

# A WORLD OF SOUNDS **D**



Germán Monferrer Quintana  
Juan Ángel Picazo López



Cover design: Nina Lloréns  
Illustrations and layout: Esperanza Martínez Molina  
Translation: Prens Learning, S.L.

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Juan Ángel Picazo López

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# A WORLD OF SOUNDS D

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<p><b>Noteflight score editor</b>            Access your account            Start creating a new score</p>	<p>Time signatures            Simple time signatures            Compound time signatures</p>	<p><i>Pirates of the Caribbean</i> (2 voices)  <i>Schindler's List</i>  <i>The Conquest of Paradise</i>  <i>Colours of the Wind</i> (sing and play)</p>
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<p><b>Noteflight score editor</b>            Writing a score            Writing notes            Dots            Sharps and flats            Copy and paste bars</p>	<p>Accidentals            The semitone            Diatonic semitone            Chromatic semitone</p>	<p><i>Always on My Mind</i> (Elvis Presley and Pet Shop Boys versions)  <i>Smoke on the Water</i> (2 voices)  <i>Where the Streets Have No Name</i>  <i>I Will Survive</i> (sing and play)</p>
<p><b>Noteflight score editor</b>            Writing lyrics on a score            Writing a score            Writing lyrics            To finish</p>	<p>Intervals            Melodic interval            Classification of intervals</p>	<p><i>Black Is Black</i>  <i>Todo tiene su fin</i> (sing and play)            (ORFF Instruments)  <i>Hijo de la luna</i>  <i>A quién le importa</i></p>
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# 1. Theatrical music

## *Music in the scenic arts*

Since music can create atmospheres and express feelings, it has been used in many stage and theatre performances.

Since ancient times, music has been used as a social element, forming part of magical and religious rituals, and many kinds of ceremonies and festivities.

In all ancient cultures, theatre was born alongside music. In Ancient Greece, public displays were given with a mixture of myth, politics, sentiments, music, dance and poetry.

Later, in Europe, theatre was developed, which was mostly spoken, with music being less important in theatrical performances. And in the 17th century, opera was developed as a specific theatrical performance including music and singing. Later in Spain, the zarzuela was developed.

On the other hand, the close relationship between music and gesture and movement gave rise to another specific kind of theatre – the ballet, or theatrical dance, in which music and movement were combined.

The latest kind of artistic performance to be developed was the musical. Musicals were first performed on big stages like the theatres on Broadway in New York, and later musicals were included in the cinema.

## SECTION 1 MUSICAL AND CULTURAL CONTEXTS. LISTENING

### 1. THEATRE AND GREEK TRAGEDY

Ancient Greek theatre comprised public displays with a mixture of myth, politics, sentiments, music, dance and poetry.

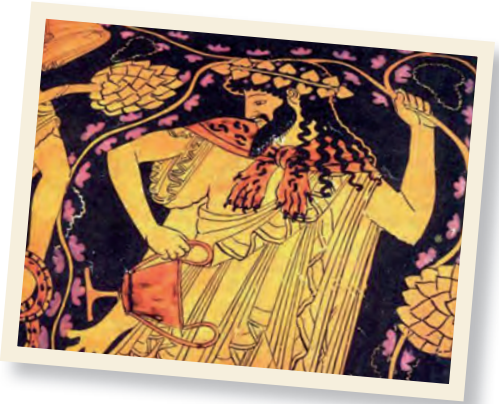
The Greeks attended religious ceremonies held to honour their gods. This became a custom in all the cities in the region of ancient Attica.

Each region had its own gods, temples, myths and legends, and ceremonies were held in their honour. During these ceremonies, the Greeks paid homage to supernatural phenomena attributed to their gods, and performed rites on the life and



works of their mythological and legendary beings, which at the same time were about life and death. These ancient stories were combined with morals or spiritual teachings which were used to teach the public about the gods, loyalty, family and the government.

**Dionysus** was the god of wine and plants, and it was he, they said, who taught the Greeks to grow grapes and make wine. He was kind and loving to those who adored him, but he could be terrible to those who did not believe in him or laughed at his rituals. Dionysus died each winter, but was reborn in spring. For his followers, this rebirth was like the renewal of the plants and fruits of the earth. The most important festival in Athens was the **Dionysia**, which lasted five days and was held every spring and winter. This festival was held even before there were theatres in Greece.



Representation of the god Dionysus



Greek actors wearing masks

### ✓ BIRTH OF THE THEATRE

In 534 BC **Peisistratos** was the ruler of the city of Athens. He sought a way to bring people together by staging the Dionysia in a big way. Peisistratos asked the poet **Thespis**, the director of the Dionysia temple choir, to invent something that would make these celebrations more attractive. Thespis stepped out of the chorus and took on the role of an actor, asking the chorus questions such as why hasn't it rained enough this year? Why is Dionysus reborn every year? Why did the women of Thebes suffer so much when the city was laid to siege? With this new approach, Thespis invented what we now know as theatre or drama. He was the first actor in history, and originally called "**hypocrites**", from Greek *hypo*-meaning "under", and the verb *krinein*, meaning "to sift or decide, ie, to respond.", so "those who respond from behind a mask".

### ✓ GREEK TRAGEDY

When the "hypocrite" began talking to the people, he created a dialogue that the audience liked, because they were better able to understand the stories that were being told. So from then on, each festival began staging competitions between the poets, who would write stories and have them acted out on stage. This is how **Greek tragedy** was born.

Thespis was very popular. People from all over the region came to Athens for the spring and winter festivals to see theatrical works being performed for the Dionysia. Poets also came from all over the country with newly written works, which they entered in the competition.

Tragedies were named after the actors who wore masks adorned with goat horns. The term came from *tragos*, meaning goat, and *oide*, meaning song or ode.

The first tragedies were songs of the chorus often representing the people, and the councillors or women of a city that had been laid to siege, such as Thebes or Troy.

The chorus was made up of 12 men who sang or narrated a story, and an actor or hypocrite who represented a god or mythological or legendary hero, who argued and dialogued with the chorus.

By sharing the suffering and the passion portrayed on the stage, the public was able to purge their emotions, seeing how their gods and heroes suffered more than them, so they could alleviate their own pain. Through the exaggerated suffering of their heroes, the public learned more about the meaning of life and their exceptional condition, realising that sooner or later their life would end in death.

That was how tragedy was born, and with it, a kind of emotional “catharsis”, or bodily purging or spiritual cleaning. That was the origin of Greek tragedy.



Do the exercises 1, 2 and 3 given in your ACTIVITIES WORKBOOK.

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## 2. THE OPERA

Opera is like a play for the theatre, but the actors and actresses sing their lines instead of speaking them. Opera has all the elements of theatre, in addition to musical elements such as the orchestra, choirs, etc.

Greek tragedy was the starting point for the first composers of opera. The combination of text, singing and movement in Greek theatre was the characteristic chosen by the first opera composers to present a new creation, modified to create a musical genre.

Opera first **originated** in Florence, where a group of humanists, musicians, poets and intellectuals gathered in what was known as the **Florentine Camerata**. They wanted to give new life to the forgotten dramatic art of ancient Greece. Among the members was Vincenzo Galilei (the father of the astronomer Galileo Galilei) and Giulio Caccini, composer, teacher, singer and instrumentalist.

The first opera considered as such is a drama entitled *Euridice* (1600) (also *Erudice* or *Eurydice*) by Jacopo Peri, with additional music by Giulio Caccini. This work was written to celebrate the wedding of King Henry IV of France and Maria de Medici.

