

## **»Implicit« and »Treated« Music: experimentation and innovation in the documentary series LOST CITIES by José Nieto.**

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### *Introduction*

We will introduce in this paper several blocks of music composed by José Nieto for CIUDADES PERDIDAS (LOST CITIES) (ES 1984–1990, Manuel Serrano) documentary series, more specifically in the episodes entitled *Petra Y El Imperio Nabateo*, (*Petra And The Nabatean Empire*)<sup>1</sup> and *De Las Mil Y Una Noches A La Reina de Saba. Yemen (From The Arabian Nights To The Queen of Sheba. Yemen)*<sup>2</sup>. We will deal with some of the resources used by the composer for this documentary genre first and, once they have proved to be valuable for both aesthetic and functional purposes, how they were used for big screen productions as well. In the first episode, the author adapts and adopts a pre-existing Bedouin song as one of the central themes of the film (which is considered by the composer as »implicit« music). On top of that, he integrates a pre-recorded Bedouin flute melody into the orchestral discourse (described as

- 1 The original sources used for the analysis of the chapters of this series were VHS tapes with the titles that appear throughout this work. However, RTVE (Radio Televisión Española, the National Spanish Radio and Television) has digitalised these documentaries and has given the first of them the title *Petra, Un Reino En El Desierto I y II (Petra, A Kingdom In The Desert I and II)*. Online: <http://www.rtve.es/alacarta/videos/ciudades-perdidas/ciudades-perdidas-petra-reino-desierto/3173785/>, last accessed November 8, 2019.
- 2 Online: <http://www.rtve.es/alacarta/videos/ciudades-perdidas/ciudades-perdidas-reina-saba-mil-noches/3181838/>, last accessed November 8, 2019.

»treated« music). Such procedures will be employed again, with some other sound elements in the programme of Yemen, and six years later in the film BWANA (ES 1996, Imanol Uribe). We will also introduce a technological tool, iAnalyse, which will allow us to follow the score in a synchronised fashion with the sequence of images and music of the selected samples used for analysis.

These are our purposes in this research:

- Defining the concepts of »implicit« and »treated« music.
- Acknowledging the documentary as a genre for experimentation and innovation in the field of applied music composition.
- Claiming the work of this composer for TV through this genre.
- Introducing iAnalyse as a technological resource for musical and audiovisual analysis.

### *Conceptual relationship between music and image*

Many times we have heard Nieto's following quotation: »Music is inside the film. To grasp it, you only need to go into it«. This thought may have different readings but in this context it is closely related to the idea of »implicit« music.

González Villalibre (2013, 88) defines the concept of »explicit« music as »that which serves to provide additional information, or to strengthen the information presented on the screen, quickly and directly, always through mechanisms that appeal directly to the musical culture (Western, in our case).«

Moreover, José Nieto argues that a film has an implicit music from the point of view of its geographical and temporal location (it can be pre-existing, if it were music which was already previously composed or original, if it was expressly composed for the film), and that music (implicit music) is inherent to the place and time where the action takes place, even before appearing on screen. It is implicit in this context (territory or period of time) because this music, or the elements of which it is composed, place it, identify it and define it culturally. Likewise it provides a link with audiences of the same cultural environment or cultural identity, since in most cases, these are able to identify this music or relate these elements and establish meanings.

The music is only made »explicit« when inserted in the corresponding sequence, when it is shown to the audience-viewer.<sup>3</sup> Likewise, Nieto asserts, regarding the previous point that it is precisely within this context, where the idea of explicit music, previously defined by González Villalibre, is truly meaningful, (alluding to both its functional and connotative character as well as to its semantic value). Otherwise this idea of explicit music becomes too obvious: it is explicit because it is present, since it has already been revealed to the viewer (Olarte Martínez/Ruiz Antón 2016, 34f).

As for the use of »Varsoviana«, in *LIBERTARIAS* (1996, Vicente Aranda), an anarchist anthem in the Spanish Civil War, the composer states it uses as »music full of meaning not acquired in the film, but implicit in it before.« (Fraile Prieto 2008, 396) Likewise, in the early days of the documentary series *ESTA ES MI TIERRA (THIS IS MY LAND) (ES 1981–1983, Manuel Serrano)*,

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3 José Nieto, personal interview, January 2, 2015.

programmes in which several Spanish writers talk about their places of birth or residence, the composer chooses Spanish folk music as implicit music, after a process of research and consultation on many folklorists' works.

