

SALWA EL-SHAWAN CASTELO-BRANCO
SUSANA MORENO FERNÁNDEZ

Music in Portugal and Spain

EXPERIENCING MUSIC,
EXPRESSING CULTURE



OXFORD
UNIVERSITY PRESS

Music in Portugal and Spain



EXPERIENCING MUSIC,
EXPRESSING CULTURE



SALWA EL-SHAWAN CASTELO-BRANCO
SUSANA MORENO FERNÁNDEZ

New York Oxford
OXFORD UNIVERSITY PRESS

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide. Oxford is a registered trade mark of Oxford University Press in the UK and certain other countries.

Published in the United States of America by Oxford University Press
198 Madison Avenue, New York, NY 10016, United States of America.

© 2019 by Oxford University Press

For titles covered by Section 112 of the US Higher Education Opportunity Act, please visit www.oup.com/us/he for the latest information about pricing and alternate formats.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, by license, or under terms agreed with the appropriate reproduction rights organization. Inquiries concerning reproduction outside the scope of the above should be sent to the Rights Department, Oxford University Press, at the address above.

You must not circulate this work in any other form
and you must impose this same condition on any acquirer.

Library of Congress Cataloging-in-Publication Data

Names: Castelo-Branco, Salwa El-Shawan, author. | Moreno Fernández, Susana, author.

Title: Music in Portugal and Spain : experiencing music, expressing culture / Salwa El-Shawan Castelo-Branco Susana Moreno Fernández.

Description: New York, NY : Oxford University Press, [2018] | Includes bibliographical references and index.

Identifiers: LCCN 2018000341 | ISBN 9780199920617 (pbk.)

Subjects: LCSH: Music—Portugal—History and criticism. |

Music—Spain—History and criticism. | Music appreciation.

Classification: LCC ML3717 .C4 2018 | DDC 780.946—dc23

LC record available at <https://lcn.loc.gov/2018000341>

9 8 7 6 5 4 3 2 1

Printed by Sheridan Books, Inc., United States of America

GLOBAL MUSIC SERIES

General Editors: Bonnie C. Wade and Patricia Shehan Campbell

TITLES IN THIS SERIES:

- Music in East Africa*, Gregory Barz
Music in Turkey, Eliot Bates
Music in Central Java, Benjamin Brinner
Teaching Music Globally, Patricia Shehan Campbell
Native American Music in Eastern North America, Beverley Diamond
Music in Pacific Island Cultures, Brian Diettrich,
Jane Freeman Moulin, and Michael Webb
Music in Mainland Southeast Asia, Gavin Douglas
Carnival Music in Trinidad, Shannon Dudley
Music in Bali, Lisa Gold
Music in Ireland, Dorothea E. Hast and Stanley Scott
Music in Korea, Donna Lee Kwon
Music in China, Frederick Lau
Music in Mexico, Alejandro L. Madrid
Music in Egypt, Scott L. Marcus
Music in the Hispanic Caribbean, Robin Moore
Music in Brazil, John Patrick Murphy
Intertribal Native American Music in the United States, John-Carlos Perea
Music in America, Adelaida Reyes
Music in Bulgaria, Timothy Rice
Music in North India, George E. Ruckert
Mariachi Music in America, Daniel Sheehy
Music in West Africa, Ruth M. Stone
Music in the Andes, Thomas Turino
Music in South India, T. Viswanathan and Matthew Harp Allen
Music in Japan, Bonnie C. Wade
Thinking Musically, Bonnie C. Wade
Music in Portugal and Spain, Salwa El-Shawan Castelo-Branco
and Susana Moreno Fernández

To our Families

Contents



Foreword ix
Preface xi
Acknowledgments xiii
CD Track List xvii
Educational Examples on the Companion Website xix

1. Portugal, Spain, and the World 1

The Setting 1
A Glimpse at Iberian Music and Dance 4
 The *Jota* 6
 The *Vira* 10
 The *Romance* 11
Historical Trajectories on the Iberian Peninsula 14
 A Shared Heterogeneous Early History 14
 Maritime Expansion 18
 From Authoritarian Regimes to Democracy 20

2. The Construction of Region and Nation through Music and Dance 27

Nineteenth-Century Nationalism and
Regionalism 27
The *Sardana*: The “National Dance”
of Catalonia 28
Dictatorships, Nationalism, and Expressive
Culture 30
Music and Dance Traditions in Democracy 32
 Singing Alentejo 33
 Staging Cantabrian Identity 35
 Piping in Galicia and Terras de Miranda
do Douro 38

3. Music in Fiestas	45
The World of Fiestas in Portugal and Spain	45
The Fiestas de San Juan de Soria	51
The Romaria de São João d'Arga	55
Final Observations	59
4. Fado	61
An Evening of <i>Fado</i> in Mouraria	61
What Is <i>Fado</i> ?	63
Lyrics	64
Performance	64
Repertoire	70
The <i>Fado</i> Icon Amália Rodrigues	77
Origins and Historical Trajectory	80
<i>Fado</i> in the Twenty-First Century	84
5. Flamenco	86
A Session at the Peña Flamenca de Córdoba	86
What Is <i>Flamenco</i> ?	88
Repertoire	91
Musical Characteristics and Lyrics	92
Rhythm and Meter	92
Tonality and Harmony	96
Form	97
Lyrics	98
Origins and Early History	101
La Niña de Los Peines	102
Revitalization	107
New Paths	108
Icons of <i>Nuevo Flamenco</i> : Camarón de la Isla, Enrique Morente, and Paco de Lucía	109
<i>Flamenco</i> as Heritage	114
Glossary	115
References	122
Resources	128
Index	130

Foreword



During the past five decades, interest in music around the world has surged, as evidenced, for instance, by the proliferation of courses at the college level and the extent to which musical performance is evoked as a lure in the international tourist industry. This interest has encouraged an explosion in ethnomusicological research and publication, including production of reference works and textbooks. The original model for the “world music” course—if this is Tuesday, this must be Japan—has taken multiple paths, ranging from a series of articles in single, multi-authored volumes that subscribe to the idea of “a survey” and have created a canon of cultures for study to single-authored volumes that offer the same sort of broad survey, with glimpses of music in many parts of the world, and purport to cover world musics or ethnomusicology. Since 2004, the *Global Music Series* has provided another textbook option.

The *Global Music Series* offers choices so that instructors can now design their own courses. Choosing from a set of case study volumes, they can decide which and how much music they will teach. In addition, case studies offer two formats—some focused on a specific culture, and some on a discrete geographical area. In either instance, each volume, authored by a specialist ethnomusicologist, offers greater depth than the usual survey. Themes significant in each case study guide the choice of music that is discussed. Some of the themes occur in multiple case studies, contributing to depth and permitting comparative study. Drawing on two or more of the case study volumes, new courses can be designed to focus on a world region, such as East Asia, South Asia, or the Americas. The contemporary musical situation is the point of departure in all volumes, with historical information and traditions addressed as they elucidate the present. The framing volume, *Thinking Musically* (Wade), sets the stage for the case studies by introducing topics such as gender and globalization that recur in multiple volumes. The goal of *Thinking Musically* is to suggest many different perspectives on how people make music meaningful and useful in their lives. *Thinking Musically* also presents the basic elements of music as they are practiced in musical systems around the world so that authors of each