

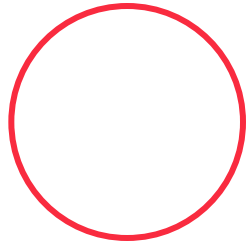
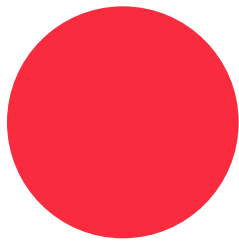
# The *españolísima* female identity in integrated musical numbers for Spanish films

Prof. Dr. Matilde Olarte (Universidad de Salamanca, Spain)

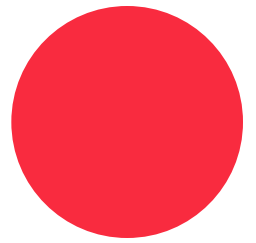
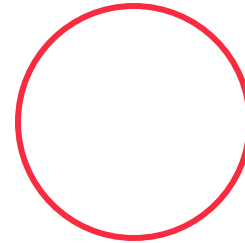
**Music and Nationalism: popular culture  
and globalization**

**Lisbon, 8 April 2019**

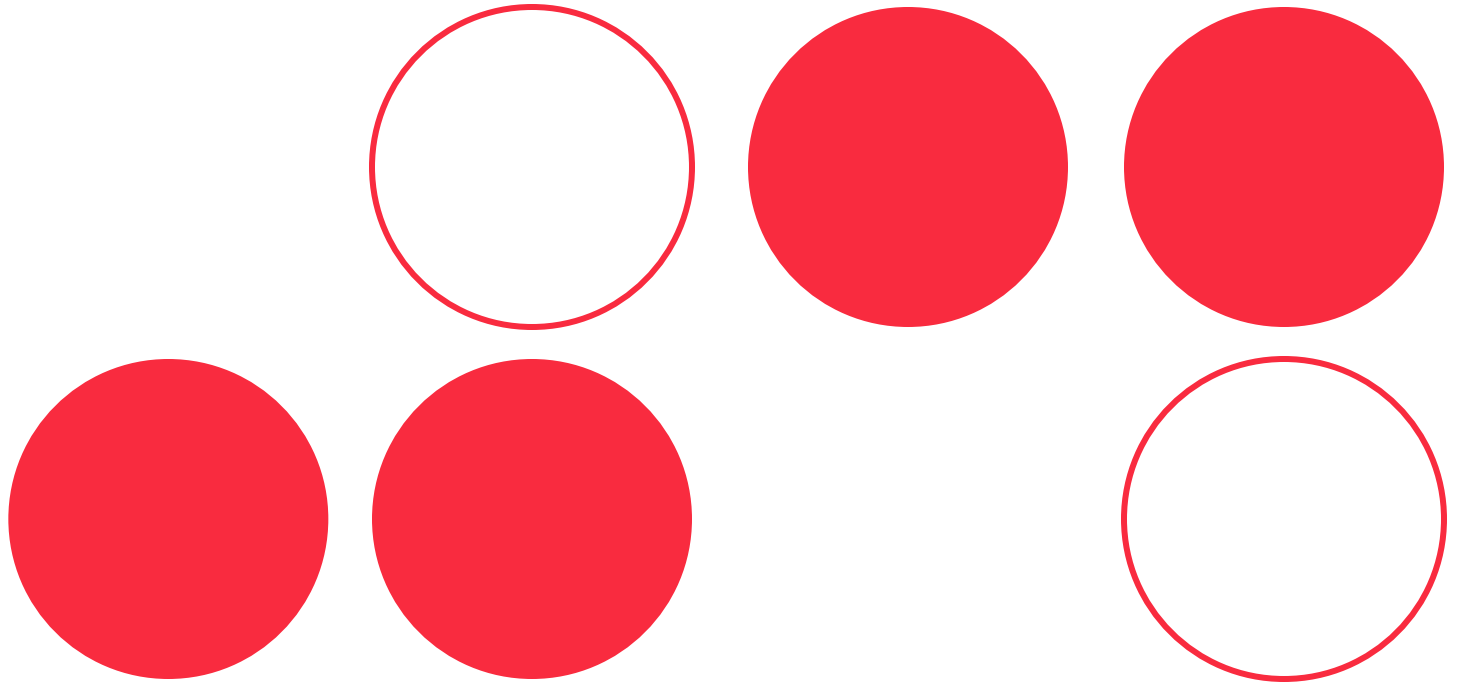
*Programme Doctoral Seminar at NOVA FCSH, Lisbon, from 11 February to 20  
May 2019: Music and Nationalism Today: Ethnomusicology and  
Cultural Policy in the transition to democracy*




# Index



- Introduction: 4 typologies to the practice of songscoreing.
- 1) Spanish popular songs in Spanish films in the 30s and 40s (Franco's dictatorship): the era of *folklóricas*.
- 2) Spanish popular songs in musical numbers of Spanish films in the 60s and 70s: prodigy girls as the bridge between *folklóricas* and pop singers.
- 3) Pop esthetic in musical numbers for Spanish films and tv programs of the 70s (after Franco's dictatorship).



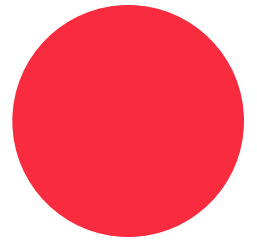
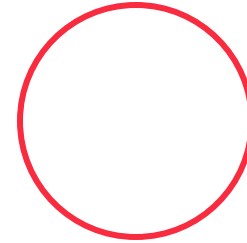
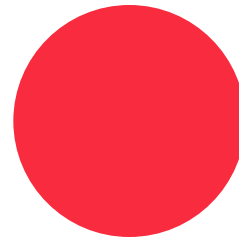
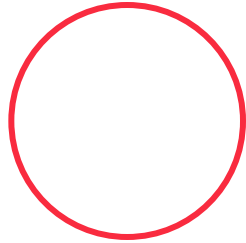
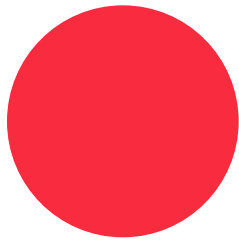
# INTRODUCTION



Cfr. Strank, W. (2016). “The practice of songscoring: typology and transtextuality”. *Kieler Beiträge zur Filmmusikforschung* 12, 181-191.

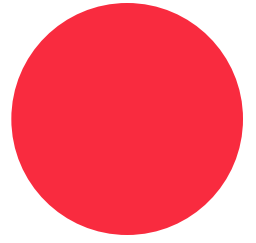
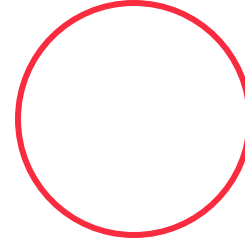
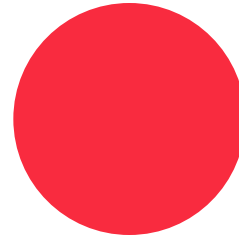
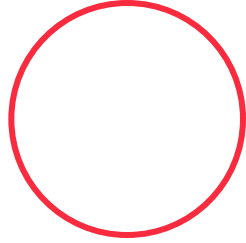
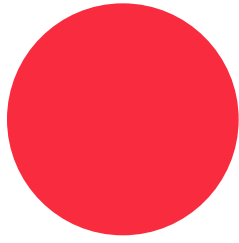
“The practice of “songscoring” has already been researched extensively (Romney/Wootton 1995, Donnelly 2001, Wojcik/Knight 2001, Inglis 2003, Reay 2004, Dyer 2011 among many others) and there have been many substantial efforts to produce a comprehensive overview as well as numerous dedicated case studies. Thus the following introduction does not aim to reinvent or sum up these ample results but try to outline two different typological approaches to songscoring which are contextual and transtextual respectively (...)

