

Urban musics

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Analytic Summary

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González Sierra, Amaya (Arquitecta, y máster en rehabilitación del patrimonio. C/ Larraina 4, 1º izda. 31011 Pamplona, Navarra); **San Miguel, Iván** (Conservatorio Superior de Música de Navarra Pº Antonio Pérez Goyena, 1. 31008 Pamplona, Navarra): **Músicas populares urbanas en los espacios industriales rehabilitados** (Urban popular musics at industrial rehabilitated spaces) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 19-40

Abstract: The economic changes of the last decades have left a landscape littered with abandoned productive spaces, many of them rehabilitated for cultural purposes. Our aim is to place the relationship that this phenomenon has had with urban popular musics, given that other artistic areas (theater, visual arts...) have more obvious and premature signs of it.

Key Words: Urban popular musics. Stages. Rehabilitation. Creative cities. Musical production. Music venues. Rehearsal rooms.

Tejada Villaverde, Gonzalo (Musikene – Centro Superior de Música del País Vasco. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): **La explosión del bebop: Charlie Parker y la ciudad de Nueva York** (The blast of bebop: Charlie Parker and the city of New York) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 41-72

Abstract: The article is about the birth of bebop, art movement of vital importance in jazz. Forged in the early years of the forties in the U.S., *bebop* had its nerve center in the city of New York. It delves into relationship between historical, social and economic aspects of the city at that time, and the origins of this style, with particular attention to one of its main creators: the saxophonist Charlie Parker.

Key Words: *Bebop*. Charlie Parker. Clubs. Jazz. New York. Jam session.

Alcaraz Franganillo, Egoitz (Euskal Herriko Unibertsitatea. Universidad del País Vasco UPV/EHU): **Psilocybe: Onddoaren mizelioak herritik mundura hedatzen direnean** (Psilocybe: A fungi's mycelium spreads from a town to the rest of the world) (Orig. eu)

In: *Musiker. Cuadernos de Música*. 20, 73-95

Abstract: Psilocybe association was born with the aim of getting some rehearsal venues for the rock bands of Hondarribia, but its activity didn't stop with the achievement of that goal. Nowadays, the association, apart from running the venue, it also manages a radio station, a record company, a recording studio, and a concert hall. In order to make this dream come true, is not only necessary human activity, but also a network build on the relationship established between human and non-human agents.

Key Words: Music. Actor-network. Intermediary. Assembly. Relationship.

Peñalver Vilar, José M^a (Univ. Jaume I de Castellón. Dpto. de Educación. Área de Música. Avda. Sos Baynat, s/n. 12071 Castelló de la Plana): **Propuesta y diseño de modelos para la investigación en el jazz** (Proposal and design models for research in jazz) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 97-114

Abstract: Research in artistic processes realized from musical practice, allows us to know the intimate activity of performer in relation to his own experience, considered independent as a whole from other sources. This proposal suggests basic models of analysis and provides resources, tools, techniques and cataloguing criteria for jazz repertoire based on our own musical activity.

Key Words: Jazz. Musical improvisation. Creative research-performative.

López Estelche, Israel (Univ. de Oviedo. Fac. de Geografía e Historia. Dpto. de Historia del Arte y Musicología. Campus del Milán. C/ Teniente Alfonso Martínez, s/n. 33001 Oviedo): **Eclecticismo en la música contemporánea: Carmen replay de David del Puerto, como paradigma compositivo** (Eclecticism in contemporary art music: David del Puerto's *Carmen replay* as composite paradigm) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 115-142

Abstract: The arrival of postmodernism in music suppose a revitalization of different historic and popular issues. Thanks to this, new composite lines appear like eclecticism, reflected inside the youngest spanish music generation. We take as a paradigm of eclectic composition David del Puerto's work *Carmen Replay* (2009).

Key Words: David del Puerto. Eclecticism. Postmodernism. Popular music academic music medley.

Bilbao Salsidua, Mikel (Univ. del País Vasco (UPV/EHU). Dpto. de Historia del Arte y Música. B^o Sarriena, s/n. 48940 Leioa): **Discos Regal. Aproximación a la historia de un sello discográfico pionero en España (1923-1935)** (Regal Records. An approach to the history of a pioneering label in Spain (1923-1935)) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 143-166

Abstract: In 1923, the businessman Juan Inurrieta established in Donostia - San Sebastián the Columbia Gramophone Company S.A., a firm that lasted remained active for several decades. The present article approaches the study of Regal Records, one of the labels linked to that Company, whose wide catalogue was created in the twenties and the thirties.