Euridice is the wife of the lyre-player Orpheus from Greek mythology, who journeyed to the underworld to plead with the gods to revive his wife Euridice after she had been fatally bitten by a serpent. The gods of the underworld take pity on Orpheus because of his expressive singing and permit him to take his wife back to the world, but with one condition: he must not look at her until he reaches the surface. Orpheus cannot resist the temptation and when he thinks he is safely above, he looks at her, but she was behind him, still in the underworld, and now he loses her forever.





Generally, an opera has the following parts:

✓ **INSTRUMENTAL**

- **Overture:** the instrumental part that serves as the introduction to the opera.
- **Interludes:** the musical parts, generally shorter than the overture, used to link different sections together.
- **Ballets:** dances on stage.

✓ **VOCAL**

- **Soloists:** the main characters of the opera – the performers who have the most singing and acting to do. Singers basically perform in two ways:
  - **Recitative:** halfway between spoken voices and singing. This facilitates the advance of the plot, giving fluidity to the dialogues in the work.
  - **Arias:** the lyrical melodies. They are usually sung to an accompaniment by the orchestra. In these parts the singers show off their command of vocal and interpretative techniques.
- **Choruses:** Groups of voices, basically four, in imitation of the choruses in Greek theatre.



Do the exercises 4 and 5 given in your ACTIVITIES WORKBOOK.

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## 2.1. DEVELOPMENT OF THE OPERA

The first operas were created in the Baroque period. As from the 17th century, the structure of operas began developing, with one of its major promoters being the composer Claudio Monteverdi.

Orpheus and Apollo (the god of music and the sun, respectively) were the most representative characters of the first operas.



Baroque opera had the following characteristics:

- It was a spectacle reserved for the court and the nobility.
- The themes were Greek mythology and the gods.
- The language used was Italian.
- The singers sometimes improvised during the arias to show off their vocal virtuosity.



In this period the “**castrati**” were of note as opera singers. This type of singer had already developed in the 16th century, as the Catholic Church did not allow women to sing in churches, so high voices were sung by men who had been castrated. Castration before puberty prevented the development of the larynx and other physiological changes, keeping a male voice high. The most famous “castrato” was Carlos Broshi, born during the 17th century and nicknamed “Farinelli”.

These singers flourished at courts and palaces in the 16th century until 1870, when the Italian state prohibited voluntary castration. Today, sopranos and contratenors are used to interpret the songs written for former castrati.



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Do the exercise 6 given in your  
ACTIVITIES WORKBOOK.

In the **Classical period** the excess ornamentation of the Baroque was rejected. This is why Classical composers now seek for a lighter style, closer to the public, and introduce a series of changes:

- Operas are no longer reserved for the court and the nobility, and are staged in public theatres.
- The plots are no longer based on legends of mythology as in the Baroque period, but a real-life themes that are closer to the spectator’s daily experiences.
- Although Italian was maintained as the most common language, some operas were written for local languages, especially opera buffa, which addressed the common people.
- The parts where singers improvised to show off their vocal virtuosity were eliminated.
- Music had to be dependent on the text, and singers followed the indications on their scores.

This series of changes gave rise to two types of opera.

### ✓ Opera seria

- This was written for the aristocracy.
- It was a more conservative genre, maintaining the characteristics of the former Baroque opera, concentrating on mythological and historical themes.
- The storylines were mostly tragedies involving a pair of lovers.



### ✓ Opera buffa

- This was composed for the middle classes or the common people.
- It used popular themes, humour and social criticism.
- Arias were replaced by simple songs, even using popular songs which the public already knew, and sometimes they sang along with the performers.



Opera buffa, 18th C



Do the exercises 7 and 8 given in  
your ACTIVITIES WORKBOOK.

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In the **Romantic period** opera developed greatly. The middle classes filled the opera theatres not only in Italy, but throughout Europe. In this period practically every European country aspired to have its own blend of opera.

### ✓ Italian opera

In the early 19th century, there was a school of singing in Italy called “**bel canto**” (beautiful singing), which stood out for its clear, simple vocals with a well-defined rhythm. The three most famous composers were **Rossini**, **Bellini** and **Donizetti**.

But the greatest composer of Italian operas of all time was **Giuseppe Verdi**, who highlighted nationalist ideals of the new Italy that was then arising. Even beyond his musical fame, Rossini was considered to be a national symbol, and for the citizens of the day, saying ¡viva Verdi! was the same as saying ¡viva Italia!

Of note among his works are: *Nabucco*, *Rigoletto*, *Il Trovatore*, *La Traviata*, *La forza del destino* and *Aida*, where he introduces us into a romantic world full of passion, ire and the renouncing of love finally ending in a tragic reconciliation.



### ✓ German opera

Without a national opera tradition (as it had always depended on Italian opera), Germany now develops its own opera style thanks to **Carl Maria von Weber**, who wrote works such as *Der Freischütz*, Op. 77, J. 277, (usually translated as *The Marksman* or *The Freeshooter*, and *Oberon* or *The Elf King's Oath*.

But it was **Richard Wagner** who evolved a new concept of opera as a *Gesamtkunstwerk* (a “complete work of art”), a fusion of music, poetry and painting, with *Der Ring des Nibelungen* (*Das Rheingold* (*The Rhine Gold*), *Die Walküre* (*The Valkyrie*), *Siegfried*, and *Götterdämmerung* (*Twilight of the Gods*), *Lohengrin*, *Tannhäuser*, *Parsifal*, etc.



Singers in the opera  
*Tristan and Isolde*

### ✓ French opera

In the first half of the 19th century, France was the centre of activities for European opera, with two major trends:

**Giacomo Meyerbeer** stood out for his **great historical operas**, such as his last opera *L'Africaine* (1865), and *Les Huguenots* (1836), inspired by the St. Bartholomew's Day Massacre in 1572 in which thousands of French Huguenots (Protestants) were slaughtered by Catholics in an effort to rid France of Protestant influence. These were spectacular and extravagant in style, based on historical episodes and with a sumptuous stage setting and ballets created to delight the public.



A performance of the opera  
*Les Huguenots*

**Georges Bizet** developed what was called **lyrical opera**, writing works with exotic inspirations such as *Les pêcheurs de perles* (*The Pearl Fishers*) and *Carmen*, based on a Spanish theme, relating the love, passion and betrayal of the fiery gypsy.



## ✓ Russian opera

**Glinka** is the Russian composer who marks the birth of Russian opera with his work entitled *Life of the Zar*. Of note is his nationalism, announcing the new style of creating operas in Russia, far from the former Romantic style. This new approach to opera influenced other composers such as **Borodin** (*Prince Igor*), **Tchaikowsky** (*The Queen of Spades* and *Eugene Onegin*), **Rimsky-Korsakov** (*The Little Golden Cockerel*, *The Tale of Tsar Saltan*) and **Mussorgsky** (*Boris Godunov* and *Khovanshchina*).



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Do the exercises 9 and 10 given in your ACTIVITIES WORKBOOK.



In the late 19th century, a new opera style called "**Verismo**" came to the fore, influenced by the literary current originating in France called Realism. These "realistic" stories told tales of poverty, disease, misfortunes, etc. The Verismo opera (from "vero", true in Italian) always had a dramatic tone and a tragic ending. The most significant Veristic author was **Giacomo Puccini**, who wrote the highly successful operas such as *La bohème*, *Tosca*, *Turandot* and *Madama Butterfly*. Other composers were **Pietro Mascagni** with his masterpiece *Cavalleria Rusticana* and **Ruggero Leoncavallo** with his *Pagliacci* (The Clowns).