For the contextual typology I am going to introduce four different approaches to describing the use of songs in films”.



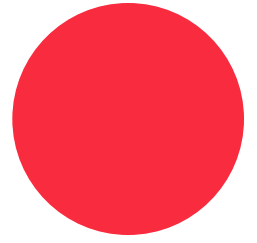
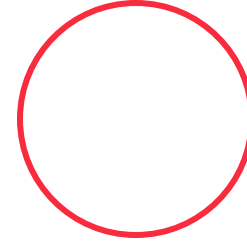
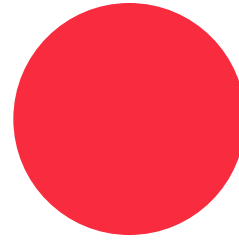
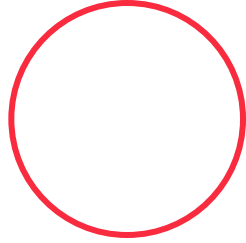
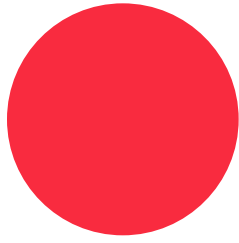
The first approach can be regarded as an accumulation of examples directed or supervised by the same auteur – comparing directors' or musical supervisors' use of songs in different films

Some directors have constant collaborators (e. g. the liaison of Martin Scorsese and Robbie Robertson, see Rabenalt 2015) or habitually account for the selection of pre-existing film music themselves. This practice may have become extremely popular in recent decades because Quentin Tarantino whose ›mixtape technique‹ is sometimes regarded by film critics to be something completely new. Although said technique can be attributed to Tarantino it was already used long before, e. g. by George Lucas for his film AMERICAN GRAFFITI (USA 1973) in which the soundtrack is set to imitate one consecutive radio program containing a retrospectively picked selection of greatest hits from the 1950's. Many songs are played in the background for several minutes while others are only used as short interludes in the foreground. The introduction of the accompanying ›jukebox‹ of the film begins in its paratext already: as the company logos appear on the screen the sound of a radio being tuned can be heard, signifying the inextricable link between the film's diegesis and its songscore.



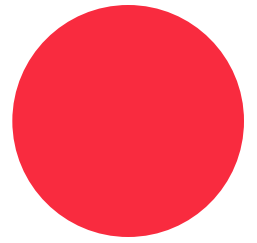
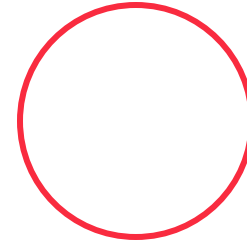
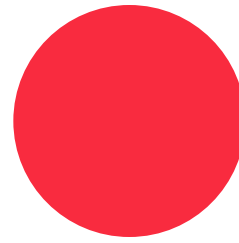
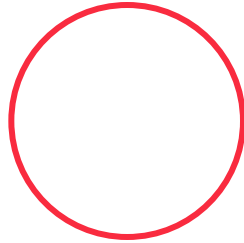
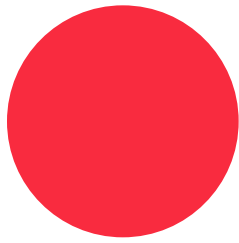
The second type of songscore addresses the visualization of or by songs, using the word visualizing as a metaphorical attribute and as a verb simultaneously in the phrase visualizing songs.

This concerns the music video- like depiction of songs as well as the functionalization of songs in the filmic context. Songs can contribute to a narrative, to the setting of a film and even turn the original meaning of the lyrics around. They can add intertextual layers of text and music simultaneously, e. g. in a scene from Quentin Tarantino's JACKIE BROWN (USA 1997) that recalls a filmic and a musical stereotype at the same time and uses it ironically by connecting it to a male gaze perspective.



The third type of songscore concerns the diegetical performance of songs which is often connected to the extrafilmic star image of the performer

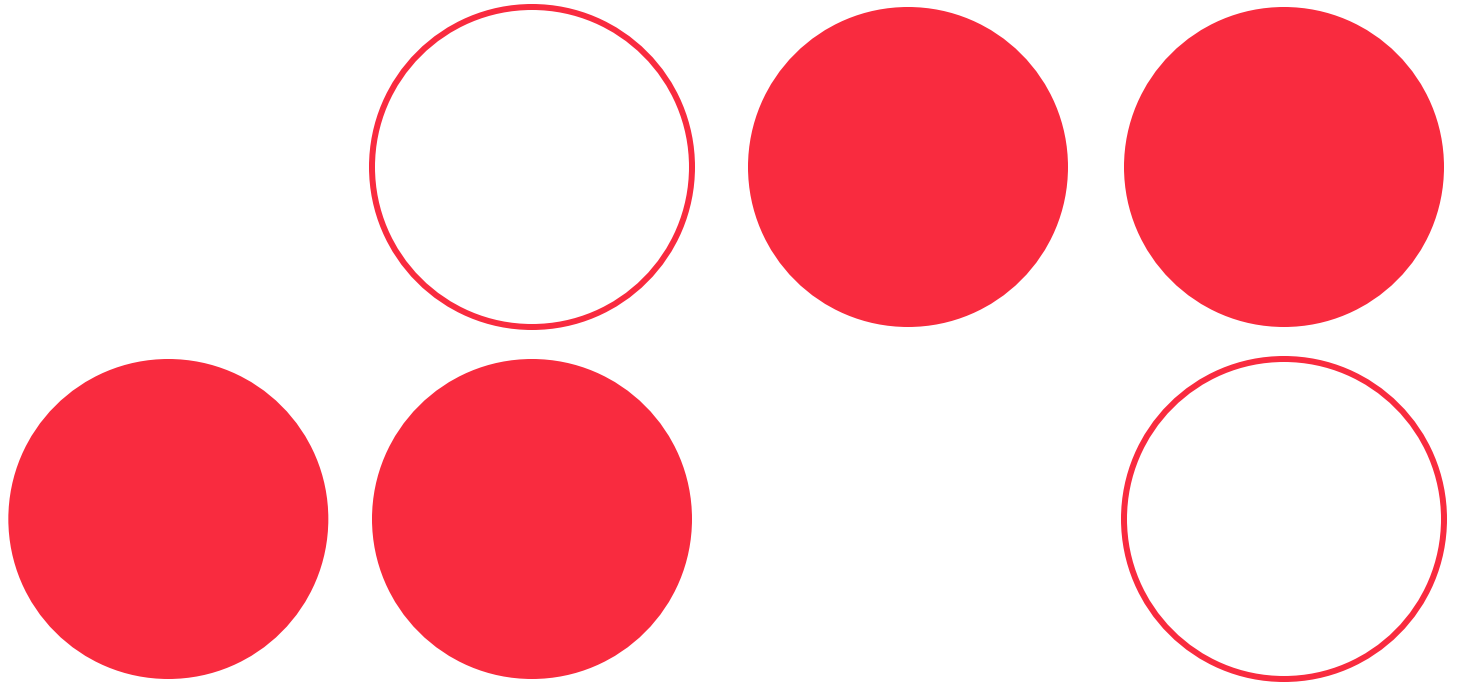
Earliest examples of this practice go back to the silent film era and they range from musical inserts in mainstream films to contemporary digital media outlets. Musical inserts and cameos that interrupt the narration for a short performance of a song that may or may not be related to the diegesis belong in this category as well as the cultural background of a seminal performance that may influence contemporary performances.