These cases correspond to pre-existing music, both in geographical and historical context. However, that »implicitness«, that inherent character can lead to an original music composition containing some morphological features whose ultimate sound evokes the former ones.

Implicit music makes reference to both thematic and timbre/color tone aspects. Nieto uses some atypical instrumental templates in a premeditated way; unconventional pallets of colour, sound combinations that reflect the content of the story. He sometimes makes use of an extreme instrument (the tessitura) to increase the dramatic charge, so the periods of absence are more significant than the periods of presence.

Finally, one more concept should be added for the convenience of the argument: »Treated« music (Ruiz Antón 2015, 71) as »music, previously recorded in a field different from that of musical film production, and after physical handling in audio, inserted into an instrumental template in a completely different harmonic context, gender and style.« This is the case of some of the most dramatically charged compositional resources that will be shown.

Both concepts, implicit and treated music, constitute the conceptual basis of the applied musical production by José Nieto, which extend not only to the documentary but which are also projected onto his fiction filmography, as we

will see further on. This type of work is based on the study and research of sources of sound and music which provide, on the one hand, clarifying and credible information regarding the situations that develop in the narrative of the film and, on the other, a complete meaning and unity of the audiovisual product, beyond its functional contribution.

*José Nieto, composer of applied music*

The influence of José Nieto's documentary filmography has not been as significant as it might have been, overshadowed perhaps by his famous soundtracks for fiction films. His career in this field encompasses more than eighty films and many other documentary series. He won six Goya Awards from the Academy of Arts and Cinematographic Sciences of Spain and furthermore is the only composer who holds the National Filmography Award in Spain (2000), among other accolades. He also composed for fifteen projects for theatre and ballet between 1976 and 2007.

Nieto began his career as a drummer and arranger in the field of jazz. He is versatile and self-taught, combining various genres and styles for his compositions.

In the world of film music, he made his debut with *LA LOLA DICEN QUE NO VIVE SOLA* (ES 1969, Jaime de Armiñán). Since then, he has participated in a large number of projects. His film production is very extensive and we cannot establish a catalog of the entirety of his filmography in the course of a short

article like this one. We will, therefore, only highlight some of his most significant collaborations:

Nieto worked alongside the acclaimed director Imanol Uribe for the main example of this article as well as three other films, LA LUNA NEGRA (ES 1989), BWANA (ES 1996), and EXTRAÑOS (ES 1998).

However, his most fruitful partnership was possibly the one with the director Vicente Aranda, with whom he was working together on a total of sixteen projects. Some of these are: EL LUTE. CAMINA O REVIENTA (ES 1987), SI TE DICEN QUE CAÍ (ES 1989), AMANTES (ES 1991), EL AMANTE BILINGÜE (ES 1992), INTRUSO (ES 1993), LIBERTARIAS (ES 1996), CELOS (ES 1999), JUANA LA LOCA (ES 2001), CARMEN (ES 2003) and LUNA CALIENTE (ES 2009), furthermore the fiction TV series, LOS JINETES DEL ALBA (ES 1990).

We can appreciate the use of jazz in films which are connected to *film noir*, such as HAY QUE MATAR A B (ES 1975, José L. Borau), and BELTENEBROS (ES 1991) by Pilar Miró, for whom he also composed the music of EL PERRO DEL HORTELANO (ES 1995) and TU NOMBRE ENVENENA MIS SUEÑOS (ES 1996).

In 1986 he composed the music for the silent film LA ALDEA MALDITA (ES 1930, Florian Rey) which premiered in the Semana Internacional de Cine de Valladolid (International Cinema Week of Valladolid, Spain) of that year.

The six Goya Awards for the best original music correspond to the following films: EL BOSQUE ANIMADO (ES 1987, José L. Cuerda), LO MÁS NATURAL

(ES 1990, Josefina Molina), EL REY PASMADO (ES 1991, Imanol Uribe), EL MAESTRO DE ESGRIMA (ES 1992, Pedro Olea), LA PASIÓN TURCA (ES 1994, Vicente Aranda) and SÉ QUIEN ERES (ES 2000, Patricia Ferreira).

