

## **Thematic Dossier Jazz in Iberia (Part One)**

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**D**URING THE COURSE OF THE TWENTY-FIRST century, jazz studies has been a field which has seen notable expansion, especially in Europe and the USA. The growing global interest in jazz music and the perception of the success and economic viability of jazz courses at colleges, higher education schools, and even conservatories have contributed to the expansion of jazz education and the consolidation of jazz studies. The countries of the Iberian Peninsula have followed this trend, which has also benefited from the growth of popular music studies, the expansion of the teaching of ethnomusicology and the emergence of approaches to jazz within the scope of musicology, including jazz musicians who also work in academia (some examples are included in the following dossier below). In the case of Spain, the last decade has been particularly prolific, with the appearance of academics from a number of fields who have published (both at national and international levels) jazz-related research covering a very wide and diverse range of subjects, such as: African-American music in Spain before the consolidation of the concepts of ‘jazz’ and ‘jazz band’ from the second half of the 1910s on (CARBONELL I GUBERNA 2014); jazz and American music during Franco’s dictatorship (IGLESIAS 2013; 2017); the practice and consumption of jazz and jazz-related music practices in specific locations (FONTELLES RODRÍGUEZ 2010; LERENA 2013; TORRES OLIVEIRA 2015); the interrelationships between jazz and flamenco music (FRÍAS 2004; LUJÁN 2015; ZAGALAZ - DÍAZ OLAYA 2012; ZAGALAZ 2012a; ZAGALAZ 2013; PAMIES RODRIGUEZ 2016); the reception and practice of specific jazz styles or jazz-related styles, such as the blues (PRUÑONOSA FURIÓ 2016; PEDRO 2015; 2017; 2018), approaches to specific Spanish jazz musicians and/or musical instruments (ZAGALAZ 2012b; PÉREZ

2016); jazz promotion in the media (LUJÁN 2018); jazz and Spanish literature (GOIALDE PALACIOS 2011; GUIJARRO 2013); jazz and Spanish musical theatre (ALONSO 2009; 2013); texts summarizing the reception and practice of jazz in Spain (GARCÍA 2012; IGLESIAS 2015), and gender and African-American music in Spain (PEDRO - GUTIÉRREZ MARTÍNEZ 2020), to name just a few examples.

The increasing accessibility of information related to jazz and African-American music in Spain has allowed the drawing of comparisons with similar processes that were taking place in Portugal, as revealed by research carried out also in the last two decades (e.g., MARTINS 2006; ROXO 2009; 2010; 2016; 2017; FERREIRA 2012; FIGUEIREDO 2016; CRAVINHO 2012; 2016; 2017; 2018; a.o.). This has shown also that with regard to the reception and practice of jazz and jazz-related styles, there are more points of contact between Portugal and Spain than previously thought. After all, both countries were exposed to long conservative dictatorships, with a not insignificant impact on cultural practices and local cultures. In addition, both countries still had colonies and maintained a stratified racial division of society between whites, creoles and the black population during a substantial part of the twentieth century. This was yet another focus of tension in the consumption and practice of jazz and jazz-related styles of music—music with racial overtones, associated with specific models of performing the body, deconstructing old models of etiquette and somatic behaviour. In addition, it enhanced the expression of the (potentially) ‘transgressive’ woman, and the very contact between sexes through the dancing body. Also, both countries had to deal with American soft power and were exposed to its cultural influence, of which jazz and modern dance-music constituted only one dimension, but a particularly influential one. With regard to the post-dictatorship periods, despite the fact that contact with jazz occurred in a specific way in each country, in both there was a gradual expansion of jazz education, resulting in the very emergence of national, local and personal interpretations of jazz (e.g., articulations between jazz and flamenco; jazz and Portuguese fado; jazz and musical elements thought by some composers to be related to ‘Portugueseness’ (‘portugalidade’); the influence of African American music in music intended for the national popular theatre; the use of African American musical elements by Spanish and Portuguese composers, amongst others). The heterogeneity of jazz in its diaspora has been at the centre of the debate in contemporary jazz studies over the past twenty years or so. In this process, there has been a gradual departure from the US canon and the perception that, more than created in the USA and exported and consumed in its original form in different parts of its diaspora, jazz has been updated and reformulated in the diaspora itself. As Johnson points out in an article that has become central to modern jazz studies, ‘jazz was not “invented” and then exported. It was invented in the process of being disseminated’ (JOHNSON 2019).

