

**NEGOTIATING ANDALUSIAN IDENTITY IN *ROCK*
ANDALUZ HARMONY.
MUSICAL MODES, ›EXPRESSIVE ISOMORPHISM‹ AND
MEANING IN POST-FRANCO SPAIN¹**

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Introduction

Despite the extraordinary spread of studies dedicated to rock harmony, analytical approaches to this music have principally focused on the structure and syntax. However, aspects such as the way in which different harmonic structures may relate to the conformation of discourses between the global and the local in rock music have received less attention¹. This article tries to provide an analytical model to reconcile the structural analysis of modal harmony with the study of its meanings in the context of the Spanish transition to democracy (1975-1982), through the study of aeolian and phrygian patterns of harmony in the so-called *rock andaluz* (Andalusian rock) as musical representations of modernity and traditional values respectively.

The rise of regionalism in different areas against centralization had a strong influence in culture and politics in the late Seventies. Sebastián Balfour and Alejandro Quiroga (2007: 45) use the term »sub-state nations« to refer to these territories and their cultural identities, and point out that in Spain there has been a »semantic battle of nationalisms« since transition to democracy. After Franco's death in 1975, regional claims in Andalusia

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strived to demonstrate that national identity in Spain had been constructed through Andalusian stereotypes since its origins. As Andalusian identity had been debased by the Franco regime – along with a process of stylization and the denial of other »progressive« values – in the transition to democracy nationalist movements in Andalusia stated how important it is to distinguish between Spanish and Andalusian identity.

Musicians, from songwriters and folk bands to new wave performers, played a considerable role in this context. In the case of Andalusia, flamenco is probably the most important cultural icon for the conformation of its identity through musical discourse. William Washabaugh summarizes as follows the theories of Cristina Cruces and Gerhard Steingress, the two main scholars in the study of the relationships between flamenco music, heritage and the territory of Andalusia:

»The work of Gerhard Steingress stands out as a strong alternative to Cruces Roldán's. On the one hand, he agrees that flamenco is an essentially hybrid style. But on the other, he rejects Cruces Roldán's claims about the distinctly Andalusian roots of flamenco's hybridity« (Washabaugh 2012: 37).

Nevertheless, other manifestations of popular music such as the so-called *Manifiesto Canción del Sur* and *rock andaluz* had also a predominant role in the re-construction of an Andalusian identity in the Seventies. *Manifiesto Canción del Sur* was the name given to a group of Andalusian songwriters who mainly focused on political lyrics against Francoism and centralization. In the case of *rock andaluz*, although its lyrics are not explicitly political in their evocation of Andalusia (with few exceptions), we can find other ways of resistance and transgression by examining the use of its musical stereotypes and sounds in the context of the late Seventies (García Peinazo 2013a: 320).

In Francoist Spain, flamenco music became one of the most important symbols of the new totalitarian regime. The political instrumentalization of this genre was the result of the exaltation of exoticism and difference, as well as of the homogenization of musical practices and standardization of musical stereotypes such as the phrygian or Andalusian cadence. In fact, flamenco was understood not only as an Andalusian matter, but also as a representative element of the entire territory of Spain, like the previous decades in the 20th century. Some music styles influenced by flamenco evocations such as *copla* or *canción española* were particularly raised as national symbols by the Franco regime, despite the fact that *copla* lyrics were mainly about love stories. As Silvia Martínez points out,

»a discourse prevailed, based on national and ›racial‹ pride that found in these songs an ideal vehicle of expression. [...] The topics dealt with were sometimes just simple, sometimes mischievous, but always ›authentic‹, and the characters in them were often given to proudly defend the ›essence‹ of the Spanish Fatherland« (Martínez 2013: 92).

However, in the Franco regime the relationship between flamenco and politics was complex and ambivalent. William Washabaugh (1996: 7) uses the concept of »muscular politics« to refer to the fact that in flamenco performance, body and corporeality played an important role in the conformation of symbolical ways of resistance against dictatorship. Pedro Ordóñez (2013), for his part, focuses on the importance of social consciousness in flamenco, and underlines a progressive »conscience of protest« around the genre in the Sixties. Indeed, in the last years before Franco's death, *cantaores* (flamenco singers) like José Menese and Manuel Gerena were clear examples of an explicit political resistance.

