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**Цвят и симетрия – Б. Георгиева, ТУ – София**  
**Color and Symmetry – B. Georgieva, TU - Sofia**

Докладът разглежда ролята и използването на цвета във визуализирането на симетриите и по-конкретно на цветната симетрия в художествените произведения и дизайнерските продукти. Разглежда предпоставките за възникването ѝ, начините за нейното формиране и приложението ѝ в практиката.

This report considered the role and use of colour in the visualisation of Symmetries and in particular the Colour Symmetry in artworks and design products. Viewing conditions for its creation, the ways of its formation and its application in practice.

**Цвят и реалност (творчески експеримент „реално-нереално“) - Е. Очкова-Димитрова,**  
ТУ – София  
**Color and reality (creative experiment "Real-Unreal ") – E. Ochkova-Dimitrova, Technical**  
University of Sofia

Чрез този творчески експеримент се търси съпоставка между реално и нереално, използвайки техниката на колажа, чрез която се прави контраст между живопис и фотографско изображение. Цветът като средство за различни внушения би могъл да засили усещането за реалност, както и липсата му да подчертае идеята за нереалност.

What is the reality in art? How color affects reality? This paper presents a creative experiment that compares real and unreal. Through the technique of collage makes contrast between painting and photographic image. Color as a means of different suggestions could enhance the sense of reality, and its lack to emphasize the idea of unreality.

**Incidental music in full colour: the contribution of women composers to the**  
**film soundtrack – M. Olarte-Martínez, Universidad de Salamanca, Spain**

**Сценичната музика в пълен цвят: приносът на жените композитори на филма**  
**музика – М. Оларте-Мартинес, Университет на Саламанка, Испания**

There are several good examples of the instrumental and vocal colour that women can give through composing scores of incidental music; we can see easily how women are depicted in the music composed expressly for the purpose of accompanying predetermined colour images as can be seen in theatre, ballet and cinema. The incidental music is in charge of providing us with the colour description of the characters and their inner world, of bringing to life the atmosphere of romance, intrigue, or hatred surrounding the action we are witness to, of making a narrative ellipsis that will place us in a temporal sequence different from what we were seeing only seconds before. For this reason giving colour to incidental music, as is also the case for literature, painting or sculpture, is different if the artist, here the composer, is a man or a woman.

## Цвет и Изкуство

## Color and Art

- За някои предизвикателства пред системата на съвременното изкуство в България в контекста на утвърждаване ролята на изкуството като познание и средство за възпитание на естетически и други културни ценности – Е. Велев, УНБИТ – София / **Contemporary art in bulgaria in the context of promoting the role of art as a tool for learning and education of other aesthetic and cultural values.** – E. Velev, University of Library studies and Information Technology – Sofia 176-181
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**Incidental music in full colour: the contribution of women composers to the film soundtrack**

M. Olarte-Martínez, Universidad de Salamanca, Spain

**Сценичната музика в пълен цвят: приносът на жените композитори на филма музика**

M. Оларте-Мартинес, Университет на Саламанка, Испания

There are several good examples of the instrumental and vocal colour that women can give through composing scores of incidental music; we can see easily how women are depicted in the music composed expressly for the purpose of accompanying predetermined colour images as can be seen in theatre, ballet and cinema. The incidental music is in charge of providing us with the colour description of the characters and their inner world, of bringing to life the atmosphere of romance, intrigue, or hatred surrounding the action we are witness to, of making a narrative ellipsis that will place us in a temporal sequence different from what we were seeing only seconds before. For this reason giving colour to incidental music, as is also the case for literature, painting or sculpture, is different if the artist, here the composer, is a man or a woman.

