded in Barcelona in 1943 by the musicologist Higinio Anglés within the state's *High Council for Scientific Research* (CSIC).²⁰ The Institute was created with the primary aim of promoting the study, inventory and critical edition of historical works of Spanish music. From its very beginning, attention was also devoted to traditional music, and a *Folklore Section* was established. The German ethnomusicologist Marius Schneider²¹ was the first director of this Section. While in this position (until 1955), he developed some of his theories about musical symbolism (see for instance Schneider 1946, 1948) and conducted fieldwork in some Spanish provinces, especially in Castellón. The main objective of the Section of Folklore, however, was the urgent gathering of Spanish traditional music. It is interesting to note that the previous initiative

of the *Obra del Cançoner Popular de Catalunya* was taken as a model for the early activities of this Section of Folklore. The founder of the Institute, Higiní Anglès, had carried out field work in that enterprise before the Spanish Civil War, as did some of the early collaborators with the Section of Folklore of the *Instituto Español de Musicología*, such as Francesc Pujol, Joan Tomàs or Francesc Baldelló.²² In this way, the *Instituto Español de Musicología* conducted collecting throughout Spain²³ in ways very close to the methodological and conceptual framework of the *Obra del Cançoner Popular de Catalunya*, although adapted to the new political reality of the state. Between 1944 and 1960, the Institute carried out 68 field studies in most Spanish provinces. These field studies were undertaken by researchers such as Manuel García Matos (mainly Castilla and Extremadura), Arcadio de Larrea (Andalucía, Aragón, Ibiza), Bonifacio Gil (La Rioja, Andalucía, Extremadura, Castilla), Pedro Echevarría (León, Galicia), Ricardo Olmos (Murcia, Castellón), Aníbal Sánchez Fraile (Salamanca) along with many others,²⁴ on a contractual basis. However, since no recordings were made systematically, the Institute missed the opportunity to create a phonographical archive. The transcribed music consisted almost exclusively of folk songs; the sociocultural context was given little attention. Almost 20,000 musical documents were compiled and arranged according to the provinces where they were gathered. A small part of this material is now published.²⁵ The ethnomusicological archive of the Institute was also enriched from 1945 until 1952 by organizing public competitions which rewarded the best folk song collection received. The musical transcriptions obtained in this way represent several Spanish provinces. In this manner, the Institute created in the first twenty years of its existence an archive of mostly written ethnomusicographic material which contains few phonograms. It is deposited in what is now called the *Departamento de Musicología* at the CSIC. In the Institute, people did not give much importance to systematic recording. Sometimes the collaborators had only a few cylinders, for those cases where transcription would be difficult. People often spoke of the necessity of having records in the Institute as "faithful witness of Spanish folk song,"²⁶ but creating a phonographic archive was not among the priorities of Higiní Anglès, founder and director of the Institute. The first publication of the Institute, the *Cancionero Popular de la Provincia de Madrid* (García Matos, Schneider and Romeu 1951), with materials collected by Manuel García Matos, was criticized by Charles Seeger for the failure to make recordings in the course of fieldwork (Seeger 1953). Marius Schneider, the director of the Folklore Section and the one responsible for the publication, responded to Seeger's critique by saying that the recording procedures aroused apprehension in singers and inhibited their spontaneity. He also adduced other reasons such as the possibility of distortion due to the recording procedures (Schneider 1954). But the fact is that the Institute lost the opportunity to create a phonographic archive.

In addition to the researchers already mentioned, *Sección de Folklore* of the *Instituto Español de Musicología* also hired specialists such as Josep Romeu (for literary aspects of folk song)²⁷ and José Antonio de Donostia (mainly for organology).²⁸ In the 1960s, ethnomusicological activity of the Institute declined. In 1970, Josep Crivillé joined the staff of the Institute as the only ethnomusicologist. During his tenure, though some fieldwork was done in

Catalonia, research centered mainly on the study of previously collected materials. In 1985, Josep Crivillé left the Department and ethnomusicological research came to a halt altogether until 1989, the year that Josep Martí was engaged.

Since the end of Spanish Civil War until the eighties, and with the important exception of the *Instituto Español de Musicología*, research had been carried out in Spain — as in former times — above all through the initiative of individuals and with little support from academic institutions. Manuel García Matos was interested mainly in song gathering, but also in the systematic study of folk music, in organology and in choreology. He also collected a great amount of phonographical material in various parts of the country. At his early death in 1974, he left behind a rich ethnomusicological production.²⁹ Arcadio de Larrea was, at that time, an active folk song researcher working in several provinces of Spain and in Northern Morocco (Larrea 1949, 1950, 1954, 1968). From the ethnological side, the studies of Ramón Violant i Simorra (1953, 1954), focusing on organology, are also of interest. Some years later we find the folk song collections of Salvador Seguí (Seguí: 1973, 1980, 1990), Miguel Manzano (Manzano 1982, 1988, 1995, Díaz and Manzano 1989), Joaquín Díaz (Díaz: 1981, 1982a, 1982b, 1991) and of Dorothe Schubarth and Antón Santamarina (Schubarth and Santamarina 1982, 1983, 1984, 1986, 1987, 1988, 1991). Balladry, which has a rich tradition in Spain, is well represented in the collections of these researchers who often worked together with "romancero" specialists from the literary side.³⁰ In this context we must mention the Israeli ethnomusicologist Susana Weich-Shahak who has carried out fieldwork in Spain (Weich-Shahak 1989a, 1989b, 1992a, Weich-Shahak and Etzion 1988a, 1988b), and Maximiano Trapero who has been working mainly in the Canary Islands (1985, 1987, 1991). Along with the interest in folk song gathering, organology attracted the attention of researchers such as Alberto Jambrina and José R. Cid (1989), Antoni Artigues and Joan Morey (1989), J.M. Barrenechea (1976, 1984 and 1986), Gabriel Ferré (1984, 1986–1987), F. Llop and M. Alvaro (1986), Talio Noda and Lothar Siemens (1984, 1986 and 1987) or Joaquín Díaz (1986).