During the **Impressionist period**, opera was represented by **Claude Debussy**, who wrote *Pelléas et Mélisande*, based on the theatrical work by Maurice Maeterlinck, with music written in little motives of Impressionist colour. This compositional form influenced **Béla Bartók**, who wrote the opera *Bluebeard's Castle*, and produced another version by **Paul Dukas**, *Ariadne et Barbe-Blue*.



From the 20th century, new experimental currents also influenced opera, such as the Viennese composer **Arnold Schoenberg**, who used an Expressionist language with psychological overtones to express the sentiments and inner life of his characters. Some of his works were *Die glückliche Hand* (*The Hand of Fate*) and *Erwartung* (*Expectation*). Another of his operas was *Moses und Aron* (*Moses and Aaron*), based on a theme from the Old Testament.

Based on an experience of the First World War, **Alban Berg** composed the opera *Wozzeck*, telling the story of a soldier who commits a desperate crime.

**Carl Orff** wrote short operas such as *Der Mond* (*The Moon*) and *Die Kluge* (*The Wise [Girl]. The Story of the King and the Wise Woman*), using fairy tales and Greek tragedies such as *Antigone*, *Oedipus the King* and *Prometheus*.



As you can see, Greek tragedy is still very much present among opera composers, as this is where all tragedy came from.

Do the exercise 11 given in your ACTIVITIES WORKBOOK.

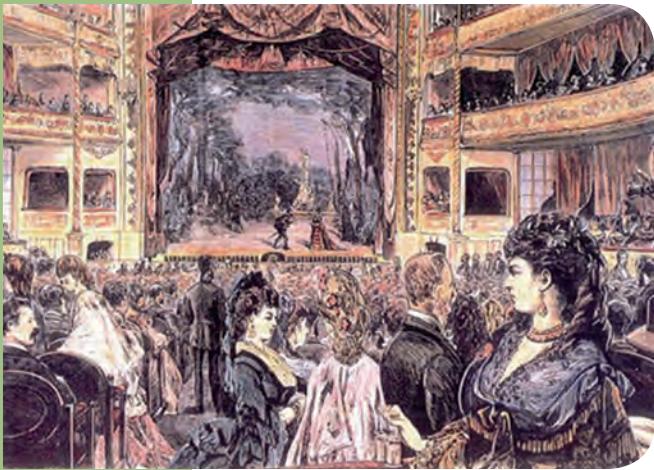
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### 3. THE ZARZUELA

The zarzuela is the Spanish theatrical work in which scenes alternate between being spoken and sung. Just like in opera, both theatrical and musical elements are used.

Spain, like other Western countries, tried to create its own national opera, but this failed, as the kind of opera that kings and noblemen liked was the Italian opera.

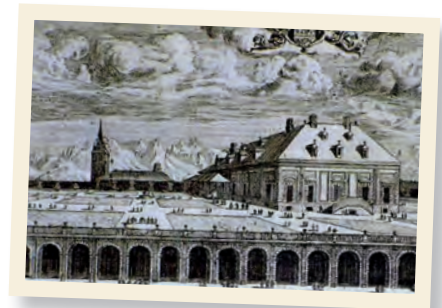
This forced composers to take recourse to a kind of French operetta, which became known as **zarzuela**. Just like in France with the operetta, the zarzuela was very well accepted by society, as it was considered to be a national lyrical performance.



The name comes from the time of King Felipe IV, who staged the so-called Zarzuela parties in the Palace of Zarzuela, which was called this way because of the profusion of bramble patches (*zarzas*) here.

In general, Zarzuela had the following characteristics:

- It alternated singing with spoken scenes, unlike opera, which was sung all the way through.
- The recitative parts of opera were replaced by spoken parts, and Arias were called Romances.
- The instrumental parts that were normally used as introductions to each work were called Preludes (whereas in operas they are called Overtures).
- They had lots of comical or typically Spanish scenes, focusing on emotions like love, jealousy, envy, vengeance, with ordinary types of characters (gardeners, shepherds, townsfolk...).
- They included popular dances.



Zarzuela Palace



#### 3.1. THE ORIGINS

Zarzuelas were important at royal festivals, especially in the late 17th century, and preserved their character of being a royal entertainment until well into the 18th century.

Among the first composers of this genre were **Juan Hidalgo, Antonio Literes, José de Nebra** and **Sebastián Durón**. They put to music the texts of great playwrights such as Calderón de la Barca, Tirso de Molina and Lope de Vega.

The first zarzuela of which we have enough music preserved to get a clear view of what the genre was like in the 17th century is *Los celos hacen estrellas*, by Juan Hidalgo and Juan Vélez, a work first performed in 1672.



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Do the exercise 12 given in your  
ACTIVITIES WORKBOOK.

### 3.2. DEVELOPMENT OF THE ZARZUELA

Although zarzuelas were first intended for the court, they soon became popular amongst the common people, who came to the open-air theatres called “corrales de comedias” to see them, with simplified language.

It was as from **1830** when the monarchy was re-established and the new María Cristina Conservatory was opened that a series of factors permitted the restoration of the new zarzuela. The humoristic elements and scenes from daily life still survived.

Some of the first works in this new style were: *Los enredos de un curioso* de **Carnicer** and *El ventorrillo de Crepo* by **Basilio Basili**.



Entrance to the Apollo Theatre,  
late 19th century

With **Francisco Barbieri** the genre became highly popular, and developed its most significant characteristics: a mix of spoken and sung parts, the inclusion of popular dances, an abundance of comical themes... They also developed into two styles: the “**género chico**” (in one single act) and the “**género grande**” or “gran zarzuela” (in three acts). The most famous works of Barbieri were *Jugar con fuego*, *Los diamantes de la corona*, *Pan y toros* and *El barberillo de Lavapiés*.

The **second half of the 19th century** brought composers such as **Federico Chueca**, author of *La Gran Vía* and *Agua, azucarillos y aguardiente*, **Ruperto Chapí**, author of *La tempestad*, *La bruja* and *La revoltosa*, **Manuel Fernández Caballero**, with *El dúo de la africana* and *Gigantes y cabezudos* and **Tomás Bretón**, author of the highly popular *La verbena de la Paloma*.



In the **early 20th century** some of the finest zarzuelas, from the musical viewpoint, were premièred, although the genre went into decline as from 1940. Among the notable works were *Doña Francisquita* by **Amadeo Vives**, *La canción del olvido* by **José Serrano**, *El Caserío* by **Jesús Guridi**, *Las golondrinas* by **José María Usandizaga**, and *Luisa Fernanda* by **Federico Moreno Torroba**.



Do the exercises 13, 14 and 15 given  
in your ACTIVITIES WORKBOOK.

**4. DANCES AND BALLETS**

Dance is the performance of rhythmic movements to music that enables people to express sentiments and emotions.

In **prehistory** we can see how cave paintings show a relation between dance and rituals such as harvesting, fertility, contact with the gods, and so on.

Dances have been used by many ancient tribes on all continents. There was a *rain dance* in ancient Egypt all the way to the native American Indians; or *belly dances* combining traditional elements from the Middle East and others from northern Africa; and other dances such as those of the Amazonian aborigines with a meaning which was more functional than simply aesthetic.

Native dances mostly have a magical or religious content, depending on their cultural origin. Dances were performed to make requests of gods and spirits, especially during sowing time, harvest, fishing, hunting and gathering... The initiation into puberty, marriages and unions, births and other moments of tribal life were all celebrated with dances. Magicians and sorcerers prepared dances to help cure the ill, and warriors held dances to celebrate victories and prepare for battle. Funeral dances were solemn affairs in which the performers called their ancestors and performed other rituals. In many aspects of life the ancient tribes and natives were always involved in religious beliefs including dancing.