For this article<sup>1</sup> I am especially interested in showing the special instrumental and vocal colour that women can give through incidental music; that is, how women are depicted in the music composed expressly for the purpose of accompanying predetermined colour images as can be seen in theatre, ballet and cinema. The incidental music is in charge of providing us with the description of the characters and their inner world, of bringing to life the atmosphere of romance, intrigue, or hatred surrounding the action we are witness to, of making a narrative ellipsis that will place us in a temporal sequence different from what we were seeing only seconds before. For this reason giving colour to incidental music, as is also the case for literature, painting or sculpture, is different if the artist, here the composer, is a man or a woman. It is, indeed, a fact that can be clearly seen on examining the artistic creations of men and women: their creative works are notably distinct from one another. No one would deny that feminine narrative writing is different from masculine narrative. On reading the works of the Spanish writer Carmen Martín Gaité or the English Jane Austen one

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<sup>1</sup> For this topic I have develop some ideas from two articles I have already written on women composers for film music: OLARTE MARTÍNEZ, Matilde. “Aportación femenina a la creación musical cinematográfica”. *La Música en los medios audiovisuales*. Salamanca, Plaza Universitaria Ediciones, 2005, pp. 367-74; OLARTE MARTÍNEZ, Matilde. “Música de cine compuesta por mujeres. La utopía del universo femenino”. *Reflexiones en torno a la música y la imagen desde la Musicología española*. Salamanca, Plaza Universitaria Ediciones, 2009, pp. 601-12.

is astounded by the capacity for detail, by the recurrence of certain themes, by the sensitivity shown to seemingly insignificant things.

I believe that, just as this is true in literature, if a woman creates the music that is meant to describe colourful the female image in cinema or ballet, she will, by instinct rather than intention, leave a feminine mark that will characterise her work. With this in mind we will first look at what the image of women is like in incidental music composed by men and after we will compare it with the image of women as seen by themselves in this same type of music.

### **Female descriptive stereotypes used by male composers in incidental music**

We are going to begin by examining the stereotypes which are generally used to describe women in a film score. Just as the timbre of certain instruments has traditionally been thought to define women's character, and that of other instruments to define men's, it is no surprise that we find a particular type of music composed by men to define women, used on different occasions, and which has an expressive effect on the listener. This particular music repeated at other aims at causing the same effect on the listener in analogous situations.

To begin with this topic, within the analysis of the music composed by men, we will take a look at various examples that have been repeated and continue to be repeated in the history of cinema. Among these stereotypes we find the figure of Eve - the temptress- [Who can forget the comedy *Woman in Red* (1987) and the cliché of women dresses in red colour in the dream in *The Hudsucker Proxy* (1994)], the maiden, the ideal woman or Cinderella, according to the male canon; or a man's ideal woman, that Lennie Hayton describes in the film *Singin' in the Rain* (1952)<sup>2</sup>, with the song “Beautiful Girl”, in which a catchy melody, in a major key, is accompanied by lyrics that specify the supposedly ideal feminine qualities, or the enunciation of the qualities of Lise (Leslie Caron), Henry Laurel's (George Guetary) girlfriend (Leslie

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<sup>2</sup> *Singin' in the Rain* (1952). Dtor: Stanley Donen; guionista: A. Green, B. Comden; música: Lennie Hayton; intérpretes: Gene Kelly, Debbie Reynolds, Donald O'Connor, Jear Hagen, Cyd Charisse.





Caron) in *An American in Paris* (1950), with a melody built on the *cantus firmus* of George Gershwin’s “Embraceable You”<sup>3</sup>.

Usually the incidental music created by men, unlike the film score made up of pre-existing music, is composed of elements that are, at first, new to the spectator, and which will only display the preconceived ideas that the composer himself holds of women. On the other hand, when the idea is to describe a woman using “classical” music, film score composers turn to familiar ideas found in operatic vocal music, or to operas with “fixed” texts that reveal what the protagonist is like: everyone will recall the scene in “Pretty Woman” (1990) where Richard Gere takes Julia Roberts to the opera to find out if by submitting/Putting her to the test of showing her that she is capable of understanding the opera, then she is capable/worthy of being his “Cinderella”. In this case the opera they are listening to serves as a metatext of the protagonist (Julia Roberts) in its transforming function. Moreover, when the text of the opera makes reference to what is actually happening in the scene of the film, and is sung by a woman, the “feminineness” comes to the fore to become the protagonist herself and the expressive mood function of this aria acquires even more strength. Let’s take, for example, the aria “Chi il bel sogno di doretta” from Puccini’s *La Rondine* (Act I), which appears in the film “*A Room with a View*” (1986)<sup>4</sup>. Here we can see how Helena Bonham Carter’s feelings and lack of identity, which she herself is unaware of, are being expressed in the text of this Italian aria set against a Florentine background. Quite the contrary can be seen in the case of the aria of Mozart’s, “Queen of the Night”, used by Carl Davis for the character music in the BBC series *Pride and Prejudice* (1995)<sup>5</sup>, for the role of Elizabeth Bennet, but which in no way identifies her, neither her personality nor the situation she is experiencing in those moments.