Since the Sixties, flamenco has been struggling between the *mairenismo* and the hybridization processes in music. Mairenismo was a cultural and aesthetic movement started by flamencologists like Antonio Mairena against commercialism and fusion in flamenco repertoires, in which *cante jondo* was understood in terms of purity, authenticity and revalorization. Gerhard Steingress (2002: 182) designates a »fourth period of hybridization« in flamenco history between the late Fifties and the Nineties, where hybridity with musics such as jazz, copla, pop or rock took place.

Late Francoism was related to the so-called *aperturismo* period, in which a series of economic, politic and cultural changes implied in some grade a relaxation of the totalitarian regime. During this time, Spanish bands were strongly influenced by the »British invasion« and young people started to articulate new cultural practices associated with consumerism, fashion, culture and politics. The so-called *beat español* has been sometimes described as an ingenuous, banal, even conservative product that did not express any political opposition to Francoism. However, Celsa Alonso (2005) points out the relevance of *beat español* as a form of »symbolic opposition« by analysing key elements like modernity, consumerism and young identity.

In the second half of the Sixties, the reception of psychedelia and progressive rock from UK and USA primarily took place in two cities: Seville (Andalusia) and Barcelona (Catalonia). The first Andalusian progressive rock recordings from young bands such as Smash and Gong show a decisive influence of international progressive rock. In Spain, this music was considered by music magazines like *Disco Expres* in terms of vanguard, creativity and

innovation against »commercial pop« and *canción española*. In fact, despite the censorship in Spain, the members of the band Smash performed countercultural attitudes and hippie aesthetic, and they even wrote a hippie manifesto called *Manifiesto del Borde*. Andalusian bands adopted musical structures from UK and USA bands, using English as the main language for most of their lyrics. However, these rock bands increasingly included evocative elements of flamenco in their songs, e.g. Smash in their song »El Garrotín« (1971) or Gong in »Hay un hombre dando vueltas« (1971). By the time of the Spanish transition to democracy, the use of flamenco evocations in rock bands from Andalusia became one of the main strategies to consolidate the idea of rock andaluz as a »differential« musical phenomenon.

Rock andaluz, with rock bands that came mainly from the southwest of Andalusia, was one of the most important musical movements in Spain in the late Seventies. After Franco's death, the rise of regional claims in Southern Spain was translated into rock music principally through allusions to genres such as flamenco and historical myths like *Al-Andalus* that made it possible to demonstrate the difference and asserted the Andalusian identity (García Peinazo 2013b). Rock andaluz was part of the so-called *rock con raíces* (rock with roots). Indeed, in the transition to democracy, rock bands from different national and regional origins in Spain developed a strong presence of exchanges between traditional musics and progressive rock, hard rock, jazz and blues, among others. Several studies about rock con raíces have been made in the last few years: in the field of cultural studies, we may highlight José Colmeiro's analysis of *rock bravú* in Galicia (2009), while Eduardo García Salueña (2009) and Diego García Peinazo (2013a; 2013b) have focused on musicological analysis of Northern Spain rock and rock andaluz respectively.

This study aims to analyse a corpus of rock andaluz songs from the second half of the Seventies, a period that has been described by Luis Clemente (2006), one of the main journalist interested in rock andaluz, as the five golden years of this musical movement. The first part of this article is dedicated to a theoretical framework that discusses several questions regarding harmonic patterns in rock music under the umbrella of musical signification. Then, after explaining the presence of aeolian and phrygian modes in mainstream rock, I examine their use in several rock andaluz songs. In the third part, I apply Motti Regev's (2011; 2013) sociological notion of »expressive isomorphism« in pop-rock music to music analysis, and argue that these harmonic structures may be analysed as semiotic units which involve values of Andalusian identity and the rock canon in the cultural context of regional claims in late Seventies. Also, I discuss some of the

paradoxes in the idea of Andalusia in popular music by studying the aeolian chord loop performed in Triana's song »Abre la puerta«.

Rock Harmony and Meaning

The phrygian and aeolian patterns of harmony in rock andaluz are analysed here as semiotic units that may reveal cultural values of tradition and modernity. I focus on harmonic patterns and chord sequences rather than on a general use of modality in the songs because they can often provide a more specific meaning. In fact, as Allan F. Moore (2001: 55) points out, patterns of harmony in rock may involve concrete connotations. Since rock andaluz uses both rock and traditional musics like flamenco, it seems reasonable to assume that phrygian and aeolian structures also imply notions of musical style and genre.