Because of his ethical and aesthetic sense he elects to abandon Milos Forman's project GOYA'S GHOST (USA 2006). Although José Nieto did not sign a contract for the use of his music in the film, some of his tracks were implemented during the final editing.

Finally, the following films should be singled out: EL CABALLERO DEL DRAGÓN (ES 1985, Fernando Colomo); LA GUERRA DE LOS LOCOS (ES 1985, Manuel Matji) and AMANECE, QUE NO ES POCO (ES 1989, José Luis Cuerda).

The composer has created the music for several documentary series, too, but he is especially fond of three of them: the aforementioned LOST CITIES, THIS IS MY LAND and ARMADA: LA ARMADA INVENCIBLE (GB 1988, Alan Ereira). The first two are very important because the compositions will be re-used in some of his later works and in the latter case, a TVE-BBC co-production, directed by Alan Ereira, where he uses contemporary languages, will allow the composer to work again with this director in Crusades again, this being a high-standard production encompassing a large amount of artistic and technical means.

Concert music is likewise an important part of Nieto's production. His first real approach to symphonic music was commissioned by the ORTVE<sup>4</sup> director at

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4 Orquesta de Radiotelevisión Española (Spanish Radio and Television Orchestra).

the time, Odón Alonso, with *Concierto para Quinteto de Jazz y Orquesta*, although in 1976 he also premiered *Freephonía*, at the request of RNE<sup>5</sup> in order to represent Spain at the International Jazz Concert of UER (Radio Broadcast of the European Union) as well as the *Flamenco-Jazz suite*.

Over time he would go back to this genre and, simultaneously, decrease his cinematographic activity. Some highlights of this period are *La Muerte del Héroe*, *Cuatro Lunas*, *Vitae et Morts Exaltatio*, this last one commissioned by Guitar Arts of Belgrado, in 2005, based on *el Llibre Vermell of Montserrat*, as well as *Trilogía Barroca* (2010). The seed of this trilogy is found in the composition of the music for the film *EXTRAÑOS* (ES 1998, Imanol Uribe) and *Impulso, for alto saxophone and chamber ensemble* (2012). Another noteworthy work is *El castillo interior* (2015), a symphonic suite emanating from music composed for the Spanish TV series *TERESA DE JESÚS* (ES 1983, Josefina Molina). In 2016, he created *Angelasia*, a flute piece, premiered in Singapore, and more recently, in November 2016, the debut of *B. L. Apuntes para un Cuarteto de Cuerda* took place in the Víctor Villegas Auditorium in Murcia (Spain) under the care of Saravasti Quartet. It was performed as a tribute to the composer Benito Lauret.

José Nieto has also written the music for several plays for the theatre: Notable among those are *Historia de un caballo* (1979), and subsequently *La Vida es Sueño* (1981), possibly his most well-received work in this field. Another Works are *María Estuardo* (1982) and *Cinematógrafo Nacional* (1984) created over A. Marsillach's text. Also *El burlador de Sevilla*, in 2003, a work which

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5 Radio Nacional de España (National Spanish Radio).



lead him to being rewarded with the Max Prize, offered each year to the best theatre productions.

In 2016, The International Festival of Classical Theatre in Almagro (Spain) paid homage to the composer.<sup>6</sup>

A little known facet of José Nieto's work covers his multimedia macro performance music. He is the author of the *Fiestanoche* music, a performance for the Universal Exhibition celebrated in Seville in 1992, and of *Ohjalá* (1992) for the La Cartuja Theme Park, also in Seville. Furthermore, he wrote *Fiestaventura*, for Port Aventura (1995), another leisure theme park, in this case in Salou, Tarragona. The music for the Ski Championship Ceremony in Granada (1995–1996) and *Sevilla 99*, music for the inaugural ceremony of the World Athletics Championships of 1999, was also composed by José Nieto.