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<sup>3</sup> We can see the example in *Youtube web page*: <<http://www.youtube.com/watch?v=0Z0FEzE5AJs>> [Consulted 1<sup>st</sup> May 2013].

<sup>4</sup> *A Room with a view* (1985). Directed: James Ivory; scriptwriter: Ruth Praver Jhabvala; novel: E. M. Forster; Music: Richard Robbins; cast: Helena Bonham Carter, Julian Sands, Daniel Day-Lewis, Maggie Smith.

<sup>5</sup> *Pride and Prejudice* (1995) Directed: Simon Langton; scriptwriter: Andrew Davies; novel: Jane Austen; Music: Carl Davies; cast: Colin Firth, Jennifer Ehle, David Lamber, Crispin Bonham-Carter, Anna Chancellor.



### **Colourful women description by women composers in incidental music**

Before beginning this second part, I feel I should ask a question: who can give me the name of a female film music composer? Perhaps someone here who is fond of Spanish cinema and who really takes into account the film's music might name Eva Gancedo, responsible for the scores to *La Buena Estrella*, *Lágrimas Negras*, *Gitano* and *La noche del hermano* among others. But if I mention Carly Simon or Anne Dudley, these names would probably be unfamiliar to many, despite the fact that if I gave the names of some of the films scored by these composers they would be instantly recognized: *Working Girl* and *Full Monty* respectively. It is a simple fact that almost no one is familiar with female film score composers, nor is there any encyclopaedia nor web page that studies them in any depth<sup>6</sup>. Currently, of the 21 known female composers of film music, 10 are European, 8 American, 2 Japanese and 1 Australian. Of the 10 European Composers, only one is Spanish (Eva Gancedo), another is Belgian (Sonia Wieder-Antherton), two are Greek and 6 are British. The latter group, the most numerous, is also the group with the most veteran composers, such as Delia Derbyshire (1937-2000), a pioneer in electronic music. In the American group, Shirley Walker (1945-2007, responsible for the music to the original Batman film<sup>7</sup> and Carly Simon, also born in 1945, stand out. Of the two Japanese composers, Michiru Oshima (1961) has been particularly successful in her music for videogames. This data, far from being erudite, shows us that women are clearly present and composing incidental music in all its facets since the fifties, creating scores for TV series, feature films, short films, documentaries and, as just mentioned, even videogames.

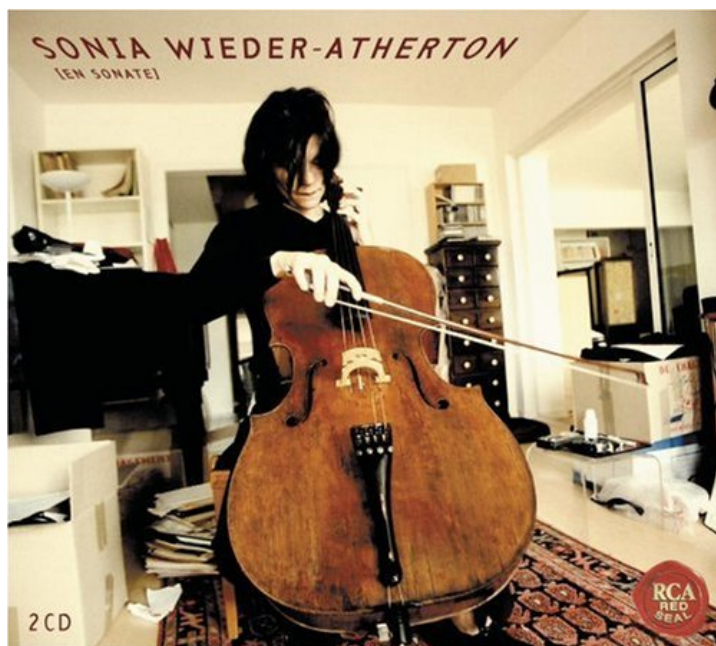
After confirming that the creation of incidental music by women is a fact, although a little known fact to be sure, we will now go on to analyse what this descriptive music composed by women is like applied to women characters in films is like applied to women characters in films and how they use their wide range of