In his musical sign typology, Philip Tagg provides terms such as »style indicator« and »genre synecdoche« (Tagg 2012: 522) to define the characteristics of a specific musical style through particular uses of musical parameters, and the cultural model associated with this style. While the style indicator refers to norms of composition that are used throughout the entire piece and define the identity of a »home« style (ibid.: 523), the genre synecdoche is the musical representation of a »foreign« style inside a »home« style, through the reference to musical structures that are coded in terms of Otherness (ibid.: 524). Tagg argues that »genre synecdoches connote paramusical semantic fields« such as different places, cultures or another time in history (ibid.: 525).

Although sometimes, due to the hybridization processes in music, it is hard to define clearly which is the »home« and which is the »foreign« style, Tagg's classification is useful because it discusses the representation of different cultures and identities through a concrete use of musical parameters understood as the Other. In the case of rock andaluz, I argue that sometimes the same musical structure may be analysed both as a genre synecdoche and as a style indicator. In its songs, an aeolian pattern can be analysed as a style indicator, because it is common practice in rock music, and performers and musicians refer to their practices as *rock andaluz*. However, since Andalusian musicians define their music as *rock andaluz*, the same aeolian pattern can be understood as a genre synecdoche, because aeolian patterns represent a »foreign« discourse –the rock canon– in the regional context of Andalusia. Of course, the same assumptions can be made in the case of phrygian patterns of harmony in rock andaluz.

In his research on meaning in recorded popular songs, Allan F. Moore explains the importance of style analysis in order to clarify what is »comfortable« from what is »unusual«:

»It is not possible to determine in advance what any particular listener will find unexpected, although when musicians are working towards a defined style/genre/market mix, reasonable assumptions can be made. From the analytical standpoint, what is key here is to distinguish what is normative from what is not« (Moore 2012: 8).

Indeed, the specificity of patterns of harmony inside a set of signs that are shared by a concrete musical genre, style or scene is a central aspect to be considered. Phrygian and aeolian patterns of harmony do not have to be coded in the same way and –with similar cultural values – in different musical styles in Andalusia like e.g. rock, jazz, Western art music or even flamenco.

Aeolian and Phrygian Patterns of Harmony in Rock Andaluz

Allan F. Moore (1992; 2012), Walter Everett (2004; 2009) and Nicole Biamonte (2010; 2012) among others, have pointed out the importance of aeolian harmonic patterns and their predominance in rock repertoires. Biamonte's study (2010: 101-104) in particular focuses on typologies of aeolian progressions such as $i - bVII - bVI$; $I - bVII - bVI$; $i - bVI - bVII$; $I - bVI - bVII$ in the »classical-rock« canon from the late Sixties to the Nineties. Regarding the phrygian mode, Everett (2009: 173), as well as Biamonte (2010: 98), argue that its use is rare in rock harmony. Furthermore, Biamonte indicates that while the phrygian mode is not coded as an exotic mode in other contexts like heavy metal, the use of chords such as the phrygian bII are uncommon in rock repertoires because of their historical connotations of exoticism in Andalusian and Arab musics (Biamonte 2012: 11). Of course, both Everett and Biamonte are correct because they study a corpus of mainstream rock. However, a deeper observation of rock music phenomena in other countries like Spain shows that the phrygian mode had a strong presence in »peripheral« rock scenes during the Seventies – rock andaluz is probably the most representative example in this sense.

Rock andaluz bands often considered flamenco music as the main aesthetic reference to characterize their values of »tradition« and to symbolize Andalusia. In flamenco, despite the absolute predominance of phrygian and

flamenco modes², several *palos flamencos* (flamenco musical styles) are in ionian mode. Some others emphasize the fourth degree in a phrygian mode (Fernández 2004: 91). In this sense, Philip Tagg's theory about aeolian and phrygian bimodality is also useful because it provides, through the notion of »bimodal reversibility«, an analytical model to deal with modal mixture in popular songs (Tagg 2009: 227-234). It should be noted that the use of alternations such as A minor and E major chords is not so uncommon in Anglo-American popular songs, but in these repertoires we tend to understand the harmonic structure as an aeolian $i - V$ ($A_m - E$)³ rather than a phrygian $iv - I$ ($A_m - E$). For example, Allan F. Moore, discussing Ray Charles' »Hit The Road, Jack«, considers the »flamenco progression« in popular music as an »aeolian progression« (Moore 2012: 78). This modal ambiguity is also a frequent practice in a vast range of compositions of traditional, popular and Western art music that refer to Andalusia, and has been coded as »Andalusian cadence« when it appears in a descending chord sequence like aeolian $i - bVII - bVI - V$ or phrygian $iv - bIII - bII - I$.