The last type of songscore introduced here could be described as the invocation of historical and regional contexts by songs in films

Music in general – and specifically songs – come with a context that is connected to the filmic enactment and non-filmic contexts. One could argue that the meaning of songs doesn't lie in the songs themselves but in their relation to other media and cultural knowledge – background noises, the visual aspects of film, the lyrics, instrumental conventions, singing conventions and many more. My research about recurring songs and recurring pieces in films over the last years has shown that the results are very much comparable. (...) Songs tend to generate new intermedial contexts every time they are used but also acknowledge at least some of the former contexts they have been in.





**1) Spanish popular songs in Spanish films in the 30s and 40s (Franco's dictatorship): the era of *folklóricas***

# 1) Spanish popular songs in Spanish films in the 30s and 40s (Franco's dictatorship): the era of *folklóricas*

- What is the concept of a *folklórica* singer in the Spanish films of the 30s?
- Is the *folklórica* popular song anonymous or is composed by famous musicians?
- Is there a musical number in these films?
- Why the same *folklórica* song is on films of 30s and 40s (before and after Spanish Civil War, 1936-1939)

# 1.1. What is the concept of a *folklórica* singer in the Spanish films of the 30s?

- A singer who performs a folk song closer to *flamenco* style, with Andalusian accent and words
- There are several Spanish films of these characteristics in the 30s:
  - Directed by Florián Rey and Benito Perojo
  - Main roles by: Imperio Argentina, Miguel Ligeró, Estrellita Castro o Concha Piquer

# Examples of Imperio Argentina (1906-2003):

- *La hermana San Sulpicio* (1927)
- *Los claveles de la Virgen* (1929)
- *Su noche de bodas* (1931)
- *Melodías de Arrabal* (1933)
- *Morena clara* (1936)
  - Sequence of Coplas by Imperio Argentina in *La hermana San Sulpicio* (1927) and “Échale guindas al pavo” with Manuel ligero in *Morena clara* (1936)

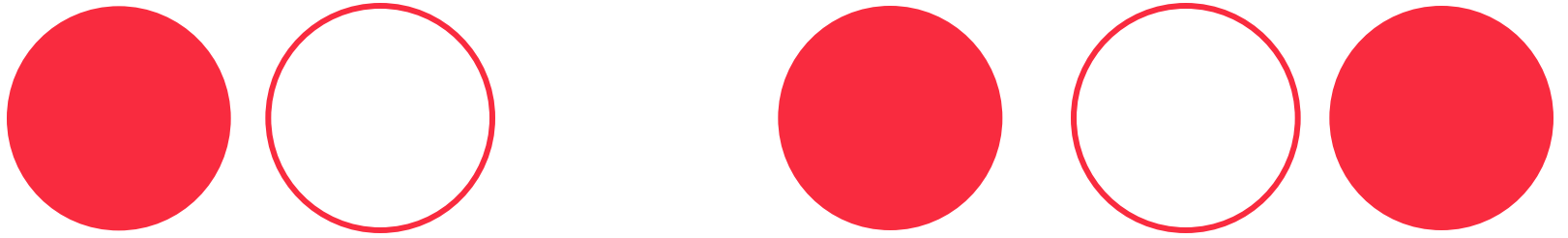


## 1.2. Is the *folklórica* popular song anonymous or is composed by famous musicians?

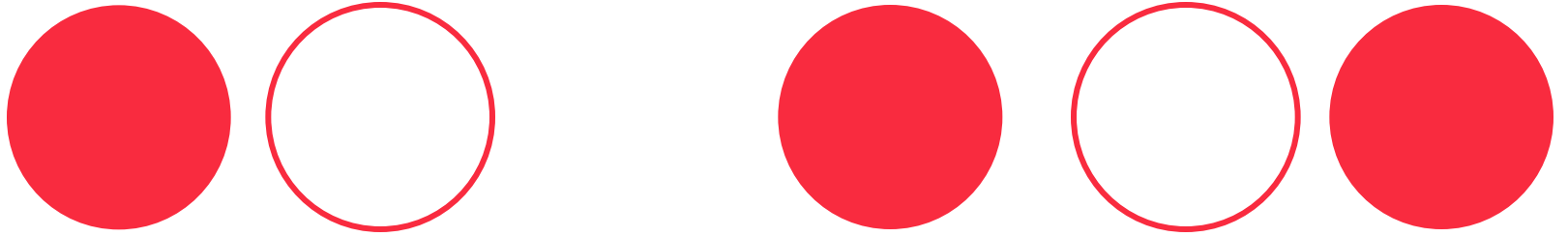
- In Spanish film music, with the name of *folklórica* popular song is denominated different kinds of popular tunes: *tonadilla, copla, pasodoble*.
- Usually the name of the composers of music and texts is not famous (comparing with the USA composers Porter, Berlin, Kern o Gershwin).

## 1.3. Is there a musical number in these films?

- The musical number is usually the type “show musical”: the performances by the protagonists in the script are justified because the performance is meta-narrative and musical numbers are argumentative.
- The singers implement their alterity in and out of the stage and give maximum credibility to the musical number.
- This Spanish show musical number has its roots in popular (and nationalist??) forms as *zarzuela*, *copla*, etc.



- The melodic construction folk song is the centerpiece on which turns the metatextual musical number, which is directly involved in the audibility of the viewer about the feelings of the protagonists.
- This expressive music moves from merely descriptive to narrative, the audience interacts with the protagonists of the musical number, hoping to resolve the internal or external conflicts of the singers.



- The essential elements which define the genre is not the glamour of the costumes or the tap dancing of the choreography (as in the USA musical numbers), but the solidity of a musical number which subsist with a popular songs that help to the audience to believe the argument of the film.