This dossier is also an attempt to contribute to this debate through the Iberian processes of interpretations, reinterpretations, misinterpretations and the glocalization of jazz and jazz-related

styles, that have been occurring at least since the reception of cakewalk in the early 1910s and have continued from then until now.

The articles that make up the first part of this dossier are the result of papers and keynote speeches presented at the First International Congress on Jazz in Spain (Congreso Internacional: 'El Jazz en España'), held at the University of Valencia between 28 and 30 November 2013. Jorge García, Iván Iglesias, and Antonio Onetti formed the organizing committee of this congress. Considering that the proceedings of this unique event have never been published and that Spanish and Portuguese researchers who participated in the congress were willing for their work to be published, it proved possible to conceive of a dossier bringing together research in the area of jazz studies related to the practice and reception of jazz in the Iberian Peninsula. The dossier is divided between two issues of the *Revista Portuguesa de Musicologia*. The first is dedicated to research related to Spain; and the second to studies relating to Portugal and Spain. Ideally, more articulated studies connecting processes that took place between the two countries would have been included, since they have more in common than generally thought. But for the present, this occurs only in one article which try to build that bridge, included in the second part of the dossier (an article focusing on the circulation of jazz musicians between Portugal and Spain during the dictatorships, including American musicians). In any case, readers of this dossier will find, in the texts related to Portugal and Spain, the issues and processes common to both countries and, in some cases, interrelated, even if the connection has not yet been directly established. Furthermore, in both countries there are already enough scholars and publications of high quality to allow a more articulated look at jazz processes. This dossier is an initial attempt, albeit still embryonic, to allow this to happen. In addition, the current set of texts spread over two issues brings together both younger and more experienced scholars, from such diverse areas of research as musicology, ethnomusicology, sociocultural analysis and literary studies. Moreover, some of these scholars are also active musicians, which brings a practical insight to their articles.

Mario Lerena and Daniel Martínez Babiloni's articles focus on case studies of specific composers/musicians who (also) adhered to American music and sometimes composed under its influence, although reflecting different processes of assimilation and reinterpretation of the musical styles with which they dealt.

In 'Del "cingarismo" al *swing*: Contexto, dramaturgia y semiótica del jazz en el teatro musical de Pablo Sorozábal (1897-1988)', musicologist and pianist Mario Lerena, analyses the use of musical elements in Pablo Sorozábal's work connected with African-American music and jazz. In some situations African-American musical references appear in conjunction with musical elements from South American musical styles (e.g., *rumba*, *beguine*, *maxixe* etc.), but on other occasions the reference to jazz is straightforward and alludes to moments in the libretto in which attempts are

made to convey representations of cosmopolitanism and the hustle and bustle of modern life. Such musical representations are also frequently used to frame situations of representation of the feminine gender as sensual, seductive and frivolous, in line with some of the ways in which African-American music and modern dances were generally viewed. Although he became known mainly as a composer linked to operetta, zarzuela and lyrical theatre in general, he also composed choral, symphonic and chamber works. Despite that, in his youth he played violin and piano in popular music groups, which was important for establishing contact with the modern styles of the time, including jazz and American repertoire in general—a trend that was accentuated with his stay in Germany during a certain period. One of the strongest points of the article is the demonstration of the way in which the influence of jazz was felt not only through the replication/imitation of its characteristics, but above all, through the absorption of some of its elements (or musical characteristics) into compositions not directly associated with jazz. As Mario Lerena reports, this was particularly visible in Sorozábal's compositions, particularly for operetta and revue (*vaudeville*) theatre (not so much perceived in more traditional compositions, such as zarzuela), which contributed to a renewed modern musical environment, with new elements and new sounds—a process that actually took place in different parts of the world but has not yet been explored in detail. It was also in this way that African-American music made itself felt, even when its influence was hidden in compositions related to other musical styles or practices. Furthermore, compositions with a more explicit influence of jazz were employed to contrast expressively with other musical styles, depending on the plots of the librettos, including Spanish musical styles, such as *pasodoble*, *farruca*, *zapateado*—styles associated with a more conservative political environment, unlike jazz, which was often used as a metaphor for freedom and modernity. In this way, Pablo Sorozábal made use of various musical styles and certain musical techniques in a creative and meaningful way. As Lerena very well explains, the spread of the dance craze and associated music meant that there was no place for purism. The circumstances imposed daily exercises of commitment and musical hybridity quite removed from theoretical considerations. Lyrical theatre of the first decades of the twentieth century played an important role in assimilating and disseminating new sound imageries related to North American music and dance fashions. In this sense, Lerena's text also works as a kind of wake-up call for the need to develop more research on composers and compositions related to popular music theatre and other kinds of modern popular music.