Aeolian $i - bVI$ and $i - bVII$

An examination of patterns of harmony in both modes and the relationship between each other shows that the harmonic structures in rock andaluz are often built in contrasting »blocks«. One of the most relevant harmonic structures in the analysed songs⁴ is the aeolian $i - bVI$ two-chords pattern followed or preceded by phrygian chord sequences. Mezquita's »Obertura en Sib« (1979), an instrumental track of four sections, works in this sense. Preceded by section 2 in phrygian B-flat (0'49"-1'59"), section 3 (2'00"-4'23") features a dialogue between aeolian and phrygian patterns (2'22"-3'30"). Here, both modes share the same tone E-flat, but introduce different chords: aeolian $i - bVI$ ($E_b - C_b$) and phrygian $I - bII - I$ ($E_b - F_b - E_b$). The aeolian pattern is presented with power chords and distortion in the electric guitar, as well as a blues rock-based guitar solo, while in the phrygian fragment the Moog synthesizer plays an evocative »Andalusian« melody. José Rafa Roso, Mezquita's guitarist and one of the composers of the song, says that his idea was to create a song with plenty of unexpected changes from one style to

2 According to Lola Fernández (2004: 68), the flamenco mode consists in the harmonization of a *cante* in phrygian mode by using the tonic chord with the major third (E in E Phrygian) in the flamenco guitar.

3 Despite the fact that the normative aeolian v is in minor and not in major (V), it is common to find this kind of modification; see Moore (2012: 73-80).

4 Here I focus on a corpus of songs from the main creative period of rock andaluz bands (ca. 1975-1982).

another.⁵ In »Soñé contigo«, a song performed by the rock andaluz band Cai, the same aeolian $i - bVI$ pattern is used in the introduction, followed by a phrygian $VII - VI - bII - I$ pattern in the hook, and Andalusian cadences in the verses.

Similar aeolian patterns, like $i - bVII - i - bVI$, as well as a phrygian $i - bII - i$ pattern are presented in Triana's »Quiero contarte« (1979). $Am - G - Am - F$ chords ($i - bVII - i - bVI$, if we analyse the phrases as A aeolian) are utilized in the introduction, the hook and the verses, while the interlude between verses presents a sequence of $Em - F - Em$ chords ($i - bII - i$, if we analyse it as E phrygian). The bridge develops a gradual change from the central tone A to D – or from E to A , if we analyse it as phrygian –, which may be understood as an example of aeolian/phrygian bimodal reversibility (D and A). In fact, the refrain can be analysed as a dialogue between the preceding aeolian and phrygian patterns: it uses $Dm - Bb - Dm - Bb - Dm - C - Bb - A$ chords, a juxtaposition between the aeolian pattern (in D instead of in A) and the phrygian pattern (in A instead of in E).

However, the A chord implies that the phrygian pattern changes from $i - bII - i$ to $I - bII - I$, which is perceived clearly as an Andalusian cadence because of its major third.

Aeolian $i - bVI - bVII$ and $bVI - bVII - i$

Gualberto's »Tarantos para Jimi Hendrix« (1975) is one of the most relevant examples for the integration of phrygian and aeolian patterns of harmony. The song uses some of the basic musical elements of the palo flamenco called *taranto*, like the so-called taranto F-sharp chord⁶. Indeed, several chord sequences can be understood as common inside the phrygian mode in flamenco repertoires, like the chord change from the flamenco F-sharp chord to a D chord. Nonetheless, the chord sequence $Bm - G - A$ is a clear aeolian $i - bVI - bVII$ pattern. This pattern, which is used with power chords, and in a guitar solo and violin improvisation, appears twice: first, from 0'59" to 1'15", and second, from 2'09" to the end of the song (3'36").

5 Unpublished personal interview with José RafaRoso, June 26, 2014, Córdoba (Spain).

6 This flamenco guitar chord is quite common in palos such as tarantos and taranta. The constitutive notes are, from lowest to highest string: $F\# - C\# - F\# - G - B - E$. Note that the highest three notes of the chord (G, B, E) are open strings (3rd, 2nd and 1st).