Key Words: Regal records. Record industry. Music. History.

Viñuela Sánchez, Eduardo (Univ. de Oviedo. Dpto. de Hª del Arte y Musicología. Campus del Milán. C/ Teniente Alfonso Martínez, s/n. 33011 Oviedo): **El videoclip del siglo XXI: el consumo musical de la televisión a internet** (Music video in the 21st century: music consumption from television to Internet) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 167-185

Abstract: Video, no longer than a televisive product, find a new space in internet, where Web 2.0 possibilities have created a new audience that has developed new tipologies of music videos (lipdubs, mash-ups, literal videos, etc.) and transformed autorithy model and traditional cultural industry dynamics.

Key Words: Music video. Internet. Authorship. Mash-up. Lipdub.

Fraile Prieto, Teresa (Univ. de Extremadura. Fac. Formación del Profesorado. Área de Expresión Musical. Avda. Universidad, s/n. 10003 Cáceres): **Libertad provisional: la convulsión musical del cine español en los años 70** (Release on probation: the musical upheaval in Spanish cinema of the '70s) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 187-205

Abstract: The 70s were not a bright time for Spanish musical cinema. However, socio-political circumstances of the moment lead to interesting discourses linked to musical genres, reflected in very different types of movies. In this scene coexist the last gasps of pop cinema, music documentaries, and movies interpreted by singer-songwriters.

Key Words: Musical cinema. Spanish social context. Documentary. Songwriters.

Hernández Romero, Nieves (Univ. de Alcalá. Fac. de Educación. Dpto. de Ciencias de Educación. Área de Música. Avda. Madrid, 1. 19001 Guadalajara); **Maia, Ari Fernando** (Universidade Estadual Paulista. Dpto. de Psicologia da UNESP- Bauru. Avda. Edmundo Carrijo Coube, 14-01. 17033 -360 Vargem Limpa, Bauru. São Paulo. CEP: 17033-360): **Músicas populares urbanas, relaciones de género y persistencia de prejuicios. Análisis de la comprensión de seis canciones por jóvenes españoles y brasileños** (Popular music, gender and the persistence of prejudices. Analysis of the understanding of six songs by Spanish and Brazilian young people) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 207-253

Abstract: Urban popular music has a great role in construction, deconstruction and transmission of cultural representation of gender to understand the influence on public. For this, we performed a research based on surveys with university students that showed the persistence of prejudice and little critical capacity, reinforcing some of the ideas of T. W. Adorno's music sociology and and putting important issues to feminist musicology. It is necessary to be conscious of these prejudices existence if we aim a critical education.

Key Words: Music and Gender. Urban popular musics. Musical education. Feminist musicology.

López Castilla, Teresa (Universidad de la Rioja) **Entre platos anda el baile. Una revisión crítica de la construcción de la identidad de género en la historia de la música dance** (Dancing with turntables. A critical review of the construction of gender identity in the history of dance music) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 255-274

Abstract: The task of this article is to set up an analysis about meanings (from a semiotic point of view) that electronic dance music takes in a leisure context and its social interplay. With help of the feminist musicology, the queer approach and the cultural studies. I try to offer a critical vision of the process in which identities and subjectivities are configured in relation to gender construction.

Key Words: Dance music. *Queer*. DJ. Gender identity.

Ogas Jofre, Julio (Univ. de Oviedo. Hª del Arte y Musicología. Teniente Alfonso Martínez, s/n. 33011 Oviedo): **Nombrando Latinoamérica. Revolución y resistencia desde la nueva canción al hip hop** (Naming Latin America. Revolution and resistance from the new song to hip hop) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 275-297

Abstract: The poetic and musical expression contained in the popular song as a cultural product structured and disseminated, assume different cultural models, that in repetition acquire a strong value in shaping identities. In the case of songs from the 1960s, as Latin American focus, you can observe that repetition of meaningful units act as a common thread of identity discourse. These, associated with revolutionary ideals, takes position as a resistance against globalization effects.

Key Words: Music. Identity. Latin American song. Performativity. Musical semiotics.