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<sup>6</sup> In fact, even in one of the most complete Spanish web pages dedicated to film music “MundoBSO”, <[www.mundobso.com](http://www.mundobso.com)>, of almost one thousand entries for composers of incidental music, only more than 2% are women.

<sup>7</sup> Cfr. <<http://walker.filmmusic.com/>> [Consulted 1<sup>st</sup> May 2013].

emotions/feelings and moods as well as the main expressive situations that the story line of a film will require of them. For lack of time, it is not possible here to do an exhaustive study- we will give merely a few brushstrokes to provide a picture of a feminine style of musical creation in cinema.



Sonia Wieder-Atherton

The first example I want to point it out specially is from the Belgian composer Sonia Wieder-Atherton for the film *A Couch in New York* (1996)<sup>8</sup>. Here we have a beautiful psychological example of Beatrice, the protagonist, in the film's main incidental theme, “New York Quatuor”, in which the melody develops through a series of variations, in quartet arrangement with cellos-piano-percussion, trio or duo. It begins by describing Beatrice's feelings on arriving in New York, hoping for a change in her love life, fleeing from the apparent loneliness of her much frequented Paris flat. These same feelings are taken over by Dr. Harriston, with whom she has exchanged flats and who returns to New York in order to meet her and express his feelings for her before she leaves the city and returns to Paris. The music describes the woman's character perfectly: Instead of the archetypical style of classical pre-existing music, we find a brief melodic theme that is repeated in different versions and which

<sup>8</sup> *Un Divan à New York (A Couch in New York)* (1996). Directed: Chantal Akerman; scriptwriters: Chantal Akerman and Jean-Louis Benoît; music: Sonia Wieder-Atherton; cast: Juliette Binoche, William Hurt, Stephanie Buttle, Barbara Garrick, Paul Guilfoyle, Richard Jenkins.

helps us appreciate the profoundness/depth of her feelings. The music captivates colourful both protagonist and spectator, and changes her feelings of love.



Rachel Portman

A very different example of feminine description is that of the so-called “Portman melodies”, which, as is the case of the neo-symphonic music of John Williams, have acquired a particular category. Let’s begin with incidental symphonic music for the character of Emma, composed by the British composer Rachel Portman for the film *Emma* (1996)<sup>9</sup>. Portman received an Academy Award for her score describing the young woman, Emma, whose life consisted of innocently creating seemingly harmless love intrigues. To achieve this Portman created an all-enveloping melody based on few, though incisive, notes played by wind instruments and backed by strings, with the bass reiterating a “pizzicato” - a photograph of soft pastel colour tones and warm touches of light that bring to life the personality of Emma, the young, immature and unthinking matchmaker who unconsciously takes pleasure in playing capriciously with other people’s feelings. Thanks to the function of the metatext this incidental music “touches up” the dialogue, eliminating parts of the narration that are

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<sup>9</sup> *Emma* (1996). Directed and scriptwriter: Douglas McGrath, novel: Jane Austen; music: Rachel Portman; cast: Gwyneth Paltrow, Toni Collette, Alan Cumming, Ewan McGregor, Jeremy Northam, Greta Scacchi.

unnecessary, emphasizing expressive moments, etc. It is a music that is simple, believable and easy to follow<sup>10</sup>.