In **ancient Greece**, dance became one of the most important artistic manifestations. The aristocracy was obliged to perform dances on many occasions.

Through dance, the Greeks wanted to honour their gods, in addition to creating beauty. In some paintings shown on ceramic vases and the positions of certain sculptures, we have been able to study some of the movements made by ancient Greek dancers.



In the **Middle Ages**, dances were not highly developed due to the influence of the Church, which was against its practise or development. For the Church, music had to be free from all accessories, and used only to accompany the text being sung, so most the music in this period was performed a cappella. Instrumental music and dances were prohibited or at least looked down upon, as they were considered profane and therefore, a little too close to the devil for comfort.

Nevertheless, in secular music, the courts and nobility held dances in their castles.



Do the exercise 16 given in your  
**ACTIVITIES WORKBOOK.**

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In the **Renaissance**, dances begin to develop in courts all over Europe. These are dances in which elegance, courtesy and order are the keynotes. These activities will become the beginning of the development of dancing in Western culture.

Basically, there were two types of dance:

- Basse dances: These are more elegant and the feet are hardly lifted from the floor.
- High or leaping dances: These are gayer and the dancers perform little jumps above the floor.



In the **Baroque**, dance steps get more complicated. Despite being considered a public spectacle, they continued to be performed socially by anyone. The nobility, and even kings and queens, took part in the dances.

At social dances, people dressed up with sumptuous costumes and masks, but normally women did not take part, but rather men disguised as women and playing their parts. This was normal in both the theatre and even in operas.

Dances were mostly performed in Suites, which alternated between slow and faster styles.

It was in this period when the first ballet school was created in France.



Minuet



In the **Classical period** courtly dances were continued as in the former period. The dance originating in France called the Minuet became highly popular.

But now dances began to have more complex movements and steps, giving rise to classical ballet that could only be performed by well-trained professionals. By becoming professional, dances were transformed and ballet schools came into being, where the strict rules of ballet were taught. Techniques got much more complicated and movements were highly complex.

In this period ballet choreographies were created and incorporated into operas.

In the **Romantic period** the ballet developed strongly and became much more professional. This is when dancers begin to stand on their toes, and ballerinas look like they have defied gravity and can almost fly. This new concept of ballet lasts long time.

In this period ballet becomes consolidated as an independent spectacle and artistic manifestation. From here on, ballet can be considered as a true theatrical work that is danced all the way through. Many compositions of great artistic value were created in this period. One of the most famous ballet composers was the Russian P.I. Tchaikovsky, who wrote major works for this genre such as *The Nutcracker*, *The Sleeping Beauty* and *Swan Lake*.



A performance of the opera *The Nutcracker*







From the **20th century**, there was a great deal of evolution, especially in Russian ballet, where music, choreography, costumes and stage settings were combined to provide impressive shows. **Sergei Diaghilev** was the Russian impresario who promoted the new 20th-century ballet around the world. He brought together some of the most famous artists of the age, including composers, painters, ballerinas and stage designers. His ballets were an authentic revolution for the age and often caused authentic scandals by offering highly innovative performances.

**Manuel de Falla** composed some of his works for Diaghilev ballets, such as: *El amor brujo* and *El sombrero de tres picos*.



Among the Russian composers was **Igor Stravinsky**, who provoked scandals at the premières of his works because they were so innovative and unknown at the time.



Later experimentation gave rise to ballets where freedom of movement and the incorporation of mime and pantomime made performances quite curious.



Do the exercise 17 given in your **ACTIVITIES WORKBOOK**.

page 13



## 5. MUSICALS



London's West End

A musical is a theatrical work or a film where dialogues and action are combined with singing and dancing. The emphasis in musicals is on catchy tunes and dances, choruses, melodramas and lots of feeling.

**Musicals** arose as a theatrical genre, being performed on big theatre stages such as on Broadway in New York, and the West End theatres in London, and later were included in film-making.

## ✓ THE ORIGINS

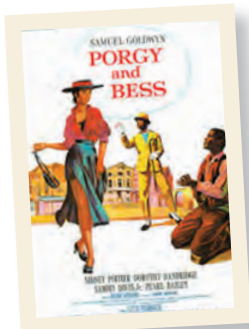
Musical theatre and cinema, although they were originally different genres, have always gone hand in hand. Over the years, we can see musicals on Broadway that have been made into films, and films that have been performed on stage.

The first musical film was *The Jazz Singer*, a 1927 American film, where actors began singing, so we can say it was the first feature-length motion picture with synchronised dialogue sequences. But perhaps the first true musical in the history of film-making was *The Broadway Melody*, in 1929.

## ✓ THE 30s

The 1930s were economically affected by the Great Depression, as there was little money to spend on entertainment. The dancing partnership **Fred Astaire** and **Ginger Rogers** was one of the most successful teams in the business, with films like *Top Hat* and *Flying Down to Rio*.

*Porgy and Bess* (1935) was one of the most outstanding works of the decade. It was composed by the Gershwin brothers, mixing opera, folk music and jazz.



### *Porgy and Bess*

The action takes place in the slums of Charleston, South Carolina. It tells the story of the impoverished blacks who picked cotton in the south. Porgy is a disabled black beggar who attempts to rescue Bess from her use of drugs.

## ✓ THE 40s

In this decade film musicals evolved greatly and became much more colourful. *The Wizard of Oz* brought a new style, although the work was produced at the end of the former decade (1939). *Easter Parade* was another musical from the 40s that was taken to the big screen. **Irving Berlin** composed memorable songs for this film, and **John Alton** created a brilliant choreography that supported the admirable drama of this production. The main actors were of course the stars of the day: **Judy Garland** and **Fred Astaire**.

Until this time, musicals had been filmed in theatres, but with the arrival of **Gene Kelly** (actor, dancer and director), outdoor scenes such as those from *On the Town* were shot.



### *The Wizard of Oz*

Based on a children's story, young Dorothy dreams about flying "over the rainbow". One day her house is blow up into the sky by a tornado, and she winds up in the Land of Oz, a fantasy land full of funny characters – the Wicked Witch, a Tin Woodman, who needs a heart; the Cowardly Lion, who needs courage; and the Scarecrow, who needs a brain... They all travel with Dorothy to the Emerald City, where they hope the Wizard of Oz will help them to fulfil their dreams.



✓ **THE 50s**

This was one of the best periods for this genre, with some of the most famous musicals being produced. Of note are *An American in Paris* (1951) and *Brigadoon* (1954).

Also of note during this period was **Stanley Donen**, who directed musicals like *Singing in the Rain* (1952) and *Seven Brides for Seven Brothers* (1954).

Other musicals of note are *Gentlemen Prefer Blondes*, a musical comedy starring Marilyn Monroe, and *Funny Face*, with music by George Gershwin and consecrated stars such as Audrey Hepburn and Fred Astaire.

***Singing in the Rain***

One of the best known scenes of this film is when the star, dancer Gene Kelly, performs the title song. He dances in the street, singing and dancing in the rain. As a curiosity, the actor was sick with fever at the time, but the scene had to be shot nonetheless. When he was dancing he had to bang with his feet so they could be heard hitting the ground.

But he was feeling weak, and didn't hit hard enough, so they had to find a solution. Two other dancers, near the camera, stomped their feet in the water to record the sound better.

