

## Short note

# MUSICAL SCENES FROM IBERO-AMERICA

## Escenas musicales de Iberoamérica

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**Keywords:** Musical scenes, Ibero-America, Short notes, Academic brief.

**Palabras clave:** Escenas musicales, Iberoamérica, Notas breves, Resumen académico.

In general, the notion of musical scene is quite rich and varied. Will Straw, for example, points out that it is widely used by researchers, professionals, and teachers in a circumstantial and diversified way in all types of academic communication (In Pereira & Janotti, 2013, pp. 13-28). This has been seen as a weakness for the empirical application of said construct, a criterion exercised from the identification of its absorbency and semantic equivocality. Without a doubt, this can limit its own operability to generate new knowledge and consensus on certain sound-musical practices. Contrary to the above, this book focuses on the diversity of musical scenes as one of its greatest strengths. In this way, the concept becomes an opportune discursive field to build various dynamic and flexible approaches to Ibero-American musical endeavors, whether from the historical past or recent actions. In that sense, to John Connell and Chris Gibson:

[...] the uniqueness of local music scenes is simple; Music is made in specific geographic, socioeconomic, and political contexts, and lyrics and styles are likely to reflect the positions of writers and composers within these contexts. (2003, p. 90)

These teachers use an interdisciplinary perspective to analyze local, national and/or global scenes, as well as to explore various positions on music in their germinal contexts. By going this, they delve into the different ways in which places, sounds, and identities can generate notions of spatiality and cultures in, from and for popular music. Therefore, for

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these researchers, musical scenes are linked to sites delimited in their geography, to everyday perceptions about the place, as well as to migrations of people and cultural products through physical space. From this perspective, they approach musical scenes as particular expressions of the production of local cultures in places, regions, or cities. In the same vein, Andy Bennett points out from the Anglo-Saxon sphere:

The concept of scene has long been used [...] to describe the groups of musicians, promoters, and fans [...] that grow around particular musical genres. Typically, this everyday use of scene has referred to a singular local space, usually a city or district, where a particular style of music originated or was locally appropriated and adapted. (2004, p. 223)

That is to say, the term musical scenes have been used to a lesser extent in research where relationships are established between sound expressions and social theories from localist, cultural, historical, and musicological perspectives. In any case, these seek to transcend linear theoretical frameworks about subcultures and their sound expressions. Thus, empirical approaches on musical criticism, professional development, artistic institutions, and cultural industries converge in the construction of contexts that contribute to a holistic understanding of musical practices in relation to their generating spaces. For Bennett, the use of musical scenes as an academic concept fulfills an operational function related to « [...] mapping the sociocultural meaning of music in the context of everyday life» (2004, p. 223).

This perspective makes musical scenes a useful category for unraveling sociocultural processes that generate senses of community through sound-musical practices situated in time and place. Therefore, it allows access to those markers that characterize forms of expressions whose materiality is sound, as well as a better understanding of the discursive vehicles that legitimize or desacralize specific musical styles. Whether local, trans-local or virtual in scope (Bennett & Peterson, 2004), research on musical scenes allows a particularized approach to dissimilar ways of conceiving musical life in community. In today's capitalized world, musical scenes undergo inexorable scrutiny of the modes of production and consumption of cultural objects that use sounds as raw material, with special attention to the intrinsic characteristics of the economic-social formations that condition work. abstract known as music.

In that same sense, for Simone Pereira and Jeder Janotti the concept of musical scenes constitutes an academic way to address some of the complex processes of territorialization of musical practices. To do this, they clarify that «The notion of scene is directly related to the ways in which certain cultural movements project worlds and label

musical matters» (Pereira & Janotti, 2013, p. 5). This implies detailed attention to the self-referential speeches of critics, musicians, and professionals, as well as to the meanings that these acquire for those who consume them from the outside. As sound producers with a cultural sense, these teachers approach musical scenes from the relationships between territory, practices, and ways of materializing everyday life in music. As Vincenzo Cambria generalizes:

The concept of musical scenes has attracted the attention of researchers from various disciplinary fields who work with music as the basis of a new research model [...] aimed at understanding the relationships established around musical practices within specific spatial dimensions. (2017, p. 1)

By transcending his journalistic origin, the professor alludes to a growing enthusiasm towards academic research on musical scenes during the 21st century. With the rescue of Bennet and Peterson's (2004) translocal and virtual constraints on music in the contemporary world, Cambria calls for redefining the socio-spatial dimension of these studies, as well as understanding the disciplinary elasticity of these reflections. The researcher himself clarifies that there is no single analytical model or study guide to address the relationships between the spatial and local dimensions that condition musical practices. However, it suggests that musical scenes must be approached as complex forms of human interaction and interconnections (Cambria, 2017, p. 12).

Under this order of ideas, Josep Pedro, Ruth Piquer and Fernán del Val corroborate that the term musical scenes « [...] has gained increasing prominence and has consolidated itself as a central concept in global studies on popular music» (2018, 65). To do this, they expose the interdisciplinary development that has derived from said category, the survival of heterogeneity in academic discourses about it and the centrality that its protagonists gain in the music-space relationship. The problematization that these teachers carry out on the spatiotemporal categories proposed by Bennet and Peterson (2004) is important. In that sense, they understand that « [...] local, translocal and virtual processes coexist, overlap and intermingle in the same locality, contributing to the reproduction of a musical scene in different forms» (Pedro, Piquer & del Val, 2018, p. 69).

Without a doubt, with this academic brief seeks to contribute to current debates on musical scenes from its own diversity, especially those associated with discursive elements belonging to social drama, intelligent humor and sound practices (Suárez, 2023). Hence, a diachronic journey is proposed through particularized examples and case studies on musical practices that were developed in localities of Ibero-America, from the end of the 19th century to the present. From its individuality, each chapter seeks to reconcile a historical look at past

musical scenes and their survival in documentary typologies of various kinds. Similarly, the growing virtualization and physical deterritorialization of music scenes with a *glocal* scope are addressed because of the current pandemic situation. Without a doubt, I believe that this review can contribute to the creation of new and diverse instances for the socialization of specialized knowledge about our music scenes from our countries.

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