This composer, famous for her descriptions of literary adaptations, also achieved magnificent portraits of the characters in the film *Where Angels Fear to Tread* (1992)<sup>11</sup>, the adaptation of the novel by E.M. Forster. Portman's symphonic melody allows us to see the tumultuous inner world of Lilia, the protagonist, whose tragic life contrasts with the quiet life in London of her family who, in the end, are destined to follow in the wake of her unfortunate existence. For the tragic moment of the accident and death of her son, Portman composes a theme that is different from that of the protagonist, a theme with an emotional climax supported by the strings that puts the spectator in the chaotic and entangled situation that the rigid behaviour of her in-laws has created. Forster's narration, with its reiterative topics, is well backed by these "Portman melodies" which are quite different from those used by Richard Robbins for the James Ivory film adaptations of works by this same author such as *Return to Howard's End*, *Maurice*, or the previously cited *A Room with a View*.

In contrast to the character of Emma, in the film *Mona Lisa Smile* (2003)<sup>12</sup>, Portman describes the art teacher, Catherine Watson, as a strong character who feels restrained by the strict rules of Wellesley, a women's college in New England. The incidental suite, with a pleasant romantic and evocative theme, transmits the inner world of this young avant-garde woman by using short reiterative melodic development. It appears as the central theme and as the final theme<sup>13</sup>. This female musical description reminds us of other music created by this composer for the main characters of *The Cider House Rules* (1999), *Marvin's Room* (1996), *Sirens* (1994), *Ethan Frome* (1993) or *Used People* (1992). They are intimate melodies with an orchestral timbre of strings and wind instruments and a classical way of presenting the initial melodic theme by exposition and recapitulation with a brief symphonic development in between. This is what we might refer to as "Portman melodies", as the

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<sup>10</sup> Cfr. an example in <<https://www.youtube.com/watch?v=HO4TjpZw5zc>> [Consulted 1<sup>st</sup> May 2013].

<sup>11</sup> *Where Angels Fear to Tread* (1992). Directed: Charles Sturridge, novel E. M. Forster; music: Rachel Portman; cast: Helena Bonham Carter, Judy Davis, Helen Mirren, Rupert Graves.

<sup>12</sup> *Mona Lisa Smile* (2003). Directed: Mike Newell; scriptwriters: Lawrence Konner and Mark Rosenthal; music: Rachel Portman; cast: Julia Roberts, Kirsten Dunst, Dominic West, John Slattery.

<sup>13</sup> Cfr. the final sequence in <[https://www.youtube.com/watch?v=ZiNqk\\_YqvYE](https://www.youtube.com/watch?v=ZiNqk_YqvYE)> [Consulted 1<sup>st</sup> May 2013].



hallmark of her incidental music. The mastery of this composer is in suggesting by describing rather than by defining, giving details, creating those special expressive moments, maintaining the pulse of the characters' moods. In short, she knows not only what to say, but how to say it.

Portman chose very different music, with a clearly South American colour, for *Chocolat* (2000)<sup>14</sup>, a film based on the novel written by Joanne Harris. The main theme for the opening of the shop is taken from a Mayan melody, very suggestive, non-diegetic, that helps the listener to understand that there may lie the key to the mystery that surrounds the protagonist and the explanation for the controversy in the little French village where she decides to turn her life around by opening this shop specialising in chocolate.



Lesley Barber

Continuing with the incidental music created *ex profeso* for literary adaptations, we find another of Jane Austen's works, *Mansfield Park*. Quite different from the expressive music we heard in *Emma*, this score is the fruit of cinematographic collaboration between the Canadian director, Patricia Rozema and the American composer Lesley Barber (which had begun earlier when they had worked together on

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<sup>14</sup> *Chocolat* (2000). Directed: Lasse Hallström, novel Joanne Harris; music: Rachel Portman; cast: Juliette Binoche, Judi Dench, Alfred Molina, Lena Olin and Jonny Depp.





*When the Night Falls* (1995). For *Mansfield Park* (1999)<sup>15</sup>, Barber creates a very original score. The beautiful central theme and melodies in very different styles manage to create a pleasant and evocative atmosphere, where the rebellion of the young aristocrat, Fanny Price is shown as having strength of character and great bravery in her rebellion to break free of the pressures that surround her. We see three very expressive examples, with minimalist tonal melodies, all three quite distinct from one another and which employ different resources. They illustrate the inner battle of emotions that Fanny must fight in the face of the extreme situations she is thrown into, and which are described by Austen. Once the situation has been resolved, however, the style is quite different, and the final melody appears as a colourful baroque clause<sup>16</sup>.