The ballet is another art form widely cultivated by the author, in most cases commissioned by the National Spanish Ballet, headed by J. Antonio Ruiz de la Cruz. We can mention: *Tres Danzas Españolas del Siglo XVI* (1976), *Ritmos* (1988), *Don Juan Tenorio* (1989), and *Dualia y Aires de Villa y Corte* (2007). Deserving of attention are also *El Corazón de Piedra Verde* (2008), about Salvador de Madariaga's novel, in which *villancicos* (Spanish medieval songs) of the Cancionero de Palacio can be heard, as well as interventions by the didgeridoo, a traditional Australian musical instrument. Another important work is *Sortilegio De Sangre*, (2012), a free adaptation of *Macbeth*.

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<sup>6</sup> Online: <https://web.archive.org/web/20190516095703/https://www.festivaldealmagro.com/en/seccion/premios-homenajes/>, last accessed: December 21, 2020.

*iAnalyse, an effective mediator for audiovisual analysis*

To analyse the soundtrack of a film and its relationship to the images which lend it context, we understand that the combined listening and viewing of all the intervening elements is required: the film itself, the score, the analytical and musical elements as well as the written indications for a richer understanding of the audiovisual event from a holistic perspective.

The depiction of the graphic based on the drop-down model that appears in 1974 Eisenstein's work *El sentido del cine (The Sense Of Cinema)* is still used, in certain circles, as a model for the analysis of the music applied to the image. (Eisenstein 1974, 136). Roy Prendergast (1992, 223–226) states that »two areas in this 'correspondence' are highly questionable«, and dictates that it is not real. The main cause which he argues to support this statement is based on the supposed affinity or correspondence between the visual rhythm and the musical rhythm is doubtful since, according to the author, »the concept of rhythm in the plastic arts is largely metaphorical.« The second circumstance has to do with »the idea that the graphs are supposed to prove that the actual movement of the music is similar to the sequence of pictures.« In reality, what the graph proves is that there is a similarity between the notation of the music and the sequence of the pictures. Hanns Eisler calls this »the static image of a dynamic phenomenon«. In summary, »Music is an art that moves through time, an art that cannot be perceived instantaneously; whereas, in Eisenstein's graph, the pictures are perceived instantly«.

On the other hand, although connected to what was previously argued, the French composer Pierre Couprie<sup>7</sup> has been developing, since 2007, a computer tool to help music analysis which allows the synchronisation of audio and video files with those of the graphic representation of sound, in this case image files with sheet music. This free application in its LE version, called iAnalyse<sup>8</sup>, was created for the Mac OSX environment. It provides us with an unprecedented support to achieve a type of visualisation-hearing commentary over the scores of the most important parameters of musical analysis, performed by the user.

Version 3, available since the beginning of 2009, has brought upon a qualitative advance, with the introduction of new functions, of which Couprie himself highlights four, such as: agogic analysis (tempo variations) with the generation of the corresponding graph; the synoptic display of the musical form; the formal diagram, complementary to the previous one and consisting of a graph that represents the appearance in the temporal line of listening to the different motifs and cells, considered both in the vertical axis (musical elements) and in the horizontal (time); and, finally, what the author calls The Map. This last tool allows the user to rescue the motifs, designs, patterns or the musical cells highlighted as essential in the analysis and shows them as fragments of the score that can also be heard, and thus establish connections and interrelations<sup>9</sup>.

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7 Online: <http://www.pierrecouprie.fr/>, last accessed: December 18, 2020.

8 Online: [http://www.youtube.com/watch?v=Frvst\\_tshJw&feature=channel&list=UL](http://www.youtube.com/watch?v=Frvst_tshJw&feature=channel&list=UL), last accessed: December 18, 2020.

9 Pierre Couprie. «Utilisations avancées du logiciel iAnalyse pour l'analyse musicale» (Journées d'Informatique Musicale. Rennes: Université de Rennes 2). Online: <https://hal.archives-ouvertes.fr/hal-00823844/document>, last accessed: December 18, 2020.

In addition to these functions, we find the annotation browser, the sonogram, the set-theory, to represent the harmonic relationships which result from the analysis, as well as a tool for consulting about scales and modes.

Its update, iAnalyse 4 Studio, introduced a new interface and improvements related to the export of data into various formats, units of annotation, to (the) automatic generation of graphics, improved visualisation of the timeline, to (the) adaptation to graphic conditions of the »retina screen«, and so on.