On a similar note, exploring the path of a musician/composer, the article 'Vicente Portolés: *swing* mediterráneo', by musicologist Daniel Martínez Babiloni, analyses the course of Vicente Portolés, a musician from Castellón de la Plana, in his relationship with African-American music, both as orchestral conductor and composer. In fact, the musical activity of Vicente Portolés represents a paradigm of the 'ensemble' musician who performed a varied repertoire of popular

music, with a particular emphasis on the styles and genres that were in vogue at the time. In addition, Portolés's appropriation and resemantization of styles associated with jazz is also a paradigm of the multiple forms that jazz took in its diaspora. This was particularly important at the time when Portolés was active, when jazz both served the diverse entertainment industries (cinema, theatre, balls, etc.) and struggled, sometimes in a contradictory way, to be seen as an art form (see the bebop quarrel in Teresa Luján's article below). Despite the Franco regime's antagonistic attitude and increased censorship (both in repertoires and songwriters), cinema continued to circulate and with it the success of American music, including swing, not to mention the influence of radio and the recording industry. Musical ensembles and small orchestras included American hits in their repertoire alongside a wide variety of dance styles (swing, fox, *sambas*). The Hispano-North American agreements signed in 1953 accentuated this trend and made it possible for jazz and American music to be tolerated, albeit with some suspicion—as, in fact, happened in Portugal in the period after World War II. Vicente Portolés's orchestra assimilated these trends of the time, not least because he was a musician quite open to improvisation and an enthusiast of modern music, particularly American (including jazz). As Martínez Babiloni reports, this assimilation of and approach to American music led his orchestra to be the one of those chosen to perform for the American sailors anchored in the Castellón docks. But one of the most important aspects of Portolés's activity, as explored by Martínez Babiloni, is the fact that he also founded his own publishing and distribution companies (Ediciones Portolés and Ediciones Dinámicas), through which he published his own compositions. Sometimes he published the same composition in both publishing houses in order to adapt it to the styles in vogue at the time. In addition, some compositions were updated over time in terms of instrumentation and arrangement (e.g., the use of violins in vocal compositions; the use of violins to double sax and trumpet), also in order to try to keep up with the innovations of the time. This detail is quite important for several reasons, as Martínez Babiloni clarifies: on the one hand, it allowed the survival of printed scores of Portolés's compositions, but also by other composers who exercised activity influenced by jazz and various styles of modern American music; on the other, analysis of the publishing house's activity allows us to understand how these editions were distributed throughout Spain (spreading modern styles throughout the country), but also in Portugal which is also relevant for the study of music networks in the Iberian Peninsula. Finally, from the collection to which Martínez Babiloni had access, it is possible to perceive that the first published composition is categorized as a slow-fox dated from 1948. Martínez Babiloni analyses several of Portolés's scores, concluding that his compositions became more complex over the course of his career as he gained more experience and acquired a better knowledge of jazz and other American musical styles, again trying to keep up with the musical fashions of each period. Martínez Babiloni's musical analysis of excerpts from some