Another example of literary adaptation, once again a classic work, is the score for the film *The Merchant of Venice*. Numerous adaptations of works by Shakespeare have been done, both for television and cinema, among which we can cite the music created by two composers with long experience composing for Shakespearean works. On one hand, we have Shaun Davey, regular musical collaborator for the Royal Shakespeare Company and the Abbey Theatre Dublin -and who, in the play *Twelfth Night* (1996)<sup>17</sup>, achieved many expressive resources, both for character music and for situational music. On the other hand we have Patrick Doyle, long time collaborator of Kenneth Branagh in successful productions such as *Much Ado about Nothing* (1993)<sup>18</sup>, and *Henry V* (1989). Doyle, a classic figure among his peers, is a well-known, versatile composer of film music- he has even scored one of the *Harry Potter* films.

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<sup>15</sup> *Mansfield Park* (1999). Directed and scriptwriter: Patricia Rozema; novel; Jane Austen; music: Lesley Barber; cast: Frances O'Connor, Jonny Lee Miller, Victoria Hamilton, Hugo Bonneville.

<sup>16</sup> Cfr. the final sequence in <<https://www.youtube.com/watch?v=QI4ycUxFerU>> [Consulted 1<sup>st</sup> May 2013].

<sup>17</sup> *Twelfth Night* (1996). Directed and scriptwriter: Trevor Nunn; music: Shaun Davey; cast: Helena Bonham Carter, Richard E. Grant, Nigel Hawthorne, Ben Kingsley.

<sup>18</sup> *Much Ado About Nothing* (1993). Directed and screenwriter: Kenneth Branagh; music: Patrick Doyle; cast: Kenneth Branagh, Michael Keaton, Keanu Reeves, Emma Thompson.



Jocelyn Pook

A third composer, in this case a woman, has been responsible for the score to the film version of *The Merchant of Venice*, the British composer, Jocelyn Pook who has ample experience in scoring for films, theatre and television. Her score for Stanley Kubrick's last film *Eyes Wide Shut* (1999) was widely applauded. In *The Merchant of Venice* (2004)<sup>19</sup>, has done an excellent job of describing the various suitors of the Italian princess using music that reflects the customs and manners of the region which, apart from defining the suitors for us, also enables us to see what they are like and how the princess responds to them. Let's take a look at the example of the suitor from the Kingdom of Aragon, where we'll hear what is considered to be typical "Spanish style" music with castanets and percussion<sup>20</sup>.



Carly Simon

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<sup>19</sup> *The Merchant of Venice* (2004). Directed: Michael Radford; music: Jocelyn Pook; cast: Al Pacino, Jeremy Irons, Joseph Fiennes, Lyn Collins.

<sup>20</sup> See the example in <https://www.youtube.com/watch?v=lkukUcEigeE&list=PL5347DD13F22B0123> [Consulted 1<sup>st</sup> May 2013].

Setting aside the adaptations and moving on to incidental music for original scripts, let's look at one of the most successful films of the eighties, *Working Girl* (1988)<sup>21</sup>. The film was scored by the popular American singer/composer Carly Simon. The lyrics to the song from the opening credits, “Let the River Run”, very melodic and catchy, composed for the intrepid main character, Tess McGill, shows us the inner world of this young secretary who strives to convince her bosses to give her the opportunity to demonstrate her worth and be promoted. She never stops fighting to get ahead, even when it seems that every door is closed to her. The melody of the opening song will reappear in each of the various facets that she experiences, sometimes with other rhythms and/or symphonic versions, playing with the different variations of instrumental music at the same time that the protagonist is experiencing her own changes in personality and new responsibilities.



