

Music and territory

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Morel Borotra, Natalie (Univ. Michel de Montaigne Bordeaux 3. Domaine Universitaire, Esplanade des Antilles. Dépat. de Musique et Musicologie. F33607 Pessac cedex): **Musique et territoire: les avatars d'une conjonction** (Music and territory: the avatars of a conjunction) (Orig. fr)

In: *Musiker*, 17. 7-56

Abstract: The author considers the evolution of the relationship between the concepts of music and territory, two terms that have been approached in different forms throughout the centuries. Wonderful territories tainted with musical exoticism, regions considered as characterized by national features as expressed in folklore are now giving place, in the age of globalization and new technologies, to "spaces" that are sometimes dematerialized, in order to meet broader concerns of cultural identity and customs of territorial structuring and demarcation by means of sounds. The introduction to this thematic issue is completed by a brief presentation of the various contributions, which illustrate some of the points made here.

Key Words: Territory. Cultural identity. Exoticism. Nation. Folklore. Memory. Space. Urban cultures.

Mabru, Lothaire (Univ. Michel de Montaigne Bordeaux 3. Domaine universitaire, Esplanade des Antilles. Dépt. de Musique et Musicologie. F-33607 Pessac Cedex): **Une musique "appenzelloise" : les quintettes à cordes** (An Appenzell music: the string quintet) (Orig. fr)

In: *Musiker*. 17, 57-74

Abstract: In the Swiss canton of Appenzell, the string quintet forms part of the local tradition. However, it draws on the influence of many other musical practices (instruments, repertory). Furthermore, the present musicians no longer use the same techniques as their predecessors: the "typical" has been progressively replaced by a more standardised style, without the musicians, however, losing their identity. This article aims to draw attention to the convenience of respecting different musical techniques and, in general, the corporeity of the music itself.

Key Words: Appenzell. String quartet. Musical techniques. Corporeity. Identity. Violin.

Etxeberría Adrien, Xabier (Musikene. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): **Azkue eta Aita Donostiaren kantutegien berrikuspenaren alde** (For a review of the song-books of Azkue and Donostia) (Orig. eu)

In: *Musiker*. 17, 75-115

Abstract: The songbooks by Azkue (1864-1951) and Father Donostia (1886-1956) are the decisive compilations of traditional Basque music. They used a methodology which was very valuable in those times. In this study the thesis defended is that for its update their value and even to increase it, it is convenient to carry out a critical revision of those Works. A concrete proposal of revision inspired in the method followed by Miguel Manzano in his songbooks. For this objective to be conveniently laid out, the background, examples and transcendence of the work of these authors are presented, with special mention being made to their connection with the Basque territory.

Key Words: (Father) Donostia. Azkue. Songbook. Review. Popular music. Critical edition. Environment. Basque Country.

Sebastián García, Lorenzo (Eusko Ikaskuntza. General Álava, 5 – 1. 01005 Vitoria – Gasteiz): **La Asociación de Chistularis del País Vasco (1927-1936): organización, implantación territorial y trasfondo ideológico** (The Asociación de Chistularis del País Vasco (1927-1936): organisation, territorial implementation and ideological feature) (Orig. es)

In: *Musiker*. 17, 117-149

Abstract: This study approaches the post-war period of the Asociación de Chistularis del País Vasco (1927-1936), which emerged in the context of the so-called Basque cultural regeneration. An analysis is made of internal aspects of the entity (members' profiles, territorial penetration, assemblies, its press organ...), as well as its connections to Basque nationalism during the dictatorship and the II Republic.

Key Words: Asociación de Chistularis del País Vasco. Magazine *Txistulari*. Chistu (traditional 3-holed wooden flute from the Basque Country) Basquism. Basque nationalism. Morality. II Republic. Basque Country.

Ruiz Descamps, Nicolás (UPV/EHU. Fac. de CC. Sociales y de la Comunicación. Dpto. de Hª Contemporánea. Sarriena, s/n. 48940 Leioa): **Música y nacionalismo vasco. La labor musical de Juventud Vasca de Bilbao y el uso de la música como medio de propaganda política (1904-1923)** (Music and Basque nationalism. The musical work of the Juventud Vasca de Bilbao and the use of music as a means of political propaganda (1904-1923)) (Orig.es)

In: *Musiker*. 17, 151-210

Abstract: At the beginning of the 20th Century, and within its global strategy to nationalise all areas of life, Basque nationalism managed to take the opportunity provided by Basque musical nationalism to make music an important vehicle in the transmission of the political imagery on which this ideology was based.

Key Words: Basque nationalism. Juventud Vasca de Bilbao. Music and propaganda. Political imagery.

Pierre, Thomas (Institut Interdisciplinaire d'Anthropologie du Contemporain (IIAC-CNRS-UMR 8177) EHESS. 105, Boulevard Raspail. F-75006 Paris): **Le recours au chant basque en Pays Basque Nord contemporain : un vecteur d'actualisation de référents identitaires?** (Calling upon Basque singing in Northern contemporary Basque Country : a vehicle for updating social identity?) (Orig. fr)

In: *Musiker*. 17, 211-231

Abstract: Within the context of marginalisation of the Basque language, the Basque cultural movement uses Basque songs to support their efforts in updating the classic identity references of Basqueness and challenge the social impact of the myth of uniqueness. The paradigm of the Basque identity is thus reformulated within the framework of the claims for the inclusion of the Basque language in the public sphere.