compositions helps the reader to understand some of these ‘jazz’ influences on his compositions: the use of vamps in order to modulate; the use of walking basses (replacing mere tonic and dominant accompaniment); the adoption of the swing beat in the drums (quarter note; dotted eighth note and sixteenth note), the use of harmonic blues progressions; the imitation of the boogie-woogie style of piano playing; the use of solos in most scores (usually using eight bars of a 32-bar chorus), despite the fact that he also used to write the solo, though suggesting that the performer play it in ‘hot style’. In general, Portolés tried to imitate the style of Benny Goodman and Glenn Miller, showing a good knowledge of the repertoire for big band. But as Martínez Babiloni also explains, despite this, his compositions were relatively modest from an instrumental and harmonic point of view, employing cantabile melodies, probably on account of the influence of local styles and more romantic compositions in the style of bolero, *pasodoble* etc. In any case, the assimilation of extra Spanish musical elements by Portolés is somewhat surprising, given the conditions of the time. Martínez Babiloni concludes that in addition to his knowledge of jazz and American music acquired through cinema, radio and recordings, he mostly used his intuition. The musicians of that period who wanted to be ‘modern’, despite not specifically knowing the language of jazz, knew what instruments they should acquire to reproduce this kind of music. As Martínez Babiloni concludes, Portolés is just one example of a vast variety of musicians who performed modern repertoires (usually a diversified array of music for dancing) in performing spaces in the province. Sometimes some of these musicians collaborated with each other and played in each other’s groups. Many of them remain anonymous. However, this article also functions as a call for further research to address both the musicians and their music. The somewhat provincial style of Vicente Portolés, associated with dance music and a certain inherent superficiality was, in fact, a result of the recreation of jazz in its diaspora. As it happened with Sorozábal, even when the idea was to imitate the original, the final result always appeared with different characteristics; this is why jazz was constantly reconstructed in its diaspora.

In ‘La recepción del jazz moderno en Barcelona en los años 1940: La aportación de Tete Montoliu’, musicologist and jazz singer Teresa Luján Montoya presents some engrossing research about the way jazz piano player Tete Montoliu came into contact with bebop style in the late 1940s, while demonstrating the growing influence of the phonographic industry globally and the importance of the media, particularly of the musical press. With a strong background as a pianist, Montoliu learned the bebop language through listening to recordings (the standard way of learning for jazz musicians). At the same time, he remained aware of developments in the jazz world through the musical press, whether imported from France or through Spanish publications (such as the *Ritmo y Melodia* magazine—a central reference for the dissemination of jazz and other kinds of

music in Spain).<sup>1</sup> Also essential for his formation and for the dissemination of jazz in Spain, particularly in Barcelona, was the activity of the Hot Club of Barcelona (HCB) (which, as Teresa Luján explains, during a certain period had to be called ‘Club de Hot’ on account of Spanish and Francoist nationalism). The Hot Club of Barcelona was affiliated with the Hot Club de France (founded by Hugues Panassié, Charles Delaunay and others in 1931), the mother house from which emerged several other Hot Clubs dedicated to the dissemination of jazz, initially in various regions of France, but very soon in other neighbouring countries, such as Spain, Belgium, Holland, Italy and Portugal. An in-depth investigation of this European network is still to be carried out. Records, books, the musical press, fans, national and foreign musicians circulated through this network. It was thanks to the HCB that national and foreign musicians (particularly French and American) also circulated (as also discussed in Josep Pedro’s article). This was the case of bebop musicians such as George Johnson and Don Byas (who also performed at the Hot Clube de Portugal, in Lisbon) – some of the first musicians to disseminate bebop in Europe and whom Tete Montoliu contacted and even accompanied in a jam session at the HCB. Teresa Luján begins by giving a short description of the trajectory of Montoliu’s musical education that led him to the bebop style, which he came to master and became one of its main defenders, including through writings in *Ritmo y Melodia*. Montoliu expressed in Barcelona the schism that had shaken the world of jazz in France since 1947, between defenders of traditional jazz, led by Hugues Panassié (and the *Bulletin du Hot Club de France*), and defenders of bebop, represented by Charles Delaunay (and the magazine *Hot Jazz*). This dispute would be exported to other countries through written press and the network of Hot Clubs, so Montoliu would become a representative of bebop in Barcelona (and in Spain), even though he was in opposition to Alfredo Papo (one of the directors of the HCB and closer to ‘traditional’ jazz and Panassié’s ideas). Through the discursive analysis of Montoliu’s text, Teresa Luján emphasizes how Montoliu, a mere seventeen years of age, already showed a mastery of jazz history and shared an evolutionary perspective, from a folk practice to an art style embodied by bebop—a perspective shared by many historians and jazz researchers of the twentieth century. Above all, Montoliu legitimizes the emergence of bebop as a natural evolution of jazz, following previous styles. Montoliu also talks about the main bebop musicians and criticizes Spanish musicians who refer to following bebop, but without really understanding its musical characteristics. In fact, Luján shows how these texts are relevant because they show the skill of the young Montoliu in understanding and mastering the musical characteristics of bebop. This is particularly visible in the way he approaches the technical-musical characteristics of that style of improvisation. In his