✓ **THE 60s**

Until now, musicals had been comical and easy-going, but in this decade, they started to become more complex and dramatic. The musical that paved the way for this was *West Side Story* (1961) by **Leonard Bernstein**, based on *Romeo and Juliet*. This is an example of a dramatic musical, representing reality and life in the streets of Manhattan, and very modern in its choreographic and musical approach.

Other musicals of note were *The Sound of Music*, *Mary Poppins*, *Hello Dolly*, and *My Fair Lady* directed by **George Cukor**.

***West Side Story***

Winning ten Academy Awards in its eleven nominated categories, among them best soundtrack, this is a modern adaptation of the famous Shakespeare drama *Romeo and Juliet*. It tells the fate of two lovers, surrounded by urban violence and two street gangs - the Sharks (the Puerto Ricans) and the Jets (the Whites). Bernardo is the leader of the Sharks, and lives with his sister, Maria. The story is set in Manhattan's West Side, where the rivalries are solved by dancing in this musical production.



At the end of the 60s the musical *Hair* was released, premièring on Broadway. This was a change in the concept of the musical until then, and transformed everything- by ingenious theatricality, intelligent stage setting with young interpreters, dancing and singing to rock music.



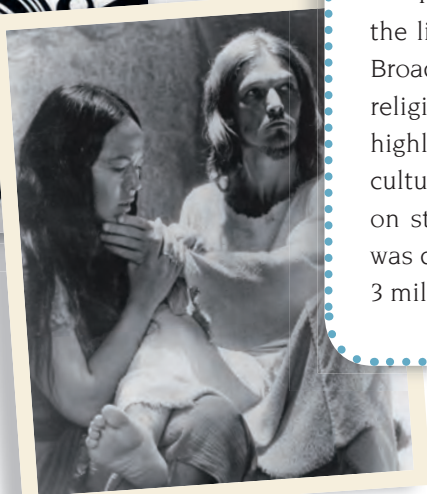
### *Hair*

This is a musical work from the hippie culture of the 1960s in the United States that shows its search for peace, love, sexual freedom and the use of drugs, with a daring script that includes actors and actresses totally naked on stage and the use of obscene language. This was all in defiance of normal standards in Western society until the time and it was even accused of irreverence for the American flag.

## ✓ THE 70s

**Andrew Lloyd Webber** was one of the most outstanding composers, not only of this decade, but also in later decades as well. Webber is a creator who contributes an element that is now fundamental to the success of this genre: spectacularity both in choreographies and in stage settings.

Among his compositions are *Evita* (1976), *Cats* (1981), *The Phantom of the Opera* (1986) and *Sunset Boulevard* (1993). But perhaps his best known work is *Jesus Christ Superstar* (1971).



### *Jesus Christ Superstar*

This is a rock opera that portrays the last week in the life of Jesus Christ. It was premièred in 1971 on Broadway, and generated strong protests from some religious groups, but the music has always been highly applauded by everyone. This work became a cultural phenomenon that continues to be performed on stages around the world. In 1973 a film version was done. The album containing the music sold over 3 million copies.

In addition to musicals by Webber, others of note are *Cabaret* and *All That Jazz* by **Bob Fosse**. And another that was very successful was *Grease*, a musical full of energy and rhythm, with music from the Rock 'n' Roll period of the 1950s.

### ***Grease***

Based on a Broadway musical, this film is about two lovers in a 1950s high school, each belonging to rival gangs. The action is shot around lots of songs that became well known musical numbers that are now classics. The singing star Olivia Newton-John debuted in this American film in the role of "Sandy", the innocent blonde who falls in love with Danny Zuko (John Travolta), who consolidates his prestige as the most versatile actor of the 70s.



### ✓ THE 80s

Macro-festivals and rock operas were the big influences in 1980s musicals. Influences from pop and rock that were so popular in musicals in the former decade continued to reign supreme in this one, with lots of actors and actresses and special effects - all accompanied by large-scale budgets.

### ***The Phantom of the Opera***

The première of this musical was highly acclaimed by the public and critics, contributing to the popularisation of the musical even more. Based on a novel of the same name, this work tells the story of a disfigured musical genius who lives secretly in the basement of the Paris Opéra, isolated from the outside world. In love with the young Christine, whom he teaches to sing, the phantom transforms his love into an obsession that winds up unleashing a world of horror in a series of events that take place in the Opera house.



The musical called *Les Miserables* is one of the greatest works of all time in this genre. It is practically an opera, using elements that are proper to a traditional orchestra, plus percussion and synthesizers, which were highly popular in the 80s. It is based on the work of the same name by **Victor Hugo**, which music by **Claude-Michel Schönberg**, and was premiered in Paris in 1980. It is the longest-running musical in London's West End. It was first performed on Broadway in 1987 and stayed on the bill until the year 2003. It has been performed in 38 countries and translated into 22 languages.



### *Les Miserables*

The story is about Jean Valjean, a French peasant, and his quest for redemption after serving nineteen years in jail for having stolen a loaf of bread for his sister's starving child. Valjean decides to break his parole and start his life anew after a kindly bishop inspires him by a tremendous act of mercy. Along the way, Valjean and a slew of characters are swept into a revolutionary period in France, where a group of young idealists make their last stand at a street barricade. Valjean is relentlessly tracked down by a police inspector named Javert.

Other musicals of note were *Miss Saigon* (1989), inspired by the Puccini opera *Madame Butterfly*, incorporating spectacular special effects including a helicopter landing on stage.



### *Fame*

This was a musical film in 1980 that was so popular that it became a stage musical in 1988 in two acts. It tells the story of several students who attend the High School of Performing Arts, who are bent on becoming famous one day for their talents.

✓ **THE 90s**

In the 90s The Walt Disney Company, with its track record of cartoon films, creates musical productions such as *Beauty and the Beast*, *The Lion King*, and *Aida*, and these are highly successful.

Another film of note, which includes original songs that have become classics, are *Jungle Book*, where the main theme “The Bare Necessities”, has become an all-time hit.

Another Disney film where the songs form part of the plot was *Pocahontas* (1995), where the song “Colors of the Wind” won various awards. Other films that followed were *Tarzan*, *Aladdin*, *Mulan* and many others.

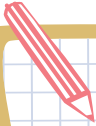


✓ **THE NEW MILLENNIUM**

One of the latest trends in musicals is creating a plot to incorporate songs from a successful pop or rock group. The script moves forward to include all their best known hits. Among the best known are *Mamma Mia!*, with songs by Abba, *We Will Rock You* by Queen, and in Spain *Hoy no me puedo levantar*, with songs by the group Mecano.

There are also other types of musicals with high quality stage settings and music such as *Moulin Rouge*, in a pure classical musical style, and the drama *Dancer in the Dark*, or the British dance drama film *Billy Elliott*.



 Do the exercises 18, 19, 20 and 21 given in your ACTIVITIES WORKBOOK.

pages 14-15

## SECTION 2 CREATION. MUSIC AND TECHNOLOGY



**Noteflight** is a web application for editing musical scores. It was programmed using Adobe Flex, and enables any student with a standard web browser to create scores using traditional musical notation.



Scores can be played directly from the browser or shared in various formats, including blog publications, giving readers a chance to listen to the composition, with individual notes or note groups for any given instrument. You can also publish online or print out your scores on paper. Scores can be inserted on blogs or web pages thanks to the embed codes.