Currently, in order to adapt it to the new Mac OS 10.15 (Catalina operating system), Pierre Couprie has launched iAnalyse 5<sup>10</sup> with a renewed interface.<sup>11</sup> There have been no significant new developments since, at least not to this day and for our purposes.

Originally conceived as a software for music analysis, iAnalyse is capable of assuming other functions, such as the creation of synchronised dynamic »musicograms«<sup>12</sup> for the music classes of the general education system (see also Ruiz Antón/Trives Martínez 2014).

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10 Online: <https://jim2019.sciencesconf.org/data/pages/Couprie.pdf>, last accessed: December 18, 2020.

11 Online: <https://www.youtube.com/watch?v=033onF0FOgA&list=PLcdP3-k6hx1k1midVQ-7aiJVgoMpsRU44X&index=1>, last accessed: December 18, 2020.

12 We define »musicogram« as the alternative representation of musical sound for performing an active musical audition. It is a didactic resource of great relevance. Some of the great pedagogues of the twentieth century, such as Willems, have used alternative spellings to convey musical language to people who lack musical knowledge and particularly children. The pedagogue Jos Wytack coined the term musicogram in the early 1970's in reference to a non-traditional graphic representation of the musical fact, although with very specific characteristics.

## *The LOST CITIES documentary series*

### *The cinematographic context*

The LOST CITIES documentary series project was launched in 1984, but it wasn't until 1991 that it was broadcast on TVE-1. It traces a route through three non-Western cultures, following an essentially ethnographic approach. Seven one-hour episodes are included: The first (part 1 and 2) dedicated to Petra, *Petra y el Imperio Nabateo (Petra And The Nabatean Empire)* and awarded with several prizes in Arab countries, were co-produced by TVE and Jordan Television. The third one focuses on Yemen, *De las mil y una noches a la Reina de Saba. Yemen (From The Arabian Nights To The Queen of Sheba. Yemen)*. The remaining three chapters are centered on China and Melanesia.

The *Petra* programmes first narrate the Nabataean origins of the city and its discovery by the Swiss explorer Jean Louis Burckhardt in 1812. Some further expeditions by the British naval officers Charles L. Irbi and James Mangles and the French archaeologist and traveler Léon de Laborde are reported as well. The second episode about Petra depicts its strategic role as a meeting point in the great caravan trade routes and its artistic wealth, full of Oriental and Hellenistic influences. Likewise, some aspects of the Bedouin daily life are shown.

Moreover, the episode dedicated to Yemen presents vestiges of the ancient kingdom of Saba, tracing a tour around its major cities and showing what they are »now« like (at the moment of the production). The viewer is also introduced to everyday life, traditions, trade, folklore and architecture.

### *The general musical context*

All episodes have a common theme for the opening credits, named »Lost Cities«, which is the authentic sound icon of the series, and the counter-theme B, characteristic of each chapter. Most music blocks are produced from these two key themes, as variations adapted to each sequence. The structural framework of the programmes then becomes a »theme-and-variation« layout.

On the other hand, there is a solid number of sequences containing diegetic music accompanying dances, calling to prayer from the minarets of mosques; also Koranic readings or even a team of builders building a house using the very same rhythm of a psalmodic song.

### BWANA

#### *The cinematographic context*

BWANA is a film from 1996, directed by Imanol Uribe, which aims to convey »a clear message against racial intolerance.« Constenla (1995) wrote in *El País* (a widely distributed Spanish National newspaper) at the time of its premiere: »It reflects on the 'passive and non-militant', kind of racism that is observed in

Spain, as opposed to the more ‘active, ideological and belligerent’ one that is found in Central Europe.«<sup>1314</sup>

The film is based on the play *La mirada del hombre oscuro* (*The Look of the Dark Man*) by Ignacio del Moral, released in 1983. This is a comedy, but with a tragic ending and an important sociological slant. It tells the story of a middle-class Spanish family, a taxi driver (Antonio), his wife (Dori) and their children (Iván and Jessy). On their way to the Costa del Sol, they decide to go clam-fishing at the beach. The action takes place over 24 hours in which they meet a sub-Saharan immigrant (Ombassi), whose open boat sinks when it seeks to reach the »promised land«. When Ombassi arrives, he proceeds to bury his deceased travel companion in a secluded place near the beach. Both the development and the outcome of the film are affected by the presence in the same place of a smuggling gang and three neo-Nazis. The circumstances lead to a triangular relationship between the groups of characters involved, which converges in the common rejection of the immigrant, predicting his dramatic end. Vega-Durán (2011) analyzes the sociological background of the film as follows:

In BWANA an Andalusian beach becomes a contact zone between Europe and Africa, where, on the one hand, the neo-Nazis try to position themselves as superior both to the

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13 Tereixa Constenla, »Imanol Uribe lanza un alegato contra el racismo en su primera comedia.« *El País*, November 9, 1995.