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<sup>1</sup> As a matter of fact, Portuguese promoter, Luís Villas-Boas, also sought to inform himself through this magazine, together with French and American magazines such as *Jazz Hot*, *Jazz Tango* ‘*Revue Internationale de la Musique de Dance*’ (later, *L’Orquestre, Jazz-Tango*); *Down Beat*; *Metronome*, *Melody Maker*, etc.

writings, Montoliu addresses the various styles of improvisation that can be developed on structures of popular songs in the Tin Pan Alley style (AABA; AB structures), using melodic paraphrase; new melodies on the original harmonic structure; harmonic complexity, including the use of dissonances; the use of faster speeds, often through the recurring use of eighth-notes; the maintenance of ‘swing’ on the rhythmic level (extensive use of syncopation), but with more ornaments (apoggiaturas, passing notes, delays, chromatic approaches, etc.); an entire reworking of the original melody, to the point that it sometimes becomes only a suggestion of the original; contrafact melodies/compositions (built on the chord progression of a pre-existing song); the use of patterns in the development of improvisations (rhythmic-melodic patterns associated with specific styles of harmonic structures). Montoliu not only shows a mastery of all the technical issues he talks about from a theoretical point of view, but he also put them into practice through his musical activity in many of his subsequent recordings. His clear and correct writing is even more surprising if we think that he was blind and that at the time there were still few books and texts in Braille that could contribute to his education. In addition to presenting a somewhat unknown perspective of Montoliu, Teresa Luján’s article is also important for an understanding of the written press in the dissemination and creation of a specific field of fans and practitioners capable of sustaining a jazz scene, initially in Barcelona, which expanded to other Catalan and Spanish cities.

Still in the area of the analysis of the discourse of the written press, Josep Pedro, a sociocultural researcher and researcher of periodicals, analyses the reception of blues in Spain during the 1950s—a particularly interesting decade because of the greater permissiveness of Franco’s regime with regard to American influence after World War II. His approach focuses mainly on the analysis of journalism related to concerts by visiting African-American blues musicians (Big Bill Broonzy, Sister Rosetta Tharpe) and musicians also connected with blues (Louis Armstrong). Pedro begins by clarifying the fine line between music categories such as jazz and blues, stressing the fact that the term ‘jazz’ encompassed a very wide range of styles associated with African-American music practices (to be fair, practices internationally disseminated through the Anglo-Saxon phonographic industry), including the blues. In fact, many jazz musicians perform compositions based on blues structures, or use blues scales in their improvisations. The author also highlights the fact that, unlike jazz, the blues has not been reused as much by American propaganda as a sound metaphor for democracy, sophistication and interraciality, since the blues had particular connotations of rurality and tougher environments in the lives of African-Americans. In this sense, the category of ‘authenticity’ has become an operative concept frequently used in discourses highlighting the value of the blues and its qualities, as may be noted in texts analysed by Josep Pedro. This kind of somewhat essentialist representations of the *negro*, the blues, hot jazz, result largely from the circulation of stereotypes about black people and blackness anchored in primitivist allusions,