Some of the features of this editor are:

- Compose & arrange music with the professional quality notation editor
- Share your scores with other Noteflighters, or via links or embeds
- Up to 25 scores per user
- 17 basic instrument sounds
- Score signs and fonts with high quality printing
- Any number of staves per score
- Up to 20 undo history levels
- Import/Export MusicXML and MIDI

To use Noteflight you need:

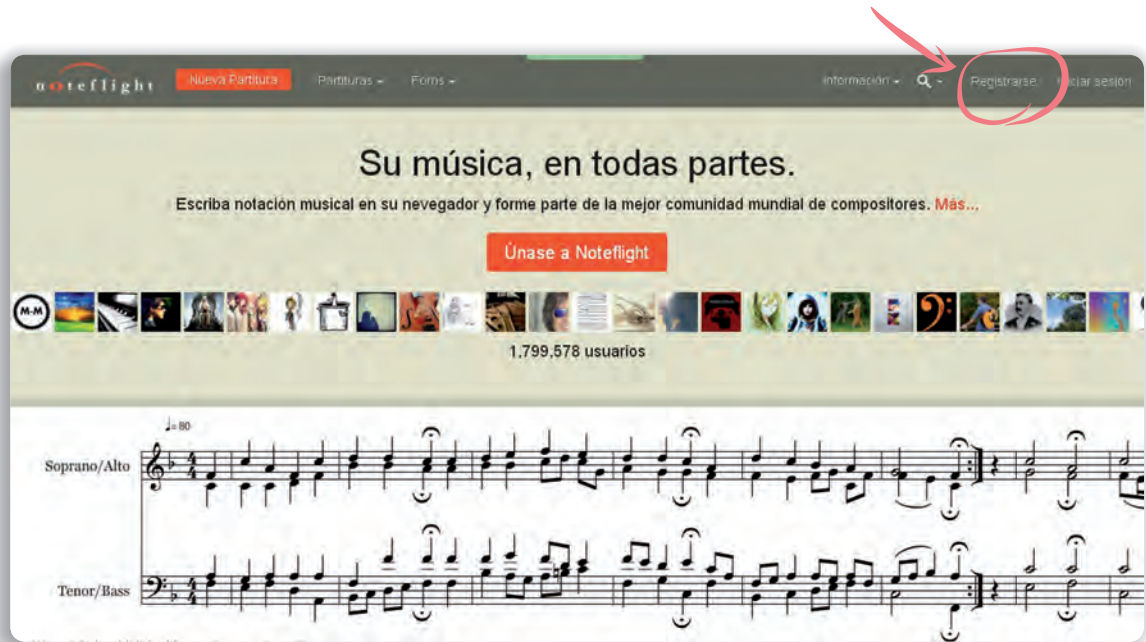
- A computer with a 233 MHz processor or higher
- Recommendable to have at least 128 MB of RAM
- Sound card / speakers (If you want to listen)
- Internet connection
- Browser (similar to Internet Explorer 6 or higher)
- Adobe Flash player installed



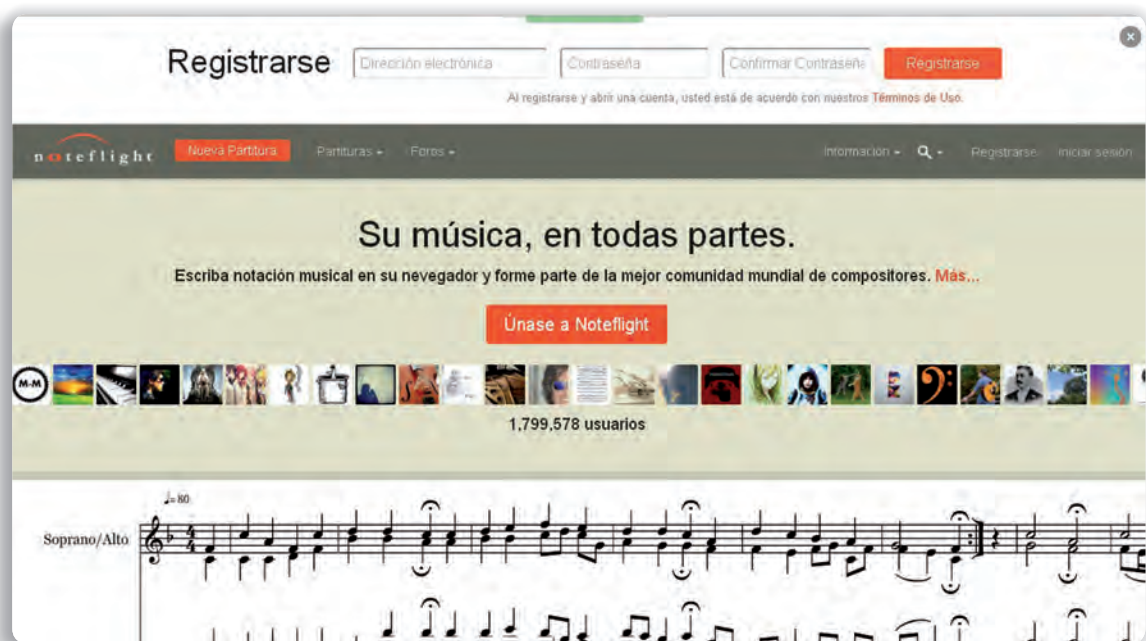
## 1. CREATE USER

To use this online score editor, first you have to open a user account so you can control your own scores and use them later. To open an account, do the following:

- Go to the Noteflight home page at <https://www.noteflight.com> and click on Register.



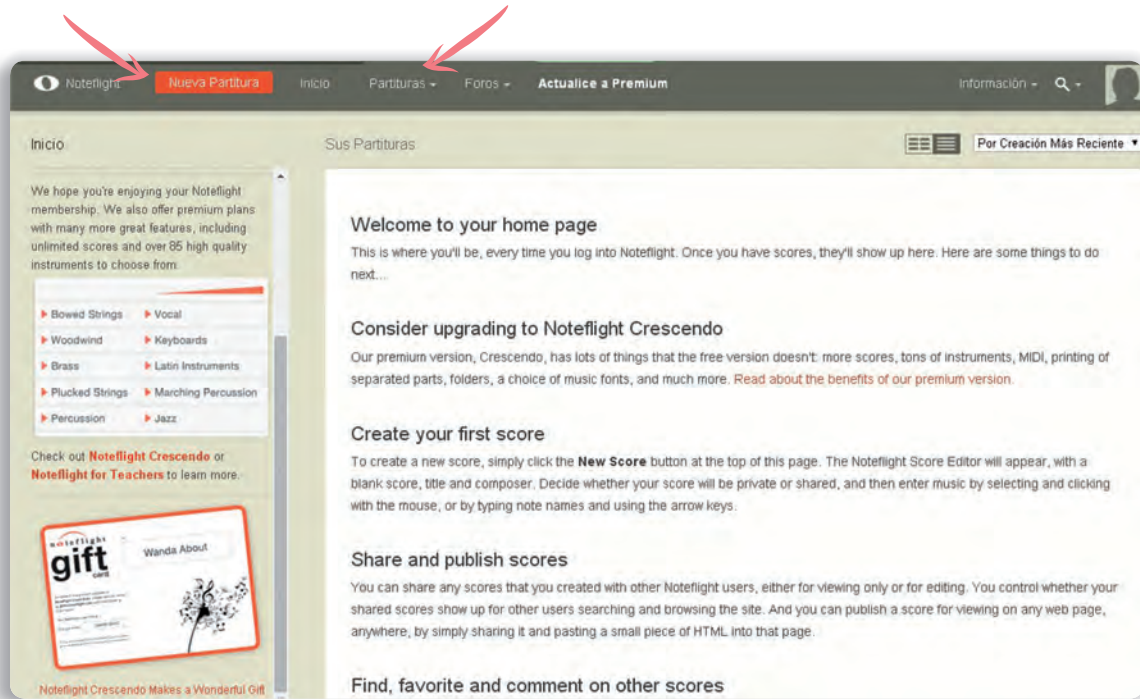
- You get a screen where you can enter your email address and a password, which you have to repeat to confirm. We recommend you create a user name by giving the course you are in followed by your name, and be careful with your password! Write it down somewhere so you won't forget it.