In a personal interview with the guitarist and composer Gualberto⁷, who wrote this song in honour and memory of Jimi Hendrix, he stated that there were »two worlds« in »Tarantos para Jimi Hendrix«: flamenco and rock. From his point of view, while the section having the taranto F sharp chord is clearly flamenco music, the section with the Bm – G – A chord progression is rock. One of Gualberto's main influences when writing this pattern was Jimi Hendrix's »All Along The Watchtower« (a cover of a song by Bob Dylan). He argues that the principle of this pattern is similar to Hendrix's guitar chords, but with two differences: »Tarantos para Jimi Hendrix« is in 6/4 metre instead of in 4/4, although in terms of accentuation we find some parallels between both songs. The chords of Gualberto's song are Bm – G – A (i – bVI – bVII), while Jimi Hendrix's cover uses Cm – Bb – Ab – Bb (i – bVII – bVI – bVII)⁸.

The modal dialogue between the two sections of Azahar's »¿Qué hay de malo, señor juez?« (1977) is another example of the relationships between phrygian and aeolian patterns of harmony. In the first section (0'00"-2'34"), the verses are built with a chord sequence in E phrygian, Em – B – Em – B – D – Em – C – B, which could remind the Spanish listener of a *petenera* – a palo flamenco. Moreover, the refrain utilizes an Andalusian cadence, Em – D – C – B. Once again, the emphasis in both E minor and B major chords can be analysed as a result of a phrygian-aeolian bimodality, following Tagg. However, the second section (2'35"-4'37") is entirely built on an aeolian bVI – bVII – i pattern (C – D – Em). It is not only a matter of contrast in terms of patterns of harmony, but also in terms of instrumentation, vocal aspects and lyrics. In the first section there is a presence of flamenco guitar melodic evocations, while in the second section there is a strong use of power chords with distorted electric guitar. Furthermore, we can find a polarity between lyrics in both sections: the first is dominated by a sense of regret and sadness; the second one predominantly expresses feelings of encouragement, resistance against oppression and hope to overcome an unjust situation. In this second section, the sound of the voice is influenced

7 Unpublished personal interview with Gualberto García, October 27, 2014, Seville (Spain).

8 Note that Jimi Hendrix used to tune his guitar in E-flat standard tuning (*Eb–Ab–Db–Gb–Bb–Eb*). Despite the fact that the real pitch of »All Along The Watchtower«'s recording is in C (*Cm – Bb – Ab – Bb*), the visual representation of these barré chords in the guitar is in *C#*.

by rock singers, while in the first section the singer introduces flamenco voice evocations such as *ayeos*⁹.

In spite of its short occurrence, the aeolian i–bVI pattern in Triana's »Hijos del agobio« (1977) plays an important role regarding the accompaniment of the lyrics. In fact, the lyrics of the fragment (1'10"-1'31"), which is presented with a rhythmic interruption, deal with the ideals of hope and encouragement, while the rest of the song conveys feelings of hopelessness, anguish and pain. »Rumor« (1977), another song by Triana, is entirely built on the aeolian i–bVI pattern, plus a bVII chord at the end of every set of verses. Once again, the lyrics are dealing with ideals of freedom and hope.

The last song analysed here, »Abre la puerta« (1975), was also written by the rock andaluz band Triana. Except for the introduction, in which are a few Andalusian cadences – and a sense of phrygian-aeolian bimodality similar to the songs discussed before –, the rest of the track (2'28"-9'50") uses only a aeolian i–bVII–bVI–bVI–bVII–i pattern, which is repeated sixty-eight times. It can be analysed as a two-chords shuttle (i–bVI) with a passing chord (bVII), as well as a three-chords loop, following Philip Tagg's tonal terminology (Tagg 2009: 173 and 199). Hope, love and freedom are again the main topics of the lyrics, like in the previous songs.

In my three examples of the use of aeolian patterns in rock andaluz the lyrics express ideals of encouragement, resistance and hope. In this sense, Allan F. Moore has pointed out that in rock music aeolian cadential patterns like bVI–bVII–i are often linked to »achievements in the face of high odds, what we might identify as its ›nonetheless‹ quality. This is the realm of its signification« (Moore 2012: 231).