## 1.4. Why the same *folklórica* song is on films of 30s and 40s (before and after Spanish Civil War)

- There are two commercial elements which determinate the continuity of *folklórica* songs for films after the Spanish civil war:
  - The German-Spanish film studios “Hispano Film-Produktion”
  - The Latin American audience

# a) The German-Spanish film studios “Hispano Film-Produktion”

- During the Civil War the main Spanish producers outside Madrid, Barcelona and Valencia, without technical means to make good films, looked for help outside Spain. They found in Germany a partner
- In March 1937 it was registered in Berlin the Hispanic Film Produktion, directed by Johann Wenzel Ther (who belonged to the Nazi Party and worked for film activities in Spain from the 30s).
- In July 1937, it established the National Film distributor SA, on whose board of directors is Florian Rey; it focused on war films and documentaries and fiction films, especially where they act musical stars of the moment:
  - *Carmen la de Triana* (1938, Imperio Argentina) and *La canción de Aixa* (1939, Imperio Argentina) by Florián Rey
  - *El barbero de Sevilla* (1938, Estrellita Castro), *Suspiros de España* (idem) and *Mariquilla Terremoto* (idem) by Benito Perojo

# Examples of Imperio Argentina and Estrellita Castro (1914-1983) after the Spanish Civil War

- *Carmen la de Triana* (1938)
- *Suspiros de España* (1939)
  - Sequence of pasodoble in *Suspiros de España*



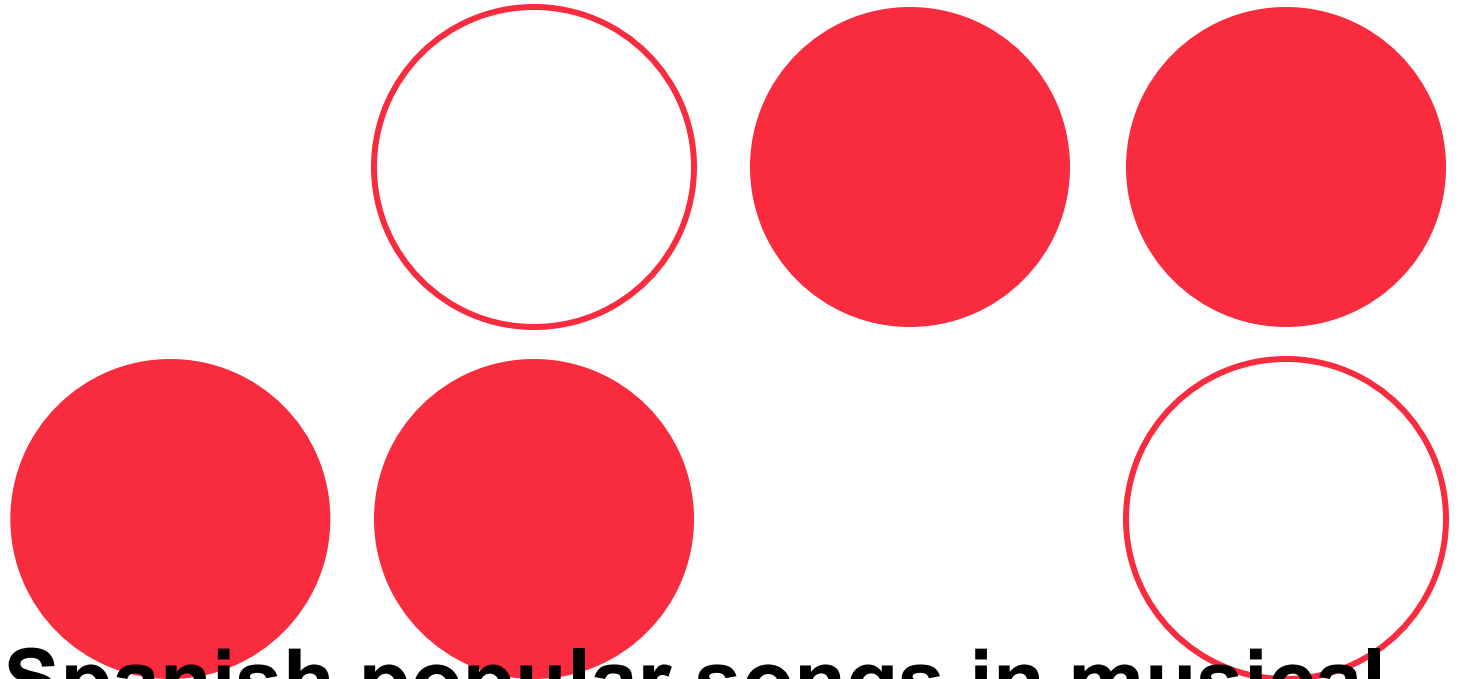
## b) The Latin American audience

- An important element of Spanish musical characterization of the 40s was its diffusion in Latin America, road necessary to prevent the economic collapse of Spain in the postwar
- Due to course which they opened at the early 40s, the musical films by Imperio Argentina and Estrellita Castro in Spanish speaking countries, singers as Sara Montiel, Paquita Rico and Lola Flores were a success with their songs in films and with tours of their performances in major cities of these countries


# Examples of Paquita Rico and Lola Flores in the 50s

- Sequence of *Aeropuerto* (1953) by Juanita Reina
- Sequence of *La niña de la Venta* (1951) by Lola Flores





**2) Spanish popular songs in musical numbers of Spanish films in the 60s and 70s: prodigy girls as the bridge between *folklóricas* and pop singers**



## 2. Spanish popular songs in musical numbers of Spanish films in the 60s and 70s: Prodigy girls as the bridge between *folklóricas* and pop singers

- What is the concept of an integrated musical number?
- Are the girls prodigy a fashionable element in musical films in those days?
- Do these Spanish prodigy girls sing the same kind of repertoire as the *folklóricas*?

## 2.1. What is the concept of an integrated musical number?

“An integrated musical has musical and non-musical sequences that share an internal narrative logic and such dissolve the distinction between narrative and number. Songs appear to arise “naturally”, with or without the demand for plausible justification, and often serve a central purpose in the evolution of the plot”.

[Cfr. HERZOG, Amy (2010). *Dreams of Difference. Songs of the Same. The Musical Moment in Film* (205). Minneapolis: University of Minnesota Press, pp. 5-11].



# Musical form for the song in the musical number

- Refrain + strophes
- Musically ABA and variations
- Expressive orchestrations adapting the ethos of the instruments to the demanding of the musical film
- Texts songs for making integrated musical numbers
- Popularization of these songs in Europe with the Spanish emigration mainly to Germany, France and Switzerland

## 2.2. Are the prodigy girls a fashionable element in musical films in those days?

- In the 60 s the economic interests of the production companies in Spain necessarily turn to Spanish-speaking countries, due to the forced isolation allied bloc countries submitted to the Franco dictatorship
- The Spanish films directors of the 60s find young girls singing in Spanish television programs and promote them to films, as it was done with North-American Prodigy girls as Deanna Durbin, Judy Garland or Shirley Temple

# Deanna Durbin (1921-2013)

- Discovered in 1936 by the MGM singing in the radio program of Eddie Cantor
- She acts in 22 films from 1936 to 1949: *Three Smart Girls* (1936), *Mad About Music* (1938), *Three Smart Girls Grow Up* (1939), *First Love* (1939), *That Certain Age* (1939), *Spring Parade* (1940), *It Started with Eve* (1941), *His Butler's Sister* (1943), *Christmas Holiday* (1944), *Up in Central Park* (1948).



