

5. *Airs of renewal in Spanish popular music* *Pop Rock in Spain*

SECTION 1 MUSICAL AND CULTURAL CONTEXTS. LISTENING

1. THE 50s. THE TIMID EMERGENCE OF ROCK AND ROLL

1. Listen to these three representative fragments from music played at the beginning of the 50s in Spain. What musical style does each of them belongs to? Select from the following: BOLERO, COPLA, ROCK AND ROLL, MAMBO, CHA-CHA-CHA



Listening 1

Style: COPLA // La Zarzamora



Listening 2

Style: BOLERO-CHA CHA CHA // Besame mucho



Listening 3

Style: MAMBO // Mambo N° 8



1.1. THE ARRIVAL OF ROCK AND ROLL

2. American and English rock and roll arrived in Spain quite late. Write the two ways which new music got introduced to the country and explain briefly.

1. US military bases. Radio stations set up on these bases for the Americans played their own fashionable music, which was mostly rock and roll.

2. French and Italian influences. That's where news about US music came from. This gave Spain a "closer look" at rock and roll.

1.2. THE PIONEERS

Listening 4 *Dieciséis toneladas* José Guardiola

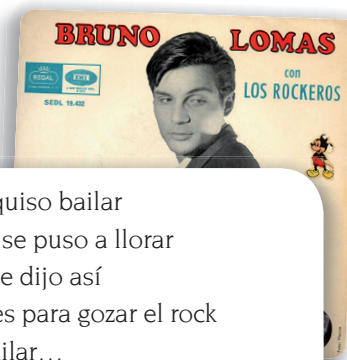


3. This song by J. Guardiola is a hymn