Debbie Wiseman

Another present-day figure in incidental music with many years of experience in composing for television and films is the British composer Debbie Wiseman, author of *Arsène Lupin* (2004)<sup>22</sup>; Here Wiseman successfully creates music for the characters that is both descriptive and, at the same time, personal and intimate, with a *leitmotiv* of various notes that disappear into different orchestrations throughout the varying themes: in the terrorist attack, in the supposed murder of his father, in the opening

<sup>21</sup> *Working Girl*, (1988). Directed: Mike Nichols; scriptwriter: Kevin Wade, music: Carly Simon; cast: Harrison Ford, Sigourney Weaver, Melanie Griffith, Alec Baldwin.

*Arsène Lupin* (2004). Directed: Jean-Paul Salomé; scriptwriter: Jean-Paul Salomé; novel: [Maurice Leblanc](#) (novel) music: Debbie Wiseman; cast: Romaine Duris, Kristin Scott Thomas, Eva Green.

credits, etc., and which varies as the protagonist himself changes in accordance with the truths he is discovering about his life<sup>23</sup>.

A very different style of incidental music from the previous examples is that of the young French composer Emilie Simon, who created the score for Luc Jacquet’s Oscar winning documentary *Marche de L’empereur* (2005)<sup>24</sup> (English title: *March of the Penguins*). Simon has composed her electronic music with an ethereal and bucolic tone, with music and songs in which the xylophone takes a predominant role and the overall effect is one of peacefulness and magic. The text, in dialogue between males and females is enhanced by these melodies, either carefree, as is the case of the penguins’ reunion, or disturbing, as when they start their journey in search of food. In order to describe their life underwater, Simon uses serial music that contrasts with the use of time-lapse camera and gives a very personal feeling to the scenes<sup>25</sup>.



Eva Gancedo

As the finishing touch to this presentation, what better example than to close with our most famous Spanish composer, Eva Gancedo, who, with more than eleven film scores and three television series, in addition to numerous short films and music

<sup>23</sup> Cfr. a sequence in <<https://www.youtube.com/watch?v=27VsS5jqP-s>> [Consulted 1<sup>st</sup> May 2013].

<sup>24</sup> *Marche de L’empereur* (2005). Directed: Luc Jacquet; music: Emilie Simon.

<sup>25</sup> Cfr. an example of her soundtrack in <<https://www.youtube.com/watch?v=DUwiBqATsMk>> [Consulted 1<sup>st</sup> May 2013].



for theatre and dance, has consolidated her career in incidental music. From her collaboration with the director Ricardo Franco, I would like to highlight on film in particular- *La Buena Estrella* (1997)<sup>26</sup>, (English version: *Lucky Star*). At one point in the film we are introduced to “La Tuerta” [blind-in-one-eye], the female protagonist. The music, very personal and highly expressive, reveals to the listener the nervous tension she is experiencing on learning that her former boyfriend, who had beaten and demeaned her, has been released from prison and can return and destroy the family’s peace and quiet that she had finally managed to achieve. Gancedo’s music reflects her anguish at the thought of once again being trapped after having tasted peace and freedom.

To finish, as we have seen here, women perceive the world and reality differently than do men. It is the same world, yet there are many different ways of responding to its stimuli, and one of the human forms of response to the world is that of women. Masculinity and femininity are not the same when it comes to writing a novel, or composing incidental music, or doing many other things... Life consists of responding to the world around us, and the customs that are intrinsically feminine have arisen as the response to our own particular way of seeing the world, which is not exclusivist, but rather singularizing.

There are innumerable examples of music that describes women taking an active part in their world and in the society in which they happen to belong; in oral musical tradition we are described through their texts, both in their abilities and their skills in the yearly cycle, and their feelings throughout the life cycle of the individual. Here, my intention has been to present colourful works by various composers and from different periods that would enable us to analyse various archetypes and show how in each case, there is a positive contribution by women- with expressive emotive music that helps depict the colourful female psychology of our protagonists.

## PRESENTATION

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<sup>26</sup> *La buena estrella* (1997)(English version: *Lucky Star*) .Dir and scriptwriter: Ricardo Franco; music: Eva Gancedo; cast: Maribel Verdú, Antonio Resines, Joaquín Mollá.