# Judy Garland (1922-69)

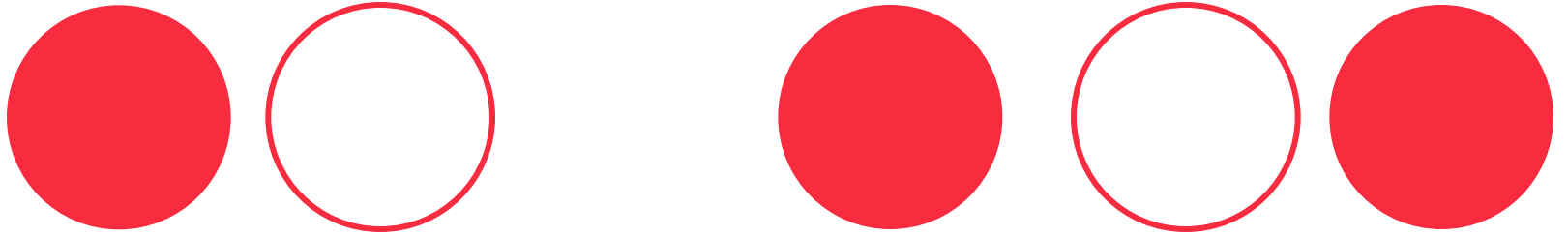
- Discovered in 1936 by the MGM
- She acts in 19 films from 1936 to 1950: *Broadway Melody of 1938* (1938), *The Wizard of Oz* (Oscar especial, 1939), *Three Smart Girls Grow Up* (1939), *For Me and My Gal* (1942), *Meet Me in Saint Louis* (1944), *Easter Parade* (1948), *The Pirate* (1948)
- At 14 years old she is the best paid actress
- Muse of directors as Busby Berkeley and Vicente Minelly



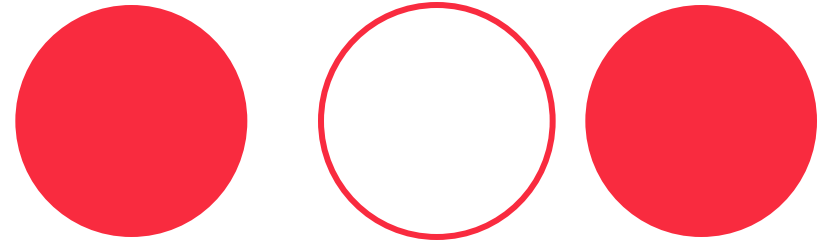
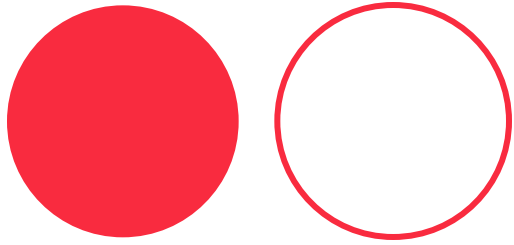
# Shirley Temple (1928)

- Discovered in 1932 by Charles Lamont
- She acts in 29 films from 1933 to 1942: *Now and Forever* (1934), *Our Little Girl* (1935), *The Little Colonel* (1935), *Captain January* (1936), *Poor Little Rich Girl* (1936), *Heidi* (1937)
- She finished her career at 21 years old; former U.S. ambassador to Ghana and Czechoslovakia





- In the 60's the triumph of Spanish prodigy girls movies and hit movies success as is explained by the road opened by the *folklóricas* singers
- With the arrival of openness we can see Marisol acting in the popular American television program *The Ed Sullivan Show*, and the twin sisters Pili and Mili imitating the choreography of *West Side Story* in their huge box office hits in Mexico



● *The Ed Sullivan Show*

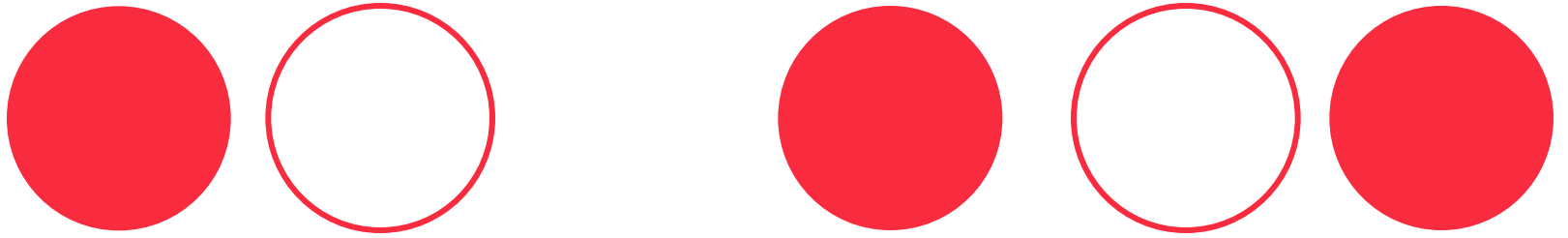


# Marisol (1948)

- She is discovered by the producer Goyanes dancing in a festival of “Coros y Danzas” in TVE
- She acts in 16 films from 1960 to 1977: *Un rayo de luz* (1960), *Ha llegado un ángel* (1961), *Tómbola* (1962), *Marisol, rumbo a Río* (1963), *La nueva cenicienta* (1964), *Búsqueme a esa chica* (1964), *Cabriola* (1965), *Las 4 bodas de Marisol* (1967), *Sólo los dos* (1968)
- Her directors are Luis Lucia, Fernando Palacios, George Sherman, Mel Ferrer.
- After giving up as actress, she performed as pop singer







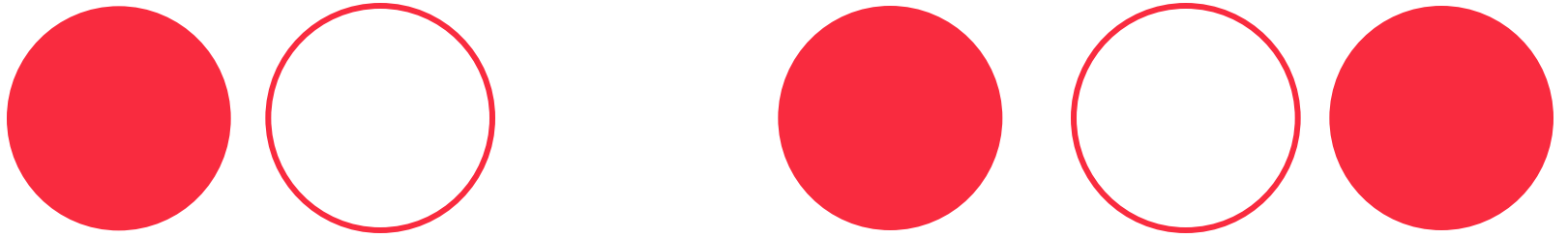
## Example of *folklórica* musical numbers in Marisol's filmographies

- *Un rayo de luz* (1960)
- *Ha llegado un ángel* (1961)
- *La nueva cenicienta* (1964)

# Rocío Dúrcal (1922-2006)

- She is discovered by the producer Luis Sanz singing in the tv program *Primer Aplauso*
- She acts in 13 films from 1962 to 1974: *Canción de juventud* (1962), *Rocío de la Mancha* (1963), *Tengo 17 años* (1964), *La chica del trébol* (1964), *Más bonita que ninguna* (1965), *Acompáñame* (1966), *Buenos días condesita* (1967), *Amor en el aire* (1967), *Cristina Guzmán* (1968), *Las Leandras* (1969), *La novicia rebelde* (1971), *Marianela* (1972)
- Her film costumes are made by famous Spanish designers as Pertegaz, Balenciaga and Elio Berhayer
- Her choreographers are: Alberto Lorca, Sandra Le Brog and Victoria Eugenia
- She became a famous singer in Mexico with rancheras





## Example of *folklórica* musical numbers in Rocio Durcal's filmographies

- *Rocío de la Mancha* (1963)
- *Acompáñame* (1966)