accentuated by the writings of authors such as Hugues Panassié, who emphasized and even encouraged these kinds of representations of blackness and African-American expressive traditions. Pedro's text is also important in the way it highlights agents and institutions that were significant for the dissemination of blues in Spain in the 1950s. The account of Big Bill Broonzy's performance is based on a text by Alfredo Papo published thirty years later. In it, Papo, who, as mentioned above, was one of the leaders of the Hot Club de Barcelona, explains that the tour of Big Bill Broonzy was proposed by Hugues Panassié (one of the founders of the Hot Club de France) and the HCB was responsible for the concerts in Spain. This report is another testimony that highlights the importance of the European network of Hot Clubs (formed on the basis of the Hot Club de France) for the dissemination of jazz and other forms of African-American music in Europe, including Spain and Portugal. This trend has already been made clear in Teresa Luján's text and is in line with several studies that highlight the role of the HCB in the dissemination of jazz in Catalonia and Spain (cf. for instance PUJOL BAULENAS 2005). Louis Armstrong also performed in Barcelona as representative not only of 'true jazz' ('hot jazz', as opposed to white, commercial, jazz, such as Paul Whiteman's music), as well as representative of the true blues—considered to be the essence of 'true jazz' with strong emphasis on black tradition and improvisation. For strategic reasons, in order to legitimize the style, the blues is also represented as an essential component of 'hot jazz'. In addition, these types of narratives open the way for research in Portugal, since Louis Armstrong also performed in Lisbon in 1961. Finally, in Sister Rosetta's reports, special emphasis is placed on her very particular way of enunciating and performing the blues, particularly the strong rhythmic component that is imposed in her performances. Conclusively, studies on the reception of blues such as this, remind us of the fact that jazz was not the only (nor the main) expressive practice of African-American origin to circulate globally (in this specific case, in Spain), and to influence the listener's perception.

Musicologist and pianist Christa Bruckner-Haring analyses reinterpretations of Cuban bolero by some Spanish jazz musicians, such as Tete Montoliu (playing in a quartet); Tete Montoliu with singer Mayte Martin; and singer Sílvia Pérez Cruz with Javier Colina Trio. In her analysis, Bruckner-Haring uses recordings from different periods to develop musical analysis (including musical transcriptions) in order to understand what might characterize those recordings as jazz, as compared to older iconic bolero-style recordings (e.g., 'Perfidia', by Alberto Dominguez, 1939). She concludes that in most cases, despite the fact the basic harmonic scheme of the original composition is maintained, improvisers use techniques such as chord extensions (added 9ths, 11ths or 13ths), dominant seventh chords, tritone substitutions, blue notes, accentuated rhythmic syncopation, offbeat accents, and other resources, according to each improviser, to convey their personal style of jazz improvisation. The vocal interpretations of the compositions, nevertheless,

exploit techniques that are also common to the traditional performance of boleros (*vibrato*, *portamenti*, extreme dynamics, etc). It should be noted that this type of musical adaptation, as is also clear from other articles (cf. for instance, Juan Zagalaz's article on the relationship between jazz and flamenco), both changes jazz in the diaspora and contributes to the very renewal of styles that are intermixed with jazz.

With a similar approach to that of Christa Bruckner-Haring, the article 'La relación jazz-flamenco: Una visión panorámica a través de su historia (1932-1990)', by musicologist Juan Zagalaz, uses historical and musical analysis to propose an understanding of the relationship between jazz and flamenco from the 1930s to the 1990s. After an initial discussion between the terminologies that can be applied to the type of relationship that has occurred between these two music genres (fusion, hybridism, transculturation, appropriation, contact, cultural translation), Zagalaz proposes that there are countless types of relationships and experiences between the two genres, so it is inappropriate to try to discern a homogeneous feature that characterizes that relationship. In this sense, the article aims at approaching a historical and musical perspective of the heterogeneities of this relationship, instead of trying to prove whether there is a flamenco-jazz or a jazz-flamenco. Drawing on previous studies from this area of research, Zagalaz develops a historical description of the recordings that fall within the scope of the jazz-flamenco relationship (e.g., Lionel Hampton, Charles Mingus, Carlos Montoya, Tony Scott, and John Coltrane). In some cases, this historical description is articulated with musical analysis. Particular emphasis was placed on research carried out by the author himself regarding the musical sources that led Gil Evans and Miles Davis to the composition of the album *Sketches of Spain* (1961). The study of Spanish flamenco performers and recordings by the ethnomusicologist Alan Lomax served as a basis for the familiarization of Evans and Davis with Spanish music, reflected in the compositions included on the album, notably *Solea*. As proposed by Zagalaz, the success of *Sketches of Spain* contributed to legitimize experiments between jazz and flamenco aesthetics, in addition to serving as inspiration for later experiments. Zagalaz also approaches the work of saxophone player Pedro Iturralde with Paco de Lucía from an analytical point of view, deconstructing their influences in the domain of flamenco and the way their work was important for jazz-flamenco. The same applies to Lucía's solo work, in which melodic-harmonic improvisations took on more weight, the harmonic accompaniment became more complex, and an articulation between chromatism, minor pentatonic writing and flamenco melodic material was introduced. Paco de Lucía also promoted new instrumental combinations in the execution of his compositions, and the performing structure of his bands began to allow space for improvisation for all musicians. He also collaborated with foreign musicians, learning from them (e.g., Al Di Meola, Chick Corea, John McLaughlin). De Lucía's work made an impression in the musical world both in national and international terms. Some of his