Online: [http://elpais.com/diario/1995/11/09/cultura/815871609\\_850215.html](http://elpais.com/diario/1995/11/09/cultura/815871609_850215.html), last accessed: December 18, 2020.

14 However, with the passage of time, it has been confirmed that situations of racism and intolerance towards immigration have been increased in recent years coinciding with the boom experienced by the extreme right in practically all of Europe and one of the most recent examples of this is being the Spanish general elections on November 10, 2019.

Spanish family and to the immigrant and, on the other, the Spaniards are determined to define the immigrant as an inferior (...) However, the immigrant, perceived as primitive by both the neo-Nazis and the family, disrupts this pattern and emerges as a civilizing agent. Thus, the traditional racist thought is reverted by showing how subjects that apparently are presented as superior reveal their own primitive side with their own behavior. (Vega-Durán 2011, 68)

In spite of it all, its timeless character makes it an important film, of great relevance to our present and of a great didactic vision.

#### *The general musical context*

The film's soundtrack is based on three central themes. Theme A, »Bwana«, is original and appears in fourteen blocks. Theme B, »Akazehe« (Burundi chants) is pre-existing and can be heard as treated music in blocks number 6, 9, 11 and 16. Theme C, »The Dark Man's Look«, is original, too. It's the counter-theme to A and represents the tragic side of the story. This theme is not subject to B but rather combined with it. It appears in its complete form in block number 16, although it is also present in numbers 6, 8, 9, 11 and 13.

There are different musical elements that help to focus this tragicomic story since they implicitly adjoin the music of two worlds: Africa is represented by percussion and Burundi chant, »Akazehe«, and on the other hand the style and timbre of the Spanish guitar represents the Andalusian coast.

»Akazehe« is a pre-existing and adapted theme. The composer looks for the implicit element that evokes a place or character, as it happened with the



Bedouin ethnic flute form for Petra or the Hasharat chant from Yemen. This time, the ethnic singing is not recorded *in situ* by the crew but it is the interpretation of a traditional Burundi song performed by a female duo simply listed as the »Burundi soloists« in the end credits.

»Akazehe« is included on the CD titled *Tambours du Burundi, Batimbo. Musiques et chants, Burundi Drums*. It's a Playa Sound edition disc, produced by a French recording label founded in 1974 by Alain Normand, dedicated to recordings of World Music<sup>15</sup>. The melody has a structure based on consistent intervals although the song is altogether rather basic.

#### *Inspiration, genesis and development processes*

José Nieto actually travelled to Jordan with the film crew for the production of the Petra episodes (I and II) which is presently not a very common practice. The trip is aimed at an apprehension of the sound atmosphere of the place and meant to enable the composer to capture the original sources (implicit music) which later will be made explicit on the soundtrack. Although José Nieto didn't also travel to Yemen, he instructed his production team to record local music and sounds for the same purpose there.

During his stay in Petra José Nieto discovered two source sounds that underscore the first two chapters of the series. In a Bedouin camp where there's a wedding celebration, several shots of the participants singing and dancing are

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15 Online: <https://www.discogs.com/Tambours-Du-Burundi-Batimbo-Musiques-Et-Chants/master/1040323>, last accessed: December 18, 2020.

filmed, who are thus diegetically included in the programme. From these sequences the counter-theme B »Petra« emerges as the characteristic music for these episodes.

The second discovery is the sound of a Bedouin flute played by a local who agrees to be recorded. His melodies are incorporated as part of the musical soundtrack in a different format. In Yemen, the members of the crew manage to record an ethnic song, which is subsequently turned into the counter-theme B »Yemen.«

Such a compositional process, which may seem suitable for a documentary film, is employed by José Nieto in fiction films as well, as could be seen in the aforementioned example of BWANA. Both of these chants, inserted into an instrumental context very different from that of their natural origin, are also good examples of what we call »Treated« music, together with the Bedouin flute in Petra and the ethnic singing in Yemen.