Analysing »Expressive Isomorphism« and Tradition in Rock Harmony

In his sociological study of pop-rock music as a global practice, Motti Regev uses the notion of »expressive isomorphism« to describe standardization phenomena in which cultural singularities of the nations are adapted in common stylistic elements and expressive forms:

»Expressive isomorphism, then, is the process through which national uniqueness is standardized so that expressive culture of various different nations, or of prominent social sectors within them, comes to consist of simi-

9 In flamenco music, *ayeos* are melismatic ornamentations in the vocal line that often use the interjection »¡Ay!«. In Azahar's song, the *ayeo* suggests a double meaning because of the homophone words *hay* (there is) and *¡ay!* (Ow!).

lar expressive forms and stylistic elements. It is the process through which expressive cultural uniqueness is constructed by adopting, adapting, incorporating, and legitimating creative technologies, stylistic elements, genres, and forms of art derived from world models« (Regev 2011: 560).

As a result of this »expressive isomorphism«, Regev thus refers to the »aesthetic cosmopolitanism« as a cultural condition »in which national uniqueness comes to include nonindigenous and exogenous forms of expression as integral components«(ibid.). In the case of Spanish popular music, the adaptation of Regev's theories to the sociological study of the aesthetic canon of Spanish pop-rock in music criticism developed by Fernán del Val, Javier Noya and Martín Pérez Colman (2014: 162) – and also following Pierre Bourdieu's notion of fields of cultural production– states that flamenco music is the most important autochthonous element to validate the local discourse.

Regev shows through sociological grasp that expressive isomorphism in rock music has semiotic dimensions such as the »sonic vocabularies«¹⁰ e.g. in electric instrumentation, or the discourses on »ethnic rock«. Since flamenco evocations in rock andaluz play a wide role in the idea of the local, we consider that expressive isomorphism can also be examined in the harmonic structures as an expression of »ethnic rock«. Of course, although this paper focuses on harmonic structure, similar uses may be found in timbre, melody, vocal persona, rhythm, metre, recording, etc.

By assuming that certain patterns of harmony and musical modes in rock music articulate notions of expressive isomorphism and tradition, we must attend to the knowledge gap between musical parameters and their specificity in concrete historical contexts such as the Spanish transition to democracy. Indeed, it is not easy to find historical sources related to rock andaluz that discuss the relationship between the aeolian mode and canonized rock. However, the frequent allusions and discussions in Spanish music magazines during the Seventies about the construction of national and regional aesthetics of rock against the strong musical influence of Anglo-American rock reveal these tensions and dialogues. For example, this can be observed in the following reference in the Spanish magazine *Star. Comix y prensa marginal*, in which the journalist Diego Manrique wrote an ironic critique against the rock con raíces movement:

»Estos son terrenos movedizos, donde fácilmente se confunde la defensa de los sonidos hechos en el país con la exaltación ciegamente nacionalista de lo hispánico. Con lo cual llegamos al asunto de ›las raíces‹. Ya sabes: TODO EL

10 The author uses Tagg's semiotic concepts like »museme stacks«(Tagg 2012: 594) to support his theory of the »sonic vocabularies«. See Regev (2013: 158-168).

ROCK CON RAÍCES DE LA TIERRA ES BUENO Y ANTIIMPERIALISTA – TODO EL ROCK SIN RAÍCES ES UNA IMPOSICIÓN EXTRANJERIZANTE E INTRÍNSICAMENTE MALA« (Manrique 1976: 20; capital letters in the original).

(»We are walking on thin ice, since it is easy to confuse the defence of sounds made in our country with the strong nationalist exaltation. We run into the matter of the roots. You know: ALL ROCK WITH ROOTS FROM OUR HOMELAND IS GOOD AND ANTI-IMPERIALIST – ALL ROCK WITHOUT ROOTS IS A FOREIGN IMPOSITION AND IT IS INTRINSICALLY BAD«; translation by the author.)

The idea of a polarity between modernity and tradition may also be found in the considerations made by Gonzalo García Pelayo, rock journalist and the main music producer of many of the rock andaluz bands. In a personal interview with the author, he describes rock andaluz as a fusion of the traditional music performed in Andalusia with the cultural spirit of the period, when young Andalusian people had a very close relationship with rock music (García Peinazo 2014: 152).

These tensions between »local rock« and »foreign rock« within rock andaluz repertoire can be linked with Motti Regev's discussion. He indicates that despite the fact that Anglo-American pop-rock music has been sometimes perceived as a »cultural invasion« in the soundscape of many countries since the Sixties (Regev 2013: 169), this idea has been transformed thanks to the development of national and ethnic styles of pop-rock: »With the legitimacy gained by local pop-rock, electronic sounds were no longer perceived as intrusions, but rather as conventional elements of domestic cultural space« (ibid.: 170).