musicians continued his work and developed their own experiments with flamenco and jazz, such as Jorge Pardo, Carles Benavent and Rubén Dantas. Zagalaz's article explores some jazz-flamenco relationships, showing us from the musicological point of view the processes that contributed to the interplay between the two musical systems, giving rise to new ways of interpreting both of them.

The first part of this dossier ends with an interdisciplinary analysis of the award-winning novel *El invierno en Lisboa*, by Antonio Muñoz Molina (1987). This novel won recognition for its allusion to jazz and cinema noir. Literary scholar Esther López Ojeda tries to analyse the diverse functions music plays in the literary construction of the novel, using concepts and perspectives taken from theories of literary analysis (Roland Barthes, Claude Bremond, Julia Kristeva and others). This article resulted also from a paper presented at the International Conference 'Jazz in Spain', integrated in the panel 'Jazz and Literature' and despite the fact that it is not a strictly musicological article, López Ojeda's approach reminds us of the need to resort to other disciplinary areas in order to understand interpretations and modes of thinking about musical issues that escape mere musical analysis, but which can be of enormous relevance. This is particularly relevant for understanding how other artistic domains or artistic practices use and embody the meanings attributed to music. In this case, it is particularly interesting to see how a writer without much formal musical training conceives and structures his narrative based on (his) image of jazz—i.e. jazz standards, some of its musical characteristics, jazz moods, solos, etc.—and the ways all that is built into the narrative and the personalities of the different characters.

On the whole, the articles that make up the first part of this dossier exhibit an interesting dynamic of jazz studies in Spain, an area of study that has been expanding considerably. A substantial part of this collection focuses on music analysis of specific case studies (be it a composer or a musical style), which allows us to understand not only some of the ways in which jazz was reinvented and/or articulated with local practices but, above all, how this interaction really manifests itself in the music itself, through precise examples that can be understood both by academics and musicians. Furthermore, the Spanish case studies also highlight the fact, mentioned above, that the reception of jazz in the diaspora did not happen solely through the adoption of the American canonical model of jazz. This collection of articles shows this through different methodological and disciplinary approaches, according to the philosophy behind the aforementioned 'International Conference: Jazz in Spain', which intended to make known the variety of researches related to jazz carried out in Spain. On the other hand, again as mentioned above, although the articles in this first part of the dossier do not directly address interactions with Portugal, in their vast majority they expose processes related to jazz and African-American music that do find an echo in similar processes that occurred in Portugal. In this sense, they may act as an incentive for the development of more articulated research on processes involving both Spain and

Portugal in the circulation and the practice of jazz in the Iberian Peninsula (e.g., the circulation of musicians, jazz educators, recordings, radio shows, magazines, ideas, and ideals for the dissemination of jazz, etc.).

To conclude the introduction of this first issue of the dossier, we are also including a YouTube playlist with some of the works mentioned in the articles.<sup>2</sup> Unfortunately, many of the works referred to are not accessible on the YouTube platform; however, an effort was made to group together those that were accessible at the time of publication of this issue. The playlist also includes some links to references that, although not explicitly mentioned in the texts, may help to understand the arguments developed by the authors (e.g., a two-part documentary on Tete Montoliu).

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<sup>2</sup> Playlist ‘Jazz in Iberia: Spain’: <<https://www.youtube.com/playlist?list=PLiDk9kizv50-SxJntP44i6DqSKTP-CuMO>>.

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