We shall continue by presenting five examples to highlight this ‘evolution’:<sup>16</sup>

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16 We have a YouTube channel available where several examples of musical-audiovisual analysis with iAnalyse are shown:  
[https://www.youtube.com/channel/UCRxkgbcRfE1H1u7q-LVh4mg/videosview=0&sort=d&shelf\\_id=0](https://www.youtube.com/channel/UCRxkgbcRfE1H1u7q-LVh4mg/videosview=0&sort=d&shelf_id=0), last accessed: December 18, 2020.

**Example 1**<sup>17</sup>, (LOST CITIES, S01E01, time code: 0:02:20). *Petra And The Nabatean Empire (I)*. Sequence 3. Theme B



**im. 1: Ethnic chant. Vincent Ruiz personal transcript.**



**im. 2: Composer's adaptation**

Some Bedouins are shown, singing and dancing at a wedding ceremony. After 40 seconds, the narrative begins in order to locate the action both in space and time. This is a diegetic Bedouin song that turns into the aforementioned counter-theme B. It contributes to the thematic unity and consolidation of the idea of implicit music (here made diegetically explicit). Its ethnic and repetitive nature provides it with a ritual and atavistic sense that reinforces the content of the narrative of the origins of Petra.

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17 Online: <https://www.youtube.com/watch?v=IOmgFclQwUw>, last accessed December 18, 2020.

**Example 2**<sup>18</sup>, (LOST CITIES, S01E01, time code: 0:04:05). *Petra And The Nabatean Empire (I)*. Sequence 4. Block 1. Opening credits C

The opening credits include the artistic and technical staff framed in a series of panning shots with representative images of Petra, together with the musical themes A and B. Most musical blocks are variations of this material.

Conceptually, theme A, though original, is built up based on some implicit codes inherent to that place: majestic, monumental, grandiose, epic etc, whereas the counter-theme B is pre-existing. This is implicit music, which is diegetically explicit. It is adapted in order to achieve a full thematic unit.

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18 Online: [https://www.youtube.com/watch?v=Z\\_opvbXXIMw](https://www.youtube.com/watch?v=Z_opvbXXIMw), last accessed December 18, 2020.

PEPE NIETO

FLAUTA I  
FLAUTA II  
FAGOT I  
FAGOT II  
FAGOT III

TROMPAS  
TROMPETAS  
TROMBONES  
TUBA

PERCUSION I  
PERCUSION II  
PERCUSION III  
PERCUSION IV

SINTE I  
SINTE II

VIOLIN  
VIOLA  
V. CELLO

Introduction

Theme A

1 2 3

im. 3: Opening credits, p. 1. Nieto's manuscript score

The following scene presents Burkhardt getting into the gorge which leads to the most famous temple of ancient Petra, »the Treasure.« The Bedouin flute is

integrated into the orchestral context at the level of a distant sound, which emanates reverie and mystery. It is an original block containing a fragment of preexisting implicit music, presented as »Treated« music.

PEPE NIETO

"Lost Cities"

W. W.

TRAB.

TPTL.

TBS.

1. V.

RITMO

PERC.

B.

CUERDA

4 5 6 7 8

HOJA N.º 14

Toneizaton - Eb/Bb (III) - Cm (I)

B

B

(28)

im. 4: Opening credits, p. 2. Nieto's manuscript score.

PEPE NIETO

Countertheme B - "Petra" B - "Petra". Echo with timbre/color variation

Transition element

W. W.

TRAB.

TRFL.

TRMS.

RITMO

PERC.

Fl.

ARP.

CUERDA

9 10 11 12 13

im. 5: Opening credits, p.3. Nieto's manuscript score

**Example 4<sup>19</sup>**, (LOST CITIES S01E01, time code: 0:19:58). *Petra And the Nabatean Empire*. Sequence 15b: Block 7. »Sik«.