In the time from the Spanish Civil War to the eighties, Spanish research can be characterized as having the following features:

a. A strong anchoring in the past, mainly in the epoch just before the Spanish Civil War, with a great isolation from the rest of the world. There are compilations made with method and strictness, such as the studies of Manuel García Matos, but generally speaking, Spanish research on folk music develops according to the formerly established methods without taking into account the great changes experienced in society as well as in ethnomusicology. Thus we need not be surprised when, in the sixties, the old ideas of diffusionism sometimes emerge. For instance, Bonifacio Gil,³¹ talking about the songs of the Spanish province Burgos, gives some examples of Singhalese melodies as antecedents of what he calls primitive songs of this province, and in relation to one specific melody he writes:

Es un pieza arqueológica de primera magnitud, pues asombra su existencia después de recorrer (a través de la India, salvando el

pequeño estrecho) miles de kilómetros a través de miles de años (Gil 1963:87).

He also speaks of a particular song of Georgia whose rhythm could be — according to him — the origin of the *biribiketa* rhythm, very common in Basque and Castilian songs (Gil 1963:88). Josep Crivillé spoke in the early eighties of “ethnomusicology” (Crivillé 1978–1980, 1981), a term then still unusual in Spanish research on folk music, and he also carried out studies unquestionably of ethnomusicological interest (Crivillé 1975, 1978–1980, 1982). But for many collectors, Pedrell’s theory of the beginning of this century still has, in a tacit or an explicit manner, full validity.³² It is symptomatic that his *Cancionero Musical Popular Español*, which contains his thought about folk music research, has had numerous reeditions and that it is still to be found on the shelves of specialized bookshops. Sometimes it seems that Pedrell’s thoughts were embraced with the assumption that nothing had changed since their first publication.

b. The predominant character of an applied or auxiliary discipline. The goals of musical folklore have been focused in an unbalanced manner toward aims related to the social needs for folklorism (nationalisms, regionalisms), artistic use (for musical composition)³³ and also, if to a lesser degree, to giving support to historical musicology.³⁴ It is evident that every discipline has to pursue immediate or long term application within the prevalent social needs. This would not have to interfere with its integral development as a human activity, which seeks to know the reality of a given phenomenon.

c. The weak institutionalization of ethnomusicology. During this period, ethnomusicology has been practically absent from the university milieu in Spain.³⁵ The *Instituto Español de Musicología* is the Spanish institution where ethnomusicological research has found the most support, but always in a discontinuous manner and occasionally with little firmness and decision. A great part of Spanish ethnomusicological production has depended on the voluntarism of non-professional people. Spain lacks the old tradition of comparative musicology as an academic practice which guarantees and promotes scientific pursuits and methodological strictness. Until some decades ago, anthropology had also been hardly represented in academic institutions. Very symptomatic as well is the fact that Spanish ethnomusicological research outside the Spanish borders is practically non-existent.³⁶

As a consequence of these circumstances, the study of folk music in Spain, little influenced by the theoretical development of ethnomusicology and anthropology in other countries, shows the following features for the period under discussion:

- a. Research interest centered almost exclusively in the musical product.
- b. Archaism.
- c. Ruralism.
- d. An absolute fixation, not always justifiable, on the dichotomy high/popular music.

In Spain, research interests have centered almost exclusively on the musical product, disregarding processes and the cultural dynamics of musical phenomena. Within ethnomusicological research of a more traditional kind, there is a veritable obsession with the vanishing of the musical product. Since

the beginnings of interest in musical folklore to the present day, notions of a fast disappearance of the folk music legacy have always been alive. This is an unavoidable topic in the forewords of “cancioneros.” The erudite Milà i Fontanals (Serra Pagès 1916:289) and the collector Marian Aguiló (Aguiló 1893:XVII) already spoke of this irreparable loss in the 19th century, and throughout our present century, the idea that “we have to save the remainder of the opulent musical legacy from the shipwreck” (Arnaudas 1927:VI) has been and still is a common topic, even in the most recent publications. These feelings are well expressed in an article by Arcadio de Larrea (1968), one of the most representative Spanish folk music researchers, which was intended as an introduction to the Spanish folk song but is no more than an endless complaint over the loss of musical traditions and their replacement by new fashions which “have nothing to do with Spanish culture” (Larrea 1968:316). This attitude has caused people to give much more importance to the accumulation than to the systematization and theoretical elaboration of data. As the French sociologist Emile Durkheim stated many decades ago: We are making a mistake if we think that the best way for preparing the advent of a new science consists of accumulating first patiently all data which it will use because we do not know what this science will need.³⁷