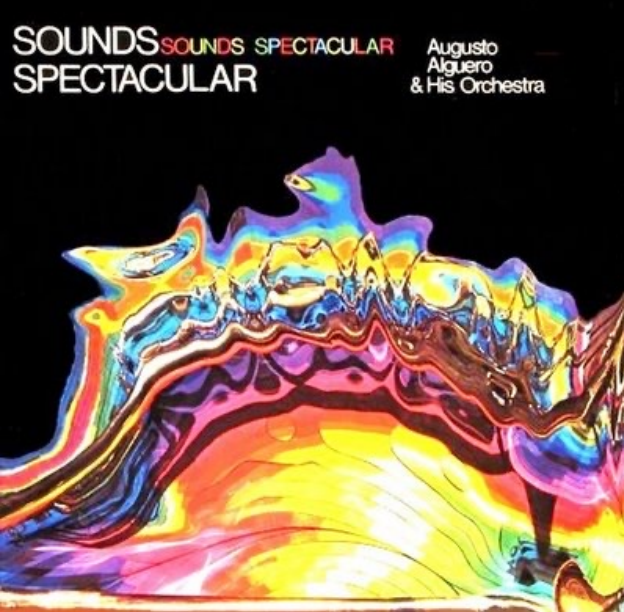
## 2.3. Do these Spanish prodigy girls sing the same kind of repertoire as the *folklóricas*?

- In the earlier 60s the musical numbers used to incorporate flamenco music, especially by Marisol
- But the musical film of the 60s already incorporates a considerable repertoire of pop songs, which will be in increasing development over the next two decades, in accordance with the international tastes of the period
- The composers of pop songs for these films became famous musicians as Augustó Algueró



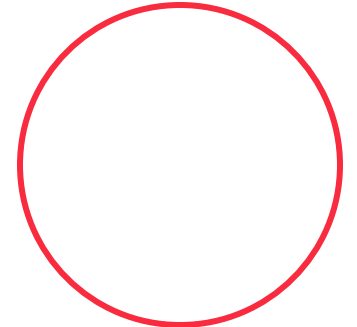
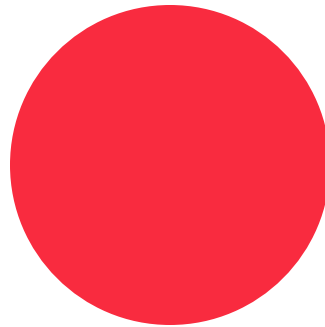
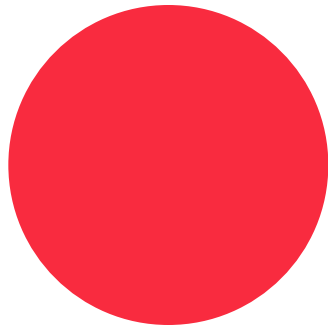
# Examples of pop musical numbers in Marisol's and Rocio Durcal's filmographies

- *La nueva cenicienta* (1964)
- *Las 4 bodas de Marisol* (1967)
- *El taxi de los conflictos* (1969)
- *La chica del trébol* (1964)
- *Más bonita que ninguna* (1965)
- *Amor en el aire* (1967)



● “I always worked the originals, which are the small ones. Each of these means at least one month or two of hard work. I wrote with pencil, all the originals, with the blocks, and made observations for the orchestra. (...) At the time of making all the orchestration I did it for myself and recorded all data at that time I could think of, because of when goes for six months to America and don't see them again, you can not even remember” (interviews of Dr. Sofia López in *Las composiciones cinematográficas de Augusto Alguero: Análisis musical y estilo compositivo*)

**Just an example of pop  
girls prodigy but not  
*folklóricas*...**



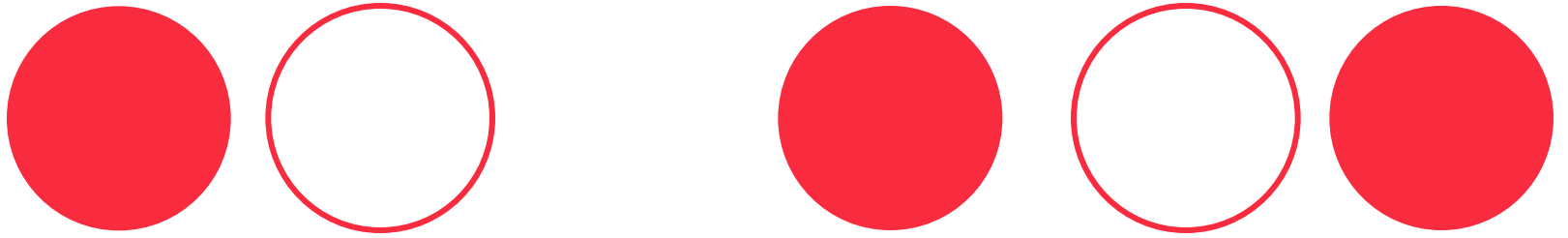
**The Catalan twins Pili and Mili**

# Pili y Mili (1947)

- They are discovered by the director Benito Perojo in 1963
- They act in 9 films from 1963 to 1970 in Spain, Italy and Mexico: *Como dos gotas de agua* (1963), *Dos chicas locas, locas* (1964), *Whisky y vodka* (1965), *Dos pistolas gemelas* (1965), *Escándalo en familia* (1966), *Un novio para dos gemelas* (1967), *Dos gemelas estupendas* (1967), *Agáchate, que disparan* (1968), *Princesa y vagabunda* (1970)
- Their directors are Luis César Amadori, Pedro Lazaga, Fernando Palacios, Rafael Romero Marchent, Julio Porter, Miguel Morayta and Manuel Esteba.
- Pilar Bayona is still an actress in Spain and Mexico