García Peinazo, Diego (Univ. de Oviedo. Fac. de Filosofía y Letras. Dpto. de Hª del Arte y Musicología. Teniente Alfonso Martínez, s/n. 33011 Oviedo): **El Ideal del Rock Andaluz. Lógica y conflicto en la construcción musical de una identidad andaluza** (*El Ideal del Rock Andaluz*. Logic and conflict in the musical construction of an Andalusian identity) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 299-325

Abstract: This article studies the construction of Andalusian identity models around with the so-called "Rock Andaluz" (Andalusian rock), since the Spanish Transition to Democracy. Different approaches as constructivism and essentialism are considered when they explain the dialectics of discourse in identity studies of Andalusia. The use, viability and problems of term "identity marker" are argued in musical analysis for the study of this music genre.

Key Words: Andalusian identity. Musical analysis. Spanish Transition to Democracy. Andalusian rock. Written press. Oriental Andalusia. Politics. Identity Marker.

Aurtenetxe Zalbidea, Auritz (Nafarroako Unibertsitate Publikoa. Psikologia eta pedagogia saila. Magnolioak eraikina. Arrosadia Kanpus, z/g. 31006 Iruñea-Pamplona): **1970. hamarkada, kontzertuak euskal zaleen bilgune. Baga biga higa sentikaria espektakulutik jaialdietara** (The concerts in the 1970s, a meeting point for Basque language supporters. From the *Baga biga higa sentikaria* show to festivals) (Orig. eu)

In: *Musiker. Cuadernos de Música*. 20, 327-341

Abstract: The article analyze the communicative function developed by the concerts of the New Basque Song during the 1970s. Having in mind the political situation and the existing punishments and censorship, those concerts became a way to claim and reinforce identity for Basque language supporters. Within the New Basque Song, and specifically with the innovative *Baga biga higa sentikaria* show, created by the band Ez dok amairu, concerts began to acquire a new and greater social dimension. Consequently, starting from the festivals *24 orduak euskaraz* and *Bai euskarari*, the consumption of New Basque Song would change for the record companies.

Key Words: *Baga biga higa sentikaria*. *Bai euskarari*. Record label. New Song. Mass media. Censorship. *24 orduak euskaraz*.

Vincens Vidal, Francesc (CESAG. Centre d'Ensenyament Superior Alberta Giménez. Univ. de Illes Balears. Costa de Saragossa, 16. 07016 Palma de Mallorca): **Música e identidades juveniles: la llegada del Liverpool Sound a la Mallorca de los años sesenta** (Music and youth identities. The arrival of the Mallorca Liverpool Sound of the Sixties) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 343-361

Abstract: This article is a case study of how the global phenomenon of cultural industries of pop music had its expression in the second half of the sixties on the island of Majorca. In this context, the influence of Anglo-beat music allowed social and musical demonstrations which led to new ways of being a teenager.

Key Words: Youth identity. *Beat*. The Sixties. Cover bands. Mallorca.

Pastor Comín, Juan José (Univ. de Castilla - La Mancha. Fac. de Educación. Área de Música. C/ Ronda de Calatrava, 4. 13071 Ciudad Real): **Músicas urbanas y experiencia carcelaria. Aspectos jurídicos y nuevas reflexiones sobre identidad y educación en prisión** (Urban music and prison experience. Legal aspects and new reflections on identity and education in an imprisonment context) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 363-379

Abstract: This paper, performed in the framework of UCLM (University of Castilla-La Mancha) - General Secretariat of Penal Institutions of Spain partnership programme, intends to review the national and international legal space reserved for urban music in prison and its consequences on education). Likewise, it also examines the imprisonment experience in different musical styles.

Key Words: Urban Music. Musical education. Social Rehabilitation. Criminal Law. Prison Law. Basic Skills.

Goialde Palacios, Patricio (Musikene – Centro Superior de Música del País Vasco. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): **Música popular/músicas urbanas: selección bibliográfica** (Popular music/urban musics: bibliographical selection) (Orig. es)

In: *Musiker. Cuadernos de Música*. 20, 381-392

Abstract: This bibliographic selection is a compilation of some of the main studies about urban music, divided in four different sections: one general and multidisciplinary, and three about specific matters (industry, identity and globalization).

Key Words: Popular music. Urban musics. Bibliography. Music industry. Identity. Gender. Politics. Globalization.