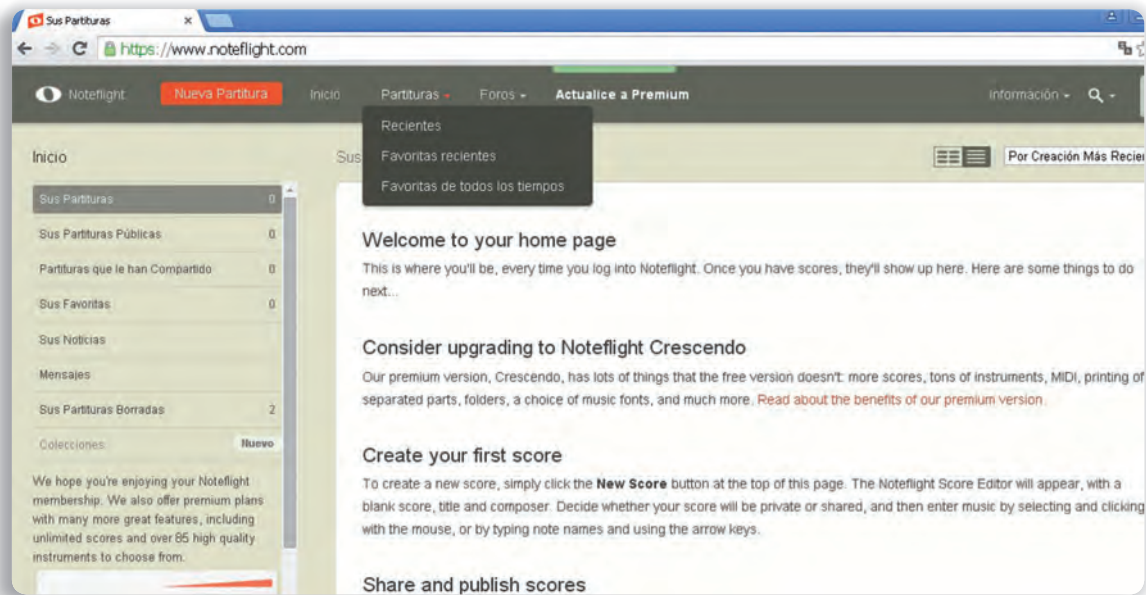
- c. Once you have clicked on Register, you are taken to your Home page. You have a menu on your left.

To create your first score

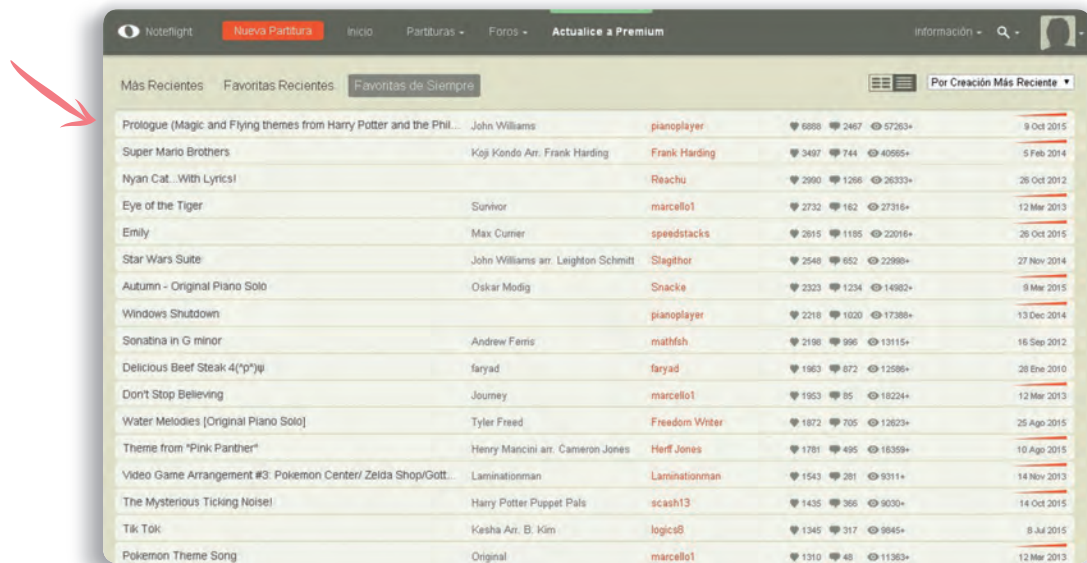
To search for scores edited by other users



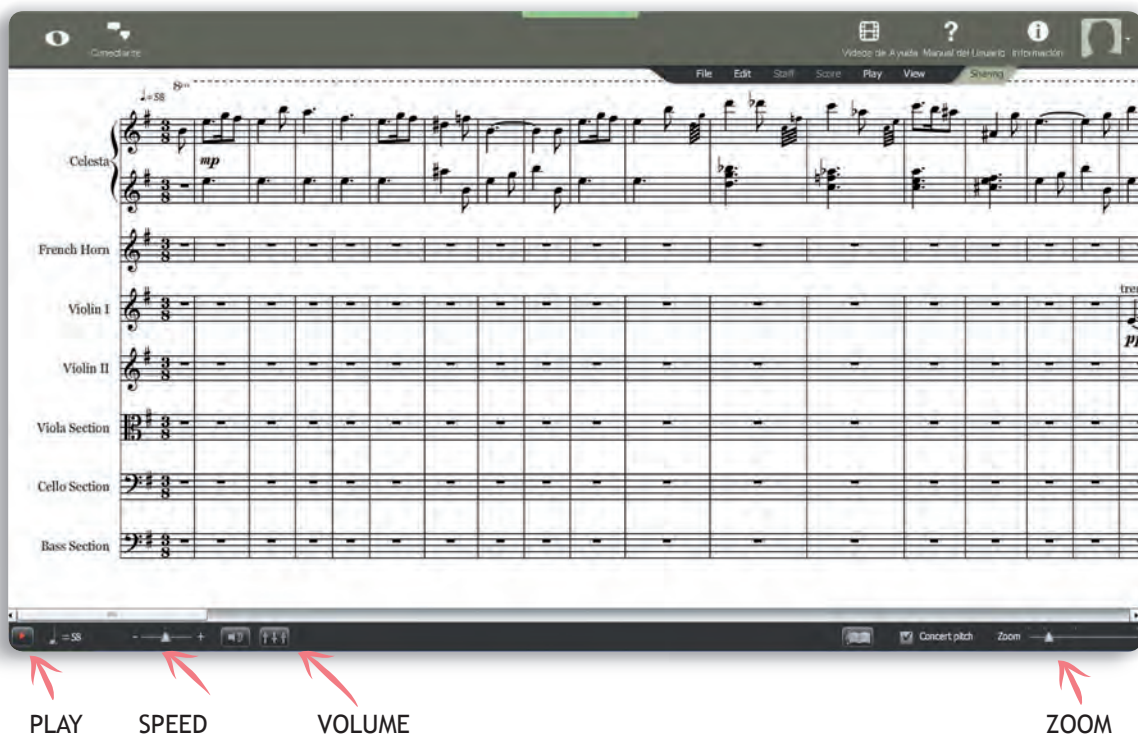
- d. Before you create a new score, let's search some of the ones available on the web. If we click on upper menu Scores, we see Browse, Recent Faves (favourites) and All Time Faves. Let's look at some All Time Faves.