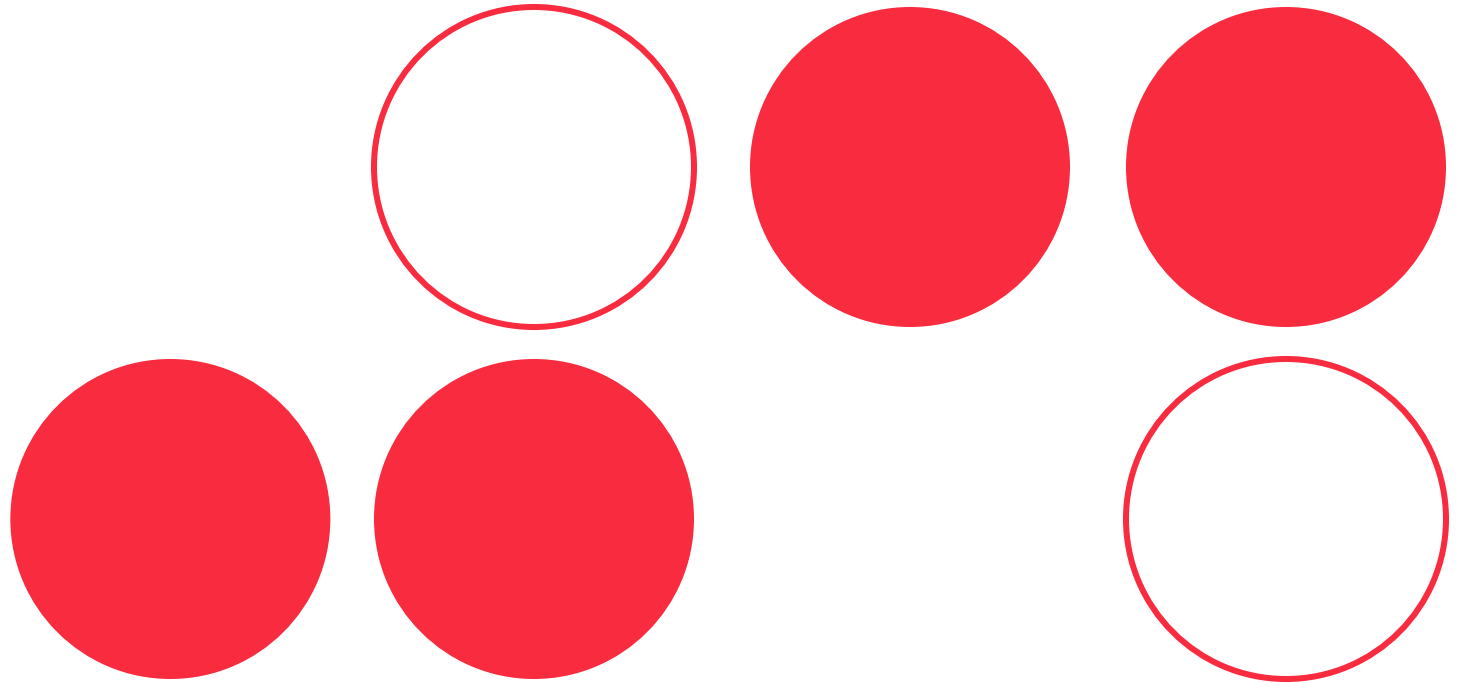






## Examples of Pili y Mili

- *Como dos gotas de agua* (1963)
- *Dos chicas locas, locas* (1964)
- *Un novio para dos hermanas* (1967)
- *Vestidas y alborotadas* [*Dos gemelas estupendas*] (1968)



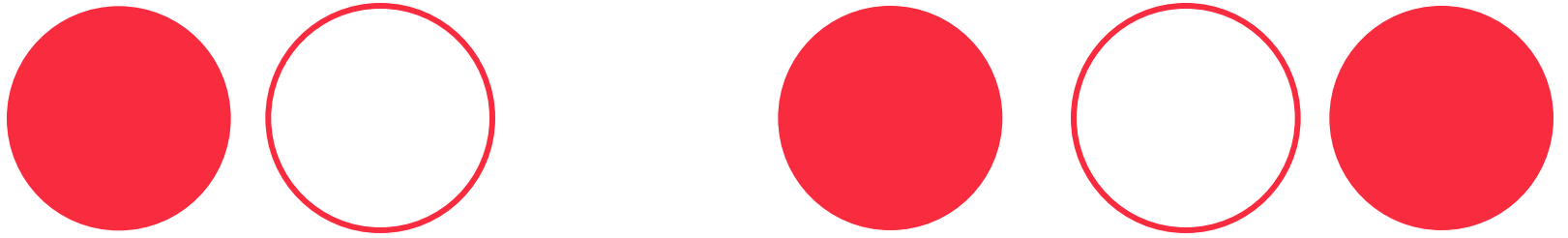
**3) Pop esthetic in musical numbers for Spanish films and tv programs of the 70s (after Franco's dictatorship)**

### **3) Pop esthetic in musical numbers for Spanish films and tv of the 70s (after Franco's dictatorship)**

- The television collaboration between the Romanian producer Valerio Lazarov and the Spanish composer Augusto Algueró
- The creation of the television Ballet Zoom to perform pop musical numbers
- The creation of an identity for Spanish musical numbers of nowadays

### **3.1. The TV collaboration between Valerio Lazarov (1935-2009) and Augusto Algueró Dasca (1934-2011)**

- In 1968 the director of the Spanish television, Juan José Rosón, invites Lazarov to work for TVE
- A pop aesthetic starts in musical numbers with new choreographies, belonged to artistic and musical television productions based on the Romanian director Valerio Lazarov and his ballet Zoom TVE, which has the musical direction of renowned composer and arranger Augusto Algueró

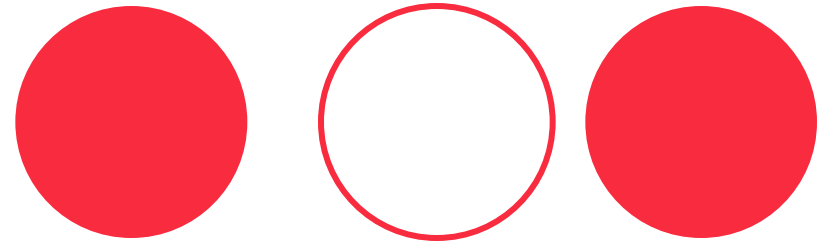
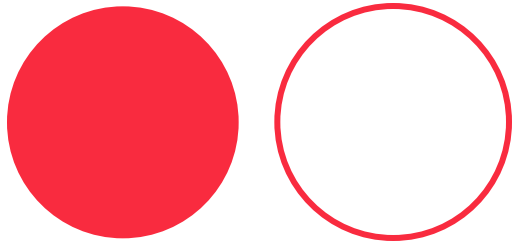


## The first four main musical programs directed by Lazarov with music by Algueró

- *El irreal Madrid* (1968)
  - *La última moda* (1969)
  - *Pasaporte a Dublin* (1970)
  - *Señoras y señores* (1971)
- 4 examples.

## 3. 2. The creation of the television Ballet Zoom to perform pop musical numbers

- It is created by Valerio Lazarov in 1973
- The choreographer is Donald Benjamin Lurio (Don Lurio, 1929- 2003), an American-born Italian dancer, who used to conduct a dance studio on Broadway with Bob Fosse and Jack Cole. In 1970 he choreographed the interval act for the Eurovision Song Contest (The Don Lurio Dancers).
- The costumes are made by Edith Ryker.
- Several dancers come from The New Generation Ballet of London



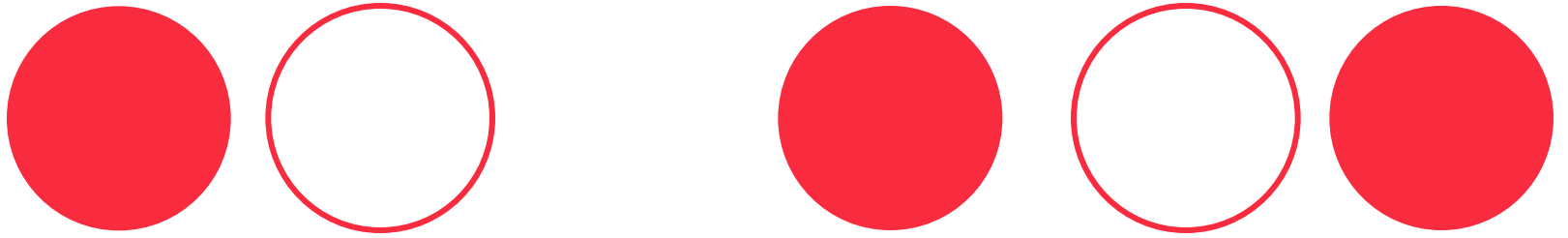
## Examples of Zoom Ballet

- Zoom and Don Lurio
- Zoom and ovnis
- Zoon in Brasil

### 3.3. The creation of an identity for Spanish musical numbers nowadays

- Recently, because of the new television shows about new singers, we have met young performers who have become famous through the commercial interests of record companies, going from complete anonymity to occupying much of television prime time and filling the pages of fan magazines
- In shows as *Bravo Bravissimo* and *Gente menuda [Little people]* unknown little girls like Maria Isabel were promoted to sing in the Eurojunio Festival 2004 with her popular song "Antes muerta que sencilla", one of the hits of its decade





## Example of María Isabel

- “Antes muerta que sencilla”

# The *españolísima* female identity

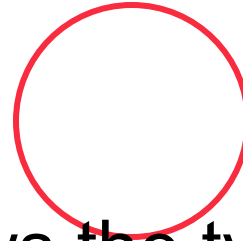
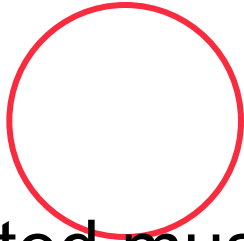
- After 2 decades, a new Spanish female identity, the *españolísima* (the older stereotype of Spanish singer with Andalusian style) is created, copying the *folklórica* style of the girl prodigy in their first Spanish films of the 60s
- This *españolísima* style was developed under the pop prisms of 70s Spanish television, giving to the musical numbers a new and peculiar own identity and allowed them to be studied as an artistic-musical reference of today's popular culture.

# An example in Angeles SA (2007)

- This musical number is conducted by M<sup>a</sup> Isabel, with the choreography of angels' choir of different sexes and races and accompanied by the archangel Gabriel
- The number is built around the song "I want angels, good angels" with two stanzas and a refrain. The text describes how her father is imagining heaven: a place where the angels live, with M<sup>a</sup> Isabel who is a very sweet blond angel which dances and sings having fun.
- The entire musical number is the song danced by M<sup>a</sup> Isabel with a typical Andalusian popular rhythm, a *rumba pop*
- One curious cross-cultural element is the fact that, although her entire family, friends and even school colleagues come from Madrid and speak with a *castizo* accent, she's the only one who speaks with a strong Andalusian accent even in her family.

# “Yo quiero ángeles”

- Aquí en el cielo está la cosa muy difícil [Here in heaven things are very difficult]
- /Que la vivienda, dice San Pedro, / que sigue en crisis. / [Housing, says St. Peter, / is still in crisis]
- /Aquí las calles son de lunares y caramelo, /y las farolas son dos luceros. / [Here the streets are painted with polka dots and sweets, / and the lamps are two stars].
- /Aquí en el cielo los autobuses los lleva el viento, / y mira niño no hay quien aparque / cerca del centro. [Here the buses are powered by the wind, / and look, kid, no one can get a parking space / near downtown].
- /Aquí los puentes son infinitos y /cruzan los mares, y las barquitas /son de corales / [Here the bridges are infinite and / cross the seas, and the small boats / are made of coral]
- (Estrillo) Yo quiero ángeles, angelitos buenos, /que siembran de amor el aire y /buscan casa en el cielo. [(Refrain) I want angels, good angels, / who sow the air with love and / look for home in heaven]
- Hay casas que son muy altas, / casas modernas y de colores / Hay casas con mucha guasa y / otras que tienen grandes balcones. [There are houses that are very tall, / modern houses in color and / There are houses with much banter and / others that have large balconies].
- /Pero lo que no debe faltar / son muchas flores son muchas flores / !!!son muchas flores!!! / [But what is absolutely essential / are many flowers, are many flowers, are lots of flowers!. / (Estrillo) [Refrain]



- This integrated musical number shows the typical Spanish television pop-aesthetics of the 70's, developed in Lazarov's TV programs
- All the contextual contents play with identities; the sets and decorations are made using animated slides, responding to the real context that the song describes. Another play on identity is the alternation between her father who asks "How is heaven" and the reply by M<sup>a</sup> Isabel and the mixed choir of heaven, involving him participating in the choreography in the background.
- During the entire musical number, the chorus gives the leading role to M<sup>a</sup> Isabel, followed by the background chorus, doing choreography in the shape of a pyramid, similar to the manner of classic musicals repeated in the Zoom Ballet.

# At the present...

rectos

rtve

Noticias

Televisión

Radio

Deportes

Infantil

A la carta

El Tiempo

Playz



## Sala de comunicación rtve

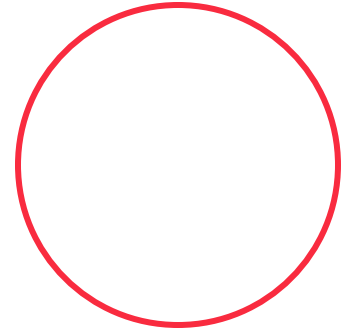
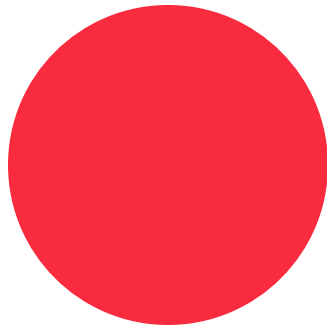
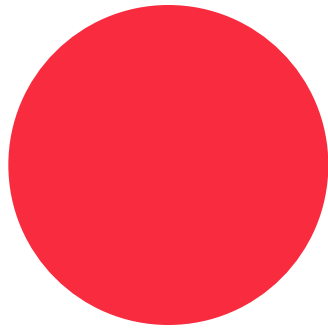
[Portada](#) [Notas de prensa](#) [Descargas](#)

» RTVE » Comunicación RTVE » Notas de prensa La 1

# Prodigios 'Prodigios' buscará en La 1 al mejor talento, entre niños de 10 y 16 años, en canto, instrumento y danza clásica

- ▶ Boris Izaguirre conducirá el programa y Paula Prendes acompañará a los concursantes y a sus familiares en el backstage
- ▶ Las actuaciones serán valoradas por un jurado de altura compuesto por el coreógrafo y exbailarín Nacho Duato, la cantante lírica Ainhoa Arteta y el director de orquesta Andrés Salado
- ▶ Los participantes interpretarán grandes piezas como Casta Diva, aria emblemática de María Callas, el Ave María de Gounod o Lilac Fairy del ballet de La Bella Durmiente. También obras más contemporáneas como I Dreamed a dream de Los Miserables o Bohemian Rhapsody de Queen
- ▶ 'Prodigios' pone en valor el futuro de las disciplinas clásicas y las acerca al gran público a través del talento de las nuevas generaciones
- ▶ Las actuaciones contarán con la música en directo de la Orquesta Sinfónica de Castilla y León
- ▶ Grandes estrellas de la talla de Raphael, Blas Cantó, Pasión Vega, Pastora Soler y Luz Casal cantarán en directo

**CONCLUSION**



# Nowadays Mixing musical numbers and popular songs on the 60s and 70s

- Nowadays a new aesthetic brings together two intrinsically distinct realities representing the social and cultural change that took place at the end of the Franco dictatorship, where films and television had a clear leading role: the *foklorica* and the pop singer.
- The most reactionary element to any change, a feature of Spanish cultural identity, is the song in flamenco style by girl-prodigies
- The image of openness and innovation is the *lazarovrian* musical number, characteristic of the first shows on Spanish television, with strong rhythms and contemporary choreographers who opened a new field to composers of incidental music and that would develop in depth over the next few years.



**Thank you**