The image shows a handwritten musical score for a Bedouin flute. The score is divided into two systems, each starting with a circled letter 'C' and ending with a circled letter 'D'. The top system is labeled 'FLAUTA BEDUINA (GRADATION) Pre-recorded Bedouin flute. TREATED Music'. Below this are staves for 'RITMO', 'PERC.', 'Fl.', and 'ARP.'. A vertical red line is drawn through the score, and a green box highlights a note on the 'Fl.' staff with the text 'Bb hold note' written below it.

**im. 6: Mark where Bedouin flute plays. Nieto's manuscript score.**

19 Online: <https://www.youtube.com/watch?v=MegVcHSqEXw>, last accessed November 16, 2019.



**Example 5<sup>20</sup>**, (LOST CITIES S01E02, time code: 0:28:34). *From The Arabian Nights To The Queen of Sheba. Yemen.* Sequence 12: Block 7. »Ethnic Chant«.



**im. 7: Ethnic Hasharat chant, a western J. Nieto's transcription.**

A villager's chant was recorded in Hasharat (Yemen). It turns into counter-theme B (theme »Yemen«). It's implicit music, made explicit in three ways (in order of appearance):

1. Transcription and Western adaptation for saxophone, as a non-diegetic music.
2. A fragment of the song previously recorded a capella as non-diegetic music.
3. The same pre-existing audio recording, inserted into an orchestral context, non-diegetic and »Treated« music.

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20 Online: <https://www.youtube.com/watch?v=MegVcHSqEXw>, last accessed November 16, 2019.

**Example 6<sup>21</sup>**, (BWANA, time code: 0:45:34). Theme A (variation), theme B («Akazehe»). »Where shall he come from?«

The image shows a musical score for two voices and piano accompaniment. The score is divided into three systems. The first system is labeled 'Voz 1' and 'Voz 2'. The second system is labeled '8' and the third system is labeled '14'. The music is written in a key signature of one flat and a time signature of 9/8. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some doublets.

**im. 8: Theme B «Akazehe». Vincent Ruiz personal transcription.**

Ombassy, an illegal migrant in Spain, invites a Spanish family he meets on the beach to share a campfire and spend the night together. He arrived in Spain in an open boat and is holding a wake over his dead companion on the journey. Meanwhile, the family speculate about Ombassy's origins. The musical block is entitled »Where shall he come from?«

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21 Online: <https://www.youtube.com/watch?v=75WbR0Pb-L0>, last accessed November 16, 2019.

## *Conclusions*

Finally, we can conclude:

1. After viewing the presented sequences, we can establish that the concept of »explicit« music in its connotative aspect is the result of previously considering its own »implicitness.« The term »treated« music, however, only implies one format, a way to make it »explicit.«
2. José Nieto has deeply acknowledged the importance of the documentary in his career. He declares: »Unlike many of my colleagues, who consider the documentary as a minor genre as opposed to the narrative film, I honestly think some of my best works are documentaries.« (Alvares 1996, 59) The bigger or smaller amount of technical means has had no influence on this circumstance. Therefore, the fact of consulting musicological sources proves the author's seriousness and rigor when approaching the composition of the soundtrack.
3. It has also been possible to verify that these compositional resources, based on the aforementioned concept, and previously used by the author in his documentary films (1984–1990) have been used in fictional series for TV or for the big screen. This could be illustrated by examples such as: LA GUERRA DE LOS LOCOS (ES 1987, Manuel Matjí), EL LUTE, CAMINA O REVIENTA (ES 1987, Vicente Aranda), AMANTES (ES 1991, Vicente Aranda), EL REY PASMADO (ES 1991, Imanol Uribe), EL AMANTE BILINGÜE (ES 1992, Vicente Aranda), LA PASIÓN TURCA (ES 1994, Vicente Aranda), GUANTANAMERA (CUB/ES/DE 1994, Tomás Gutiérrez Alea), LIBERTARIAS (ES 1996, Vicente

Aranda), EL PERRO DEL HORTELANO (ES 1996, Pilar Miró) and TIRANT LO BLANC (ES 2006, Vicente Aranda).

4. This conceptual vision embraces a whole way of understanding audiovisual musical composition, where the expression »thematic unity« transcends the purely musical, implicit music being a contributory element between the ethnographic and artistic aspect of documentaries.

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### Empfohlene Zitierweise

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