- e. You get a list of all-time favourites. Let's choose the first song. It's the *Prologue (Magic and Flying themes from Harry Potter and the Philosopher's Stone)*



- f. After clicking on play below left, you can see the whole score scrolling right.



- g. Now we're on this page, let's do some activities.
1. Press play and listen to the score while you watch the cursor take you along.
  2. Increase or diminish the speed.
  3. To view the score with more or less detail, you can zoom in or out.

## SECTION 4 MUSICAL INTERPRETATION

**Over the Rainbow** is a song from the soundtrack of the film *The Wizard of Oz*. It won an Academy Award for the best original song. Despite the fact that today it is considered to be one of the most outstanding songs composed for the cinema, it is said it was almost eliminated from the film in its day.



### Over the Rainbow

M. Arlen & E. Y. Harburg

Voice 1

1 2 3 4 5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

INTERPRETATIONS FOR ORFF INSTRUMENTS

In this section you can interpret musical pieces with Orff instruments by downloading the music from the website [www.tabarcallibres.com](http://www.tabarcallibres.com)



Voice 2

Over the Rainbow

M. Arlen y E. Y. Harburg

1 2 3 4 5 6 7 8

9 10 11 12 13

14 15 16 17

18 19 20 21 22

23 24 25

26 27 28 29

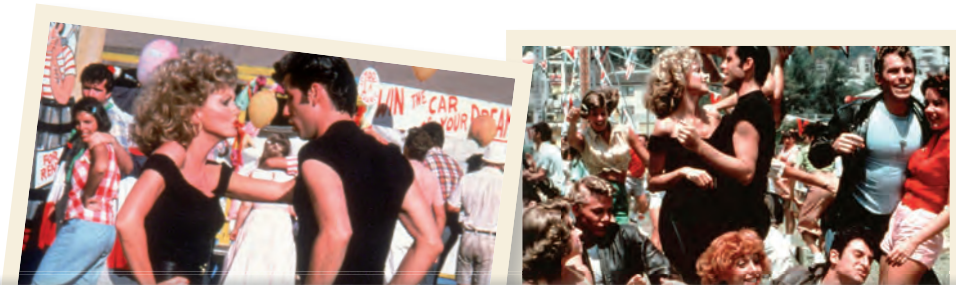
30 31 32 33

34 35 36 37

38 39 40

Musical score for Voice 2 of 'Over the Rainbow' in 4/4 time, spanning 40 measures. The score is written on a single treble clef staff. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The melody starts with a whole rest in measure 1, followed by a series of notes: G4 (measure 2), A4 (measure 3), Bb4 (measure 4), C5 (measure 5), Bb4 (measure 6), A4 (measure 7), G4 (measure 8). Measure 9 is the start of a first ending, marked with a double bar line and repeat dots. The melody continues with notes: F4 (measure 10), G4 (measure 11), A4 (measure 12), Bb4 (measure 13), C5 (measure 14), Bb4 (measure 15), A4 (measure 16), G4 (measure 17). Measure 18 begins the second ending with notes: F4 (measure 18), G4 (measure 19), A4 (measure 20), Bb4 (measure 21), C5 (measure 22). Measure 23 continues with notes: D5 (measure 23), C5 (measure 24), Bb4 (measure 25). Measure 26 starts with a quarter rest, followed by notes: A4 (measure 26), G4 (measure 27), F4 (measure 28), E4 (measure 29). Measure 30 continues with notes: D4 (measure 30), C4 (measure 31), Bb3 (measure 32), A3 (measure 33). Measure 34 starts with a quarter rest, followed by notes: G3 (measure 34), F3 (measure 35), E3 (measure 36), D3 (measure 37). Measure 38 continues with notes: C3 (measure 38), Bb2 (measure 39), A2 (measure 40). The score ends with a double bar line.





57 58 84 85

86 87 88 **2**

91 92 93 94 95

96 97 98 99 100

**Greased Lightning**

101 102 **4** 107 108 109

110 111 112 113 114

115 116 117 118 119

120 121 122 123 124

125 126 127 128 129

130 131 132 133 134

135 136 137 138 139 140

This song is from the musical film *The Jungle Book*, telling the adventures of little Mowgli was brought up with animals and has to return to his village one day. The idea comes from the book of the same title written by Rudyard Kipling in the 19th century.



## The Jungle Book

The musical score is written in 4/4 time and consists of 24 numbered measures across seven staves. The notation includes various note values, rests, and a repeat sign at the beginning of measure 2. Measure 18 contains a whole rest, and measure 19 contains a whole note. Measure 24 ends with a double bar line.





Musical score for 'El Libro de la Selva' in treble clef, 4/4 time. The score consists of seven staves of music, with measures numbered 25 through 50. Measure 34 contains a whole rest, and measure 42 contains a whole note chord.

1. 25 2. 26 27

28 29 30

31 32 33

34 7 42 43

44 45 46

47 48

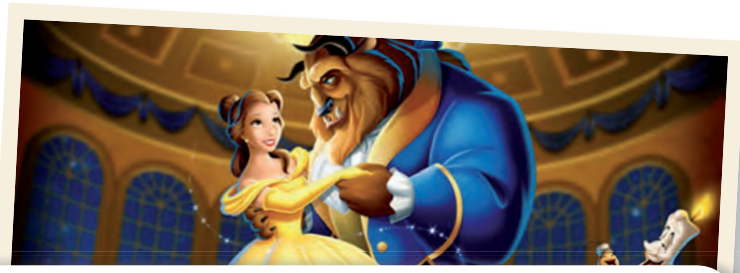
49 50

**Beauty and the Beast**, in addition to being a box office success, made important advances in the creation of animated films. It became the first animated film to be nominated for an Academy Award for Best Picture. It won the Academy Award for Best Original Score and Best Original Song for its title song. Among other awards it won the Golden Globe Award for Best Motion Picture – Musical or Comedy and its songs won Grammy awards.



## Beauty and the Beast

1 2 3 4  
5 6 7 8  
9 10 11 12  
13 14 15 16  
17 18 19 20  
21 22 23 24  
25 26 27 28  
29 30 31 32  
33 34 35 36  
37 38 39 40



Musical notation for the song "Beauty and the Beast". The notation is written on three staves in treble clef. The first staff contains measures 41, 42, 43, and 44. The second staff contains measures 45, 46, and 47. The third staff contains measures 48, 49, 50, and 51. The melody consists of quarter and eighth notes, with a key signature of one sharp (F#).

### BEAUTY AND THE BEAST

Tale as old as time  
 True as it can be  
 Barely even friends  
 Then somebody bends  
 Unexpectedly  
 Just a little change  
 Small to say the least  
 Both a little scared  
 Neither one prepared  
 Beauty and the beast  
 Ever just the same  
 Ever a surprise  
 Ever as before and ever just as sure as the sun will rise

Tale as old as time  
 Tune as old as song  
 Bitter sweet and strange  
 Finding you can change  
 Learning you were wrong  
 Certain as the sun  
 Certain as the sun  
 Rising in the east  
 Tale as old as time  
 Song as old as rhyme  
 Beauty and the beast  
 Beauty and the beast  
 Tale as old as time  
 Song as old as rhyme  
 Beauty and the beast