Key Words: Iparralde. Basque songs. Basque language. The myth of the closed society. Representations. Culture.

Vargas Alonso, Francisco M. (C.E.A. "Real Aquende". Dpto. CC. Sociales. Arboleda, 6. 09200 Miranda de Ebro): **La música en el Ejército Vasco (1936-1937)** (Music in Basque army 1936-1937)) (Orig. es)

In: *Musiker*. 17, 233-264

Abstract: This work studies a chapter of Basque musical history which had rarely been covered until now, that of music in the Basque Army during the Civil War. In this study we recover the history of musical groups that were created by the different military forces that arose from parties and trade unions. We will also highlight the varied musical repertoire that was heard in the autonomous Euzkadi (Basque homeland) of 1936-1937.

Key Words: Spanish Civil War. Euzkadi. Basque Army. Military Music. Revolutionary Music.

Andrés Vierge, Marcos (Univ. Pública de Navarra. Dpto. Psicología y Pedagogía. Ed. Los Magnolios. Campus Arrosadía, s/n. 31006 Pamplona – Iruña): **Usos y debates sobre la gestión del patrimonio musical en Navarra. En torno a Pablo Sarasate (1844-1908)** (Uses and debates about the management of the musical heritage in Navarre. About Pablo Sarasate (1844-1908)) (Orig. es)

In: *Musiker*. 17, 265-286

Abstract: This text analyses some aspects of musical heritage management from the perspective of the Autonomous Community of Navarre. Based on a traditional conception of Heritage, the text makes headway in the presentation of cases which reflect new uses and debates on heritage. In the commemorative year of the first centenary of the death of Pablo Sarasate (1844-1908), the work, “as a *leitmotif*”, includes at least one example that links the violinist and composer from Navarre to each case presented and which is, in turn, related to heritage management.

Key Words: Musical Heritage. Pablo Sarasate. Musical Management. Navarre Symphony Orchestra. Navarre. Intangible Heritage. Pablo Sarasate Conservatory.

Castéret, Jean-Jacques (Laboratoire ITEM Univ. de Pau et des Pays de l'Adour. Institut Occitan d'Aquitaine. BP 326. F-64141 Vilhèra – Billère cedex): **L'alpha et l'omega de la polyphonie: communautés et territoires de la vocalité pyrénéenne** (The alpha & the omega of the multipart singing: communities and territories of the Pyrenean vocality) (Orig. fr)

In: *Musiker*. 17, 287-308

Abstract: The article describes the landmarks in the transmission of the customs and experience of the oral tradition of polyphonic singing in the Gascon Pyrenees. It analyses individual and collective musical behaviour over the space of a century and the sense of the communities' constructions, identifying the spatial and territorial dynamics of this practice and the singers' aesthetic stances.

Key Words: Polyphony. Symbolic communities. Intermediate territories, Aesthetics. Identity. Performance. Musical forms. Pyrenees.

Rougier, Thierry (Univ. Bordeaux 3. IUT Michel de Montaigne. 1 rue Jacques Ellul. F-33080 Bordeaux Cedex) : **Le Nordeste brésilien et ses cantadores: un territoire animé par la poésie improvisée** (North-east of Brazil and its *cantadores* (minstrels): a territory animated by improvised poetry) (Orig. fr)

In: *Musiker*. 17, 309-328

Abstract: In North-eastern Brazil, thousands of wandering singers make a living from their art. These *cantadores* call on the public to sing improvised verses as a duo, on a variety of subjects including emigration. Social appropriation of this space by popular culture takes place in the form of these modern troubadours acting out their songs in different contexts.

Key Words: Brazil. North-east. Troubadour. Music. Improvised verse. Popular culture.

Díez Mintegui, Carmen; Hernández García, Jone M. (UPV/EHU. Fac. de Filosofía y CC. de la Educación. Dpto. Filosofía de los Valores y Antropología Social. Tolosa Hiribidea, 70. 20018 Donostia – San Sebastián): **La culpa fue del... jazz(aldia). O de cómo una ciudad se transforma en festival** (The Jazz(aldia) was to blame. Or how a city is transformed into a festival) (Orig. es)

In: *Musiker*. 17, 329-364

Abstract: This article includes the conclusions of a study that analyses the Donostia Jazz Festival (Jazzaldia), via two fundamental themes: the city's festival and the wide range of links it represents for the audience. It highlights the event's ritual nature and its role in the construction of individual and collective identities, by assembling a very heterogeneous audience.

Key Words: Anthropology of Music. City Music. New Urban Rituals. Audience and concerts. Local Identities. Music and Emotions. Jazz.