Triana's »Abre la puerta«: Negotiating Andalusian Identity in Harmony

Returning to the songs, a wider analysis of Triana's »Abre la puerta« illustrates the interactions between expressive isomorphism, local discourse and Andalusian identity. As it is explained above, the aeolian $i-bVII-bVI-bVI-bVII-i$ pattern is repeated sixty-eight times as a shuttle or loop. The strong presence of a rock-based pattern of harmony is important in terms of representation and cultural identity, as »Abre la puerta« has probably been the most famous rock andaluz song since it had been published in 1975, and its aeolian pattern is undoubtedly a cultural icon. Over the last thirty years, the considerable number of covers of this song performed by musicians and

bands like Manolo García, El Barrio, Medina Azahara, Ars Amandi or Zaguán are evidence of the canonization of this song in Spanish popular music. These covers often feature the aeolian pattern with guitar barré chords and distortion, like e.g. in Medina Azahara's cover (2002). Moreover, in Ars Amandi's cover (2003), and in Medina Azahara's version of »Abre la puerta« (2012), the *bulería* rhythm-metre pattern used in Triana's original version, which connotes flamenco music, is replaced by a 4/4 rock-based metre. It indicates, indeed, another musical representation of expressive isomorphism.

Since aeolian patterns of harmony in rock music were often performed with guitars, the gesture that involves the change of the chords – and its visual representation – may also provide information about the cultural model of the rock canon in rock andaluz. Actually, aeolian chord patterns in rock music are mainly performed with barré chords and power chords. For example, the repetition of power chord loops in aeolian mode is a common practice in order to memorize and synchronize barré chord movements for beginners of rock guitar. If the visual representation of guitar power chords is associated with motor and kinesthetic actions (Crump/Logan/Kimbrough 2012: 45), the gesture that involves the aeolian barré chord patterns may be understood as a semiotic unit that refers to rock aesthetics.

An interesting paradox with Triana's »Abre la puerta« is that this representative rock andaluz song, iconic of the Spanish rock *con raíces*, is built with an aeolian rock pattern rather than with a phrygian (or Andalusian) pattern. This obviously entails questions of national and regional identity, geography, heritage and sound representation, because harmonic stereotypes of Andalusia and Spain –such as the Andalusian cadence– are relegated to the background. In this sense, as Motti Regev (2013: 51) states, »by gaining legitimacy and indigenizing it, pop-rock music becomes in one way or another ›national‹ music«.

Conclusions

Spanish rock *con raíces* that emerged in various regions of the country has had a significant influence in Spanish culture and politics since its transition to democracy. Analysing harmonic patterns and their cultural meanings in local and peripheral rock scenes such as rock andaluz can help to recognize the relationships and dialogues with mainstream rock. In this sense, the provided analytical model has tried to reconcile both semiotic and structural-syntax approaches of patterns of harmony in the concrete historical context

of post-Franco Spain. If expressive isomorphism characterizes a dialogue between traditional musics and aesthetics of rock music, rock andaluz songs demonstrate that musical discourses may be examined as dimensions of these social phenomena. Furthermore, the study of music under this umbrella provides substantial information about »musical ways« to express national and regional identities. Indeed, the fact that the most famous rock andaluz song, Triana's »Abre la puerta«, is based on an aeolian pattern rather than on a phrygian or Andalusian cadence-based pattern reveals that harmony represents a space for negotiating Andalusian identity. We probably could not perceive this negotiation of meaning during the Spanish transition to democracy if analytical approaches were relegated to the background. That is why this »harmonic paradox« may encourage us to value the importance of popular music analysis in order to understand the cultural complexity of post-Franco Spain.

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Abstract

This article analyses several relationships between aeolian and phrygian patterns of harmony in a corpus of *rock andaluz* songs under the theoretical umbrella of musical signification, and exposes some ways to reconcile structural analysis of modal harmony with the study of its historical meanings in the context of the Spanish transition to democracy (1975-1982). Applying Motti Regev's (2011) sociological notion of ›expressive isomorphism‹ in pop-rock music to musical semiotics, I argue that in *rock andaluz* these patterns of harmony may be analysed as semiotic units that involve notions of tradition, modernity and the rock canon. The study discusses some paradoxes that occur when regional identities and the rock canon are examined through Andalusian harmonic stereotypes.