The problem of the Spanish “Folklore Musical” does not end, though, with this obsessive fixation on the product, but also lies in the kind of product chosen as research object. Without entertaining new developments in folklore on the international scene, especially the theoretical contributions of Dan Ben Amos, collectors are interested only in that music which really or supposedly shows a long history. Because of the highly conservative features of rural areas, research was and to a great degree still is interested only in these areas, searching for musical materials pertaining to preindustrial traditions. In this way, without any doubt a romantic ballast, ethnomusicological research becomes automatically a study of mythologized rural areas, as if we would believe that in the city people do not sing. Let us remember that for Herder it was useless to look for folklore in the urban population: “The folk is not the mob on the streets, who never sing or compose but only yell and garble things” (Wiora 1971:23). In some European ethnomusicological circles, people began already in the 1930s to overcome this romantic view of folklore when, for instance, the interest in the urban song arose.³⁸ This interest would later be stimulated through the important epistemological and methodological changes experienced by the discipline through the last decades. Nevertheless, to this day, Spanish ethnomusicology conceives its research objectives hardly outside of the study of rural musical production.

One element basic to ethnomusicology is the dichotomy popular/art music understood as opposition. The main problem in the old ethnomusicology is that it has understood this dichotomy not as a strategic construct for permitting scientific operativity but as a fact of absolute reality, as if we must deal with two different worlds with very few things in common. In this matter, people do not take into account that:

- a. The dichotomy is due, in great part, to value criteria and is, therefore, culturally subjective.
- b. The boundaries of both parts of the dichotomy are, in many aspects, illusory and diffuse.

- c. The extremes of this constructed dichotomy are not only in relation of opposition but also of complementarity.

This problem was already noticed many years ago by several ethnomusicologists. For instance, Zoltan Kodály liked to minimize the differences between art and popular music.³⁹ In Spain, the Arabist Julián Ribera also relativized this dichotomy in his writings about music in the twenties:

Tratemos de fijar de antemano nuestro concepto de la música popular. ¿Qué música merece este nombre?

¿Es una categoría técnica, o sistema artístico distinto del de la música erudita? A mi modo de ver, no; en música ocurre lo que en las lenguas: el pueblo pronuncia ciertos vocablos a su manera; emplea frecuentemente ciertas palabras, frases, muletillas, giros que le son habituales; pero en realidad, usa de la misma lengua que los letrados suelen usar en la vida ordinaria. (Ribera 1928:154).

Nevertheless, these ideas have had little influence on Spanish musicological research. And thus in the collecting practice, as well as in the reflections about it, people have given priority even to the view of popular traditional culture as a practically autonomous system. People speak of "two different musical cultures, which coexist in parallel manner" (Manzano 1991:328). People understand folk music and art music as if they were two highly differentiated blocks with few connection points, while in fact we find very often the same language with different realizations conditioned by socio-cultural factors. On the other hand, it is logical that people believe in these arguments if we consider the folkloristic fallacy: people gather the musical materials according to preestablished criteria, which in fact belong to the past century. In this way, the researcher's attention is devoted only to that music which is presumably old, rural, and which can be considered "ethnic." Given that all music or musical practices which do not fulfil these conditions are excluded from the collections, it is not surprising that through the analysis of these corpus, people get a very different idea of what the studied "musical culture" actually is. People confuse evidently musical repertoire with musical culture. People speak of "music of oral tradition" as if an autonomous culture of oral tradition existed.

In Spain, these trends materialized prominently in the "cancionero," which is the classical example for research done in the country.⁴⁰ This traditional folk song collecting kept Spanish research from engaging in new approaches as they emerged in other countries after the discipline had abandoned its former name *comparative musicology* in the fifties (Persia 1991:319). The traditional "cancioneros," which arose from the combination of interest almost exclusively in the musical product, archaism, ruralism and an absolute fixation on the dichotomy art/popular music, can have very distorting consequences for viewing the musical reality of a specific population. These "cancioneros" can be very representative for the discipline which has created them, but they will be hardly representative for the locality where they have been gathered.

In Spain folklorism — as a social phenomenon — has exerted and still exerts much influence on ethnomusicology, although scientific practice is not the same as folkloristic practice (Martí 1996a:205–226). This fact restricts harshly the field of study of the discipline, and conditions in a very negative

manner its aims and methodological development (Martí 1992:195–204). A very important consequence of all this is that values which belong to folklorism have given great importance to all that, which in a completely subjective manner, is considered "ethnic cultural heritage," and have denigrated other musics which do not fit into this category, as for example modern popular music. While popular music belongs elsewhere to the established research interests of ethnomusicology, in Spain it is still disregarded because it does not meet the elitist criteria of historical musicology or the ideals of ethnic purity and authenticity of the folklorists.⁴¹ While in some countries the study of popular music has already a certain tradition, in Spain people write in scientific publications that "the production of film-music, of television noises or light popular music, in reality has nothing to do with musical creation" (Barce 1996:282) or that "it is surprising that some presumed intellectuals speak about such musics in earnest" (ibidem).

This is all possible because, as Josep Crivillé stated already in 1981, Spanish ethnomusicology has shown little interest in theoretical work (Crivillé 1981: 151–152), which necessarily leads to an underdevelopment of the discipline. Today, a great part of the initiatives interested in collecting folk songs arise from and are articulated through small institutions of regional studies, which may or may not be linked to the public administration. The political transition after the death of General Franco was an important catalyst for such initiatives. In order to appease both Catalan and Basque nationalism, but at the same time fearing to recognize too many differential rights, not only did these regions become politically autonomous, but all other Spanish provinces with or without regionalist tradition became so also. In this way, the necessity arose not only to give all these new autonomous provinces a flag and an anthem, but also to find "cultural or ethnic contents" for justifying these communities. With evident "Herderian" mentality, the view of the politicians focused on "traditional culture," where music plays a large role. Initiatives in musical folklore found a generous sponsor in the public administration, encouraging collection and publication of materials: they had to recover, reinforce, and even reinvent the ethnic identity of the community at issue. The result of this is the creation of a broad social basis interested in regional musical traditions, and therefore, the rising of a certain interest in ethnomusicology.⁴² But evidently, this interest tends to lean toward an ethnomusicology suitable for social consumption within the dynamic of folklorism. This interest has advantages and disadvantages. Advantages because research of traditional music finds a certain support. The culture departments of autonomous regions have created institutes for regional studies and subsidize collecting projects, publications, festivals and short courses regarding their local musical traditions. Examples are the *Centro de Cultura Tradicional de Salamanca*,⁴³ the *Centro de Estudios de Folclore* (Zamora), the *Centro Etnográfico de Documentación* (Valladolid), the *Centro de Documentación Musical de Andalucía* (Granada), *Eresbil, Archivo de Compositores Vascos* (Rentería) or the phonographical archives of the governments of Valencia⁴⁴ and Catalonia⁴⁵ in Valencia city and Barcelona respectively. However, the disadvantage of this situation is the obvious institutional instrumentation of these activities. Show-window research is promoted: attractive publications, records and exhibitions; but hardly anyone has an interest in developing the conceptual

framework of ethnomusicology or to research subjects which have little to do with "ethnic roots."

It is not my intention to criticize this social need for folklorism, something that otherwise is more or less a reality in all of Europe. The situation in Spain, however, could be much more fruitful for research if it could have been articulated through a more solid academic ethnomusicological tradition.

In Spain, autodidacticism is quite common among folk song collectors, and the reference points are still chiefly the achievements of the musical folklore from some decades ago.

For many years the only Spanish institutions regularly offering a certain kind of teaching related to ethnomusicology were some musical conservatories with their courses officially called "Folklore Musical" until 1995, when they adopted the term "*etnomusicología*." But in Spain these institutions are apart from the university, and their primary purpose is to educate practical musicians, not to prepare them for theoretical work or musicological research. We have to recognize these institutions for having filled in a gap over many years within the study field of folk music in Spain. With the exception of the *Real Conservatorio Superior de Música* of Madrid,⁴⁶ which has been teaching musical folklore with a certain degree of continuity and resources, the ethnomusicological activities of conservatories have always been very poor and limited.⁴⁷ Ethnomusicology at the university is a recent phenomenon; we can find it in musicology study programs, but only in very few programs for cultural anthropology. Only recently have students been able to attend courses in this discipline at such universities as Salamanca, Valladolid, Granada, Oviedo and occasionally at both universities in Barcelona: *Universitat de Barcelona* and *Universitat Autònoma de Barcelona*. The problem roots in the scarcity of qualified teaching personnel. In fact, musicology students have very few opportunities to take ethnomusicology courses, and it is not rare at all that the first contact with ethnomusicology occurs in doctoral courses. People try to palliate the weak presence of ethnomusicology in the ordinary study plans of the universities through the organizing of additional short courses and seminars with the participation of local ethnomusicologists as well as specialists from abroad. For instance, through short courses organized by Josefina Roma in the *Institut Català d'Antropologia (Col·loquis d'Etnomusicologia, 1992-1995)*, Ramón Pelinski in the University of Granada (*Cursos Manuel de Falla, 1992-1994*) or Jaume Ayats in the *Universitat Autònoma de Barcelona (I Seminari Internacional d'Etnomusicologia, 1995)* the opportunity to hear lectures by foreign ethnomusicologists such as Simha Arom, Susan McClary, Jocelyne Gilbault, Bernard Lortat-Jacob, Mireille Helffer, Jeremy Montagu or Habib Hassan Touma among many others was presented.

Related to the problem of the weak presence of ethnomusicology in the academic milieu is also the fact that musicology has had difficulties to establish itself at the university. Musicological studies, in greater or lesser degree have been present in Spanish universities for some years, but the licentiate, which, due to disagreements between conservatories and universities, is named "Historia y ciencias de la música" and not "musicología" and was officially approved only in 1995. But to speak of "musicology" in Spain means above all to speak of "historical musicology," whose representatives are the *de facto* powers of musicology, at universities as much as in other

institutions. Many of these representatives give ethnomusicology a very secondary role within musicology. This is easy to understand if we take into account that in Spain, ethnomusicology is very often identified with the old "folklore musical", something which is quite comprehensible in consequence of the low development of Spanish ethnomusicology and of the general ignorance of the achievements of the discipline abroad.⁴⁸

In spite of these structural problems, there are initiatives which allow us to prognosticate a certain measure of future for Spanish ethnomusicology. In the last decade, the Spanish ethnomusicological scene has seen some improvement, although many of the above mentioned problems still exist. In current research, the old line of musical folklore still plays a big role. This line is represented today by specialists such as Miguel Manzano and Josep Crivillé, both having taught "folklore musical" for several years at the conservatories of Salamanca and Barcelona, respectively. They have conducted fieldwork in several Spanish provinces and have completed studies not only of a descriptive but also of a synthetic nature (see for instance Manzano 1995a, Crivillé 1983). Their research approach is always centered on the immanent perspective of the musical phenomenon. Adding to these traditional trends, relatively new research perspectives have been introduced in Spain during the nineties by specialists such as Ramón Pelinski,⁴⁹ Josep Martí, Jaume Ayats, Josefina Roma, Joaquina Labajo, Enrique Cámara and other younger ethnomusicologists. They often employ a more culturalist view and theoretical elaboration. Perhaps it is still too early to calibrate the weight of these new trends within Spanish musical studies, but they are undoubtedly contributing to shaping new reference points for current Spanish ethnomusicology. Topics of study which have attracted the interest of these researchers are for instance, theoretical and epistemological problems of ethnomusicology (Ayats 1993; Pelinski 1988, 1995, 1996a; Martí 1992, 1995b), ideological aspects of folklore practices (Labajo 1993a, 1993b; Martí 1996a), new popular music (Martínez García 1996a, 1996b, 1996c), music and ethnicity (Ibarretxe 1996a; Martí 1994, 1995a, 1996b; Roma 1996), the musical world of immigrants (Asensio 1994, 1996), problems of change in folk music (Lizarazu 1992; Pelinski 1997), transcultural musical genres (Pelinski 1995; Cámara 1993), musicians and musical formations (Mitjans and Soler 1993; Cucó et al. 1993; Labajo 1987; Carbonell-Guberna 1991), soundscape and other topics related to this category (Ayats 1992; Labajo 1984), etc.

Some of these trends have been developed at the *Department of Musicology* at the *CSIC* (Martí 1994b). Although the possibilities of this department are very limited due to lack of personnel, it aims, through its research and teaching (in collaboration with some Spanish universities), at contributing to the introduction of new perspectives of ethnomusicology in Spain. From the reopening of the Ethnomusicological Section (1989) until now, the prevalent research approach lies in understanding the object of study — music — as a sociocultural phenomenon, with all the important theoretical and methodological implications of this perspective. The ethnomusicology section of this department currently has only one permanent researcher (J. Martí), but other researchers have actively collaborated in the last several years. They are the ethnomusicologist Ramón Pelinski who was hired during the years 1993-1995, and Sílvia Martínez and Susana Asensio who, within the research

activities of the ethnomusicological section, have developed their doctoral theses about popular music and the music of Maghrebi immigrants, respectively.

In this review of Spanish ethnomusicology, we must not forget the occasional contributions of those professionals from abroad which have not been mentioned so far. For instance, fieldwork was carried out in Mallorca (S. Schmitt 1984, 1993), Catalonia (H. Schmidt 1985) and Asturias (Minden 1992). Over the last decade, flamenco has merited the attention of researchers such as Peter Manuel (1986, 1989), Philippe Donnier (1987, 1988, 1993), Bernard Leblon (1994), Gerhard Steingress (1993), Susana Weich-Shahak (1992b) and William Washabaugh (1994).

In recent years, more and more ethnomusicological meetings and congresses are taking place in Spain that increasingly include the new trends in the discipline. At the 15th Congress of the *International Society of Musicology* held in Madrid in 1992, ethnomusicology had an important presence.⁵⁰ We also find meetings especially devoted to ethnomusicology, such as the *Col·loqui sobre cançons tradicionals* (Reus 1990);⁵¹ the *I Encuentro de Etnomusicología del Mediterráneo* (Almería 1992);⁵² the several meetings since 1991 which the Spanish group of ESEM (*SEEM a Valencia*) has held at various localities of the region of Valencia;⁵³ furthermore, *9th European Seminar in Ethnomusicology* (Calella, Barcelona 1993), the *I Congreso Provincial sobre los Cantes y el Flamenco en Almería* (Almería 1994), the *2nd Meeting of Iberoamerican Ethnomusicologists* (Barcelona 1995)⁵⁴ or the international meeting *Antropología música. Diálogos I* (Granada 1996). Moreover, the *Sociedad Ibérica de Etnomusicología*⁵⁵ was recently founded and has already held three national congresses (Barcelona 1995,⁵⁶ Valladolid 1996, Benicàssim 1997).

Periodic publications are always useful for approaching research activities in a given country. Besides the old musicological periodicals such as *Anuario Musical* and *Revista de Musicología*, which contain some ethnomusicological contributions, the first issue of *Música Oral del Sur* appeared in 1995, edited by the *Centro de Documentación Musical de Andalucía*. The same year also saw the first number of the electronic periodical *TRANS. Revista Transcultural de Música* (<http://www2.uji.es/trans/>) and the dance journal, *Cairon, Revista de Ciencias de la Danza*. Furthermore, the periodical publications *Revista de Dialectología y Tradiciones Populares*, *Revista de Folklore*, *Revista d'Etnologia de Catalunya*, *Demòfilo. Revista de Cultura Tradicional de Andalucía*, *Cuadernos de Etnología y Etnografía de Navarra* and *Eusko Folklore* often carry articles about musical folklore. Besides these musicological and anthropological academic periodicals, it is also worthwhile to mention *La Caña. Revista de Flamenco*, which since 1991 is exclusively devoted to flamenco and the new periodical *Revista de Flamencología* edited by the *Cátedra de Flamencología* of Jerez. Regarding Spanish ethnomusicological publications, the *Sociedad Española de Musicología* published a bibliography of "Folklore Musical Español" in 1994, compiled by Emilio Rey. This bibliography cannot pretend to be complete, but it offers a broad view of Spanish publications on musical folklore or ethnomusicology, a useful tool for any scholar interested in Spanish ethnomusicology.⁵⁷

In conclusion we can say that folk music studies have covered much ground in Spain, as the numerous publications and initiatives show. But the nature of this work, and above all the theoretical foundations on which it was built,

reveal the lack of a long academic tradition in this field. Even today, the presence of ethnomusicology in the academic milieu is very weak. While promising research projects are beginning to emerge, they have an implicit fragility because they are due much more to the initiative of individuals than to the strong-willed scientific policy of Spanish institutions. As a direct consequence, there is a great imbalance between the achievements in the different fields of study in ethnomusicology. Purely descriptive works about folk song or organology are well represented. However, studies of a more synthetic or theoretical nature are still relatively scarce. Important trends in ethnomusicology which are related to semiotics or hermeneutic or cultural studies approaches, for instance, have hardly found an echo in Spain. Musics other than those of preindustrial character and belonging to the rural milieu are rarely taken into account. Ethnochoreology has attracted the interest of some researchers, but in most cases only as a by-product of their research. All the weak points we have seen in musical studies are also applicable to those in dance, with the only difference that the situation of ethnochoreology, as in other countries, is even worse. However, the research initiatives of late and establishment of ethnomusicology in some universities, at long last, augur a positive development of this discipline in Spain.

NOTES

1. There are some studies which deal with historical aspects of Spanish ethnomusicology. See, for instance: Katz 1974; Crivillé 1983:14-46; Minden 1991; Crivillé 1988a; Carreira 1984; Ferré 1989-1990; Juan 1992; Martí 1991 and 1993; Subirá 1953; Zaldívar 1985:139-141.
2. Salinas used folk melodies as examples for possible musical metrical combinations. See, for instance, Trend 1927; García Matos 1963.
3. This Majorcan erudite was especially interested in balladry of the Catalan speaking area and gathered a great amount of song texts of which only a small part is published (Aguiló 1893). His unpublished materials went to the collection of the *Obra del Cançoner Popular de Catalunya*, which today is conserved in the library of the monastery of Montserrat near Barcelona. On the collecting of Marian Aguiló, see Massot 1980.
4. About Milà i Fontanals concerning his folk song research, see Paloma 1994; Jorba 1984.
5. About this folklorist, see Aguilar 1990; Sanchiz 1993.
6. About Pedrell's research on folk song, see Anglès 1928; Martí 1991-1992; Ayats 1991-1992.
7. About the *Obra del Cançoner Popular de Catalunya*, see Pujol 1936; Samper 1945, reedited in Samper 1994:86-110; Artís 1980 and 1986; Massot 1994.
8. The Catalan Orpheon was founded in Barcelona in 1891; it became very soon one of the most important musical centers of Barcelona. Seeing that at that time there existed in Catalan society an interest in folklore, this orpheon soon incorporated traditional folk songs in its repertoire. In 1901, the orpheon founded the periodical *Revista Musical Catalana* which helped to spread and reinforce a new urban sensibility for the musical legacy. It is still published today.

9. The reports contain also numerous examples of the gathered material. See *Obra del Cançoner Popular de Catalunya. Materials*, 1926, 1928 and 1929. As a result of the fieldwork, a dictionary of dance was prepared, see Pujol and Amades 1936.
 10. Joan Amades carried out a gigantic work within folklore research, and an important part of his work was devoted to folk music and dance. See, for instance, Amades 1930, 1951, 1955, 1957, 1961, 1964. A complete bibliography of Joan Amades is published in Centre de Documentació i Recerca de la Cultura Tradicional i Popular 1990:193-246.
 11. Even though already at the 3rd *Congrés Excursionista Català*, held in Tarragona in 1914, people had called for the use of the phonograph to collect folk songs with fidelity, see Serra Pagès 1917:227.
 12. After the return of all the materials in Catalonia, an inventory was published: Massot 1993a. See also Massot 1993b.
 13. Schindler 1941. Recently this work was reedited in Spanish with the title *Música y Poesía Popular de España y Portugal* (1991), with additional studies of I.J. Katz, M. Manzano and S.G. Armistead. About the fieldwork of Schindler in Spain, see also Subirá 1954, Katz 1991b.
 14. About Torner see Mallo 1980 and 1984.
 15. See, for instance, Martínez Torner 1920: XV-XXV.
 16. About the critique of Celtism in Galician researchers, see Carreira 1984:585-587.
 17. The ideological aspects of Donostia's works, especially regarding Basque nationalism, have been discussed in the doctoral thesis of Gotzon Ibarretxe, *El canto coral como entramado del nacionalismo musical vasco*, Universidad del País Vasco, San Sebastián, 1996.
 18. In this Congress, the Spanish researchers on folk music presented the following papers: Joaquín Turina: *El canto popular andaluz*; Nemesio Otaño: *Notas sobre el folklore gallego*; Baltasar Samper: *El cant de les cançons de treballada a Mallorca*; Vicenç Maria de Gilbert: *Les melodies de les cançons romanesques a Catalunya*; Josep Barberà: *Supervivències gregues en la cançó popular catalana*; Antonio José: *La canción popular burgalesa*; Eduardo Martínez Torner: *Los ritmos en la música popular castellana*; Francesc Pujol: *Ritme i metrificació de les cançons populars catalanes*; Conrado del Campo: *La armonización del canto popular*.
- Furthermore, the presence of the following researchers was announced in the program: Julien Tiersot (Paris), Antoine-E. Cherbuliez (Zürich), Emilio de Lima (Barranquilla, Colombia), Manfred Bukofzer (Basel), Kurt Huber (München), Melpo Merlier (Athens), Patrice Copirault (Paris), Giulio Fara (Napoli) and Marius Schneider (Berlin). Most of the papers presented are today deposited in the *Biblioteca de Catalunya* in Barcelona.
19. See, for instance, Casero 1995; Lizarazu: 1996:238-245.
 20. In 1946, the *Instituto Español de Musicología* began to publish the *Anuario Musical*, a periodical which continues to reflect the research work conducted in the Institute.
 21. Marius Schneider, who had been the director of the Phonogramm Archiv in Berlin, came to Barcelona in 1944 and worked in the *Instituto Español de Musicología* until 1955. His approaches within the framework of the

- comparative musicology were totally new for Spanish research on folk music. Although he conducted numerous studies about Spanish musical culture (see, for instance, Schneider 1946a, 1946b, 1948a, 1948b, 1949), his work hardly influenced the development of Spanish research because of the lack of tradition and infrastructure concerning comparative musicology.
22. The early issues of *Anuario Musical* contain articles of these researchers. Concerning folk music see, for instance, Pujol 1946; Tomàs 1959, 1964.
 23. About the ethnomusicological work in the *Instituto Español de Musicología* until 1989, see: Calvo 1989.
 24. For a listing of the expeditions, see Calvo 1989:188-192.
 25. García Matos, Schneider and Romeu 1951 and 1952; García Matos, Tomàs, and Romeu 1960; García Matos and Crivillé 1982; Gil Romeu, Tomàs and Crivillé 1987; García Matos, Fraile, Manzano and Carril 1996.
 26. "[...] es necesario que el Instituto cuente con una serie de cilindros impresos, como documentos instructivos de cómo se canta en las diversas regiones de España." Letter of Higinio Anglés to Manuel García Matos, Barcelona, 29.9.1944, Archive of the *Department of Musicology*, CSIC.
 27. Some works of this researcher are Romeu 1948a, 1948b, 1952, 1954. About the research activities of Josep Romeu in the *Instituto Español de Musicología*, see Llorens Cisteró 1987.
 28. Donostia 1946, 1947, 1948, 1952, 1954; Donostia and Tomàs 1947.
 29. See, for example, García Matos 1944, 1954, 1956, 1957. A selection of his field recordings was issued as *Magna Antología del Folklore Musical de España*, Hispavox (17 LPs with booklet), 1979 (Madrid). (1st ed.:1960).
 30. Today, the most important center for studies about the romancero is the *Seminario Menéndez Pidal* from the *Complutense University of Madrid* (see Catalán 1990).
 31. He was one of the most prolific folk music researchers in those years. See also his works Gil 1931, 1956, 1961, 1964-1965 and Gil, Romeu, Tomàs and Crivillé 1987.
 32. "Es decepcionante comprobar cómo en recientes trabajos de investigación de ámbito universitario, en publicaciones especializadas de etnomusicología, se siguen citando, por ejemplo, sentencias de Pedrell o afirmaciones de Martínez Torner como si fuesen lo último (o lo único) que se ha descubierto." (Manzano 1995:52).
 33. There are many forewords of cancioneros which allude to this goal: "¿No hay un arsenal variadísimo de canciones populares en nuestra patria? Rebusquese; se saquen á flote y que sirvan de prototipo á los compositores para que idealizadas por ellos nos las devuelvan en obras que tengan digno olor, color y sabor nacional" (Olmeda 1903:7). "Esta colección pretende solamente ser un enjambre de melodías de las que los compositores puedan echar mano para sus trabajos artísticos" (Donostia 1919:II). The clearest example of this attitude is by Felip Pedrell.
 34. A case in point are the contributions of Higinio Anglés in the field of folk music, see Anglés 1938, 1959, 1960a, 1960b, 1964. On his folk music research see Crivillé 1988b.

35. There are a few exceptions. For instance, while he was employed at the *Instituto Español de Musicología*, Marius Schneider gave some courses at the University of Barcelona, but without continuity.
36. There are exceptions. Arcadio de Larrea did fieldwork in Morocco, but his research focused on songs of Spanish origin. Some missionaries gathered songs in other countries, but normally they worked without ethnomusicological guidance, see for instance Barral 1964.
37. Durkheim 1978, as quoted by Laqueur 1994:43.
38. At that time, popular song was already considered a study object (L. Schmidt 1970:22) and people spoke of "traditional urban song" (Koepp 1934:301-303).
39. See in this respect his lecture given in 1941, "Népzene és müzene" (folk music and art music), published in Kodály 1983:159-166.
40. About the importance of this approach for Spanish research on folk music, see Rey and Pliego 1991.
41. In Spain, it was not until 1997 that the first musicological doctoral thesis about popular music was presented. It is a study of *heavy rock* in Barcelona, made by Sílvia Martínez and presented at the University of Barcelona.
42. Outside of the public institutions, this has encouraged the creation of several local groups, generally of young people which with more or less professionalism undertake mostly compiling and popularising activities regarding folk music, such as "Grup de Recerca Folklòrica d'Osona" (see I. Roviró, X. Roviró and Ayats 1994), "Carrutxa" (Reus) (they edit the *Fulls de Treball de Carrutxa*; see also Palomar and Rebés 1994), the "Asociación de Gaiteros de Aragón" (they edit the *Gaiteros de Aragón. Revista de Música y Cultura Tradicional*), "Cantigas da Terra" (Coruña), "Cantigas e Agarimos" (Santiago de Compostela), etc.
43. In addition to publications, this institution has, under the direction of Angel Carril, issued the records *Antología de la música tradicional salmantina*, (5 LP:1987, 4 CD:1995) and *Romancero panhispánico. Antología sonora*, 5 LP:1991, 5 CD:1992).
44. Conducted by Vicent Torrent, the *Fonoteca de materials* of the Valencian autonomous government has promoted much fieldwork in the region of Valencia. It is editing the folk music records series *Fonoteca de materials. Tallers de música popular* (24 LPs since 1988).
45. The *Fonoteca de Música Tradicional* of the *Centre de Documentació i Recerca de la Cultural Tradicional i Popular* (Department of Culture of the Autonomous Government of Catalonia) began its activity in 1987. Conducted by Josep Crivillé and Ramon Vilar, the fonoteca has in this time gathered an interesting amount of phonograms collected through fieldwork conducted in several regions of Catalonia. These materials are mainly folk music, but include examples of the oral literature. So far, the *Fonoteca de música tradicional catalana* has issued 9 CDs with materials from its archive. About this archive, see Crivillé 1994; Sorrosal 1994 and 1995.
46. M. García Matos taught in this institution. Currently, the chair for ethnomusicology is inhabited by Emilio Rey.
47. About ethnomusicological teaching in Spanish conservatories, see Manzano 1995b.

48. Very symptomatic is the fact that in spite of the important Spanish publishing industry, very few ethnomusicological titles have been translated and published in Spain.
49. The Argentinian Ramon Pelinski settled in Spain in the beginning of the nineties after having taught ethnomusicology for several years at the University of Montréal in Québec. Through his research and teaching activities in Spain (he has been conducting lectures at the Universities of Granada and Barcelona) he has helped considerably to introduce new trends of the discipline.
50. The proceedings have been published in *Revista de Musicología* 16, 1993.
51. The proceedings are published in Rebés 1994.
52. Some of the papers are published in *Música Oral del Sur* 1, 1995.
53. The proceedings of the first meeting are published in Conselleria de Cultura, Educació i Ciència de la Generalitat Valenciana (ed.), 1992.
54. Some of the papers are published in *Trans. Revista Transcultural de Música*, (<http://www2.uji.es/trans/>).
55. It has its legal seat in the *Department of Musicology* of the CSIC.
56. The proceedings of the first congress are already published: Jordi Raventós 1996.
57. Other bibliographies which can also be useful are Amades 1947 and 1950-1956; Crivillé 1983:398-403; Gerhard 1927; López Chavarri 1927:147-150; Martínez Torner 1930:159-161; id. 1935:87-114 and 145-153; Tomàs 1960; Trend 1921 also in Katz 1991a.

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BOOK REVIEWS

Mitchell, Tony. *Popular Music and Local Identity*. London and New York: Leicester University Press, 1996. x, 276 pp., notes, discographies, index.

Taylor, Timothy D. *Global Pop: World Music, World Markets*. London and New York: Routledge, 1997. xxiii, 271 pp., photographs, musical examples, appendices, index, discography, scores, filmography, unpublished materials, CD Roms, internet sites and groups, books and articles.

Over the past decade ethnomusicologists have been generally slow to respond to global trends in the production, marketing, and reception of world music and world beat. Yes, we've had the occasional article, conference session, or special issue, but they have usually emphasized particular localities of music's globalization. Most of the effort taking on the large picture of globally commoditized and mediated music has largely fallen to scholars forging a new cultural studies of music, those working to weave something fresh out of the margins of musicology and ethnomusicology, anthropology and sociology, gender, performance and ethnic studies. Here the project of deciphering commercial "world music" is located and analyzed at a particular historical intersection: international capital, recording industrialization, and the flow of musicians, audiences, and musical styles.

Taking down the primordialisms and essentialisms of an ethnomusicology that has largely ignored the dominance of mass-mediated musics in this century, these new perspectives attempt to musically problematize all the tip-of-the-tongue discursive locators — "traditional," "modern," "hybrid," "syncretic," "synthetic," "creole," "fusion," "authentic," "resistant," "accommodating," "hegemonic," "nationalist," "multicultural," "appropriated," etc. By emphasizing the lines of power, colony, class, race, and gender identity that historically characterize modernities, cultural studies of "world music" create a new frontier of dialogue and debate for ethnomusicologists.

It wasn't until 1996 that the first book length analytic work of this sort on global pop appeared, Tony Mitchell's *Popular Music and Local Identity*. A performance studies scholar at University of Technology, Sydney, active in the International Association for the Study of Popular Music, Mitchell provides a broad and substantial overview of the making and marketing of "world music" together with case studies from some of its lesser-explored zones — the Czech Republic, Italy, Australia, and New Zealand. His book is a lucid exposition utilizing cultural studies' central techniques — ideological readings of textual materials combined with critical analysis of how those materials are set in particular discursive histories and formations. Of particular importance is his balanced and nuanced review of the uses and limits of the cultural imperialism thesis, perhaps the best such treatment currently available.

Mitchell's work articulates well with *Global Pop: World Music, World Markets*, the important new book by Timothy Taylor, (nominally) a musicologist, and currently at Columbia University. Taylor's book provides a complimentary overview of "world music," although he uses a different strategy to balance depth and breadth. His review exposes clearly the importance of working through the ideological layers of textual locations — specifically from musical sounds (and that means musical and poetic transcriptions and analyses) to