Kaiero Claver, Ainhoa (CRAL (EHESS). Colegio de España (CIUP). 7, Bd Jourdan. F-75014 Paris): **Deconstrucción de narrativas y territorios sonoros en los espacios globales abiertos por las redes de comunicación** (The de-construction of narratives and sound territories in the global spaces of the contemporary networks) (Orig. es)

In: *Musiker*. 17, 365-388

Abstract: New communication networks and new forms of social interaction are enabling the deconstruction of ancient sound territories and the opening up of new acoustic spaces. In this article we propose a reflection on this reconfiguration of spaces and identities, making use of the analysis of certain manifestations linked to experimental music and sound art.

Key Words: Sound Territories. Anthropological Place. Spatial Narratives. Networked Society. Non-Places. Experimental Music. Sound Installations. Virtual Hyperspaces.

Morel Borotra, Natalie (Univ. Michel de Montaigne Bordeaux 3. Domaine universitaire, Esplanade des Antilles. Dépat. de Musique et Musicologie. F33607 Pessac cedex); **Larrinaga Cuadra, Itziar** (Musikene. Miramar Jauregia. Miraconcha, 48. 20007 Donostia – San Sebastián): **Musique et territoire: Bibliographie Thématique / Musika eta lurraldea: Bibliografía gaika / Música y territorio: Bibliografía por temas** (Music and territory: Thematic Bibliography) (Orig. fr)

In: *Musiker*, 17. 389-417

Abstract: This bibliography does not include previously unpublished university works (PhD. Master's research works or theses), nor general works such as dictionaries or encyclopaedias. It is centred rather more on recent studies, in paper format, and on works related directly with the themes in this issue; therefore, you will not find an extensive bibliography on determined works, composers or geographical areas, nor on works concerning certain concepts dealt with here (territory or nation, for example). The content of collective publications has not been detailed. Certain points, such as cultural development, land planning or even musical tuition have been omitted.

Key Words: Territory. Nation. Identity. Exotism. Orientalism. Urban cultures. Nostalgia.

Matía Polo, Inmaculada (UCM. Fundación Antonio Gades. Carrera de San Jerónimo, 18 – 2ª planta. 28045 Madrid): **La música popular como base para la construcción de una ópera española: los cancioneros de José Inzenga (1828-1891)** (Constructing a Spanish opera through Folk Music: José Inzenga's Folk Song Collections (1828-1891)) (Orig. es)

In: *Musiker*. 17, 421-446

Abstract: The need to construct a lyrical gender with its own characteristics is a constant in the reflections of 19th-Century Spanish musicians. José Inzenga considered that it was necessary to look at popular songs and dances to find that defining quality of national identity, which allowed for the creation of a music that is different from all other European music.

Key Words: José Inzenga. Popular Songs. National Identity. Tradition. Folklore.

Abauza Martínez, Fernando (Eusko Ikaskuntza. Pº Uribitarte, 10 – bajo. 48009): **Notas para el estudio de algunos organeros vascos del siglo XVIII** (Notes about some Basque organ-builders of the 18th century) (Orig. es)

In: *Musiker*. 17, 447-481

Abstract: The present work aims to shed light firstly on a group of organ-makers in Oñate in the 18th century, whose common denominator is the family relation existing between them and, secondly, on the Erdoizas, one of which was a tenor and the other an organ-maker, both of whom lived in Elorrio.

Key Words: Oñate. Organ-makers Antonio Balzategui. Lorenzo Arrazola. José Antonio Albisua. Domingo Garagalza. Santiago Erdoiza.

Goialde Palacios, Patricio (Musikene. Miramar Jauregia. Miraconcha, 48. 20007 Donostia – San Sebastián): **Palabras con swing. La música de jazz en la obra de Julio Cortázar** (Swinging words. Jazz music in the work of Julio Cortázar) (Orig. es)

In: *Musiker*. 17, 483-496

Abstract: This article studies the presence of jazz music in the work of the Argentinian writer Julio Cortázar, as it constitutes one of the most important cultural references in his writings, particularly so in some short stories and novels, such as *El perseguidor* and *Rayuela*.

Key Words: Jazz. Literature. Cortázar. *El perseguidor*. *Rayuela*.

Larrinaga Cuadra, Itziar (Musikene. Miramar Jauregia. Miraconcha, 48. 20007 Donostia – San Sebastián): **El proceso de creación de *Fuenteovejuna*, la ópera inacabada de Francisco Escudero** (The creation process of *Fuenteovejuna*, Francisco Escudero's unfinished opera) (Orig. es)

In: *Musiker*. 17, 497-556

Abstract: This article examines the drafts of *Fuenteovejuna* (1967-) that have been preserved. *Fuenteovejuna* is an unfinished opera by Francisco Escudero (San Sebastian, 1912-2002). This material illustrates the creation process of the work and the working method of the author. Moreover, this work contributes to placing Francisco Escudero in the history of the Spanish music in a moment of progressive political change.

Key Words: Francisco Escudero. *Fuenteovejuna*. Drafts Creation process. Work method. *Lope de Vega*. Spanish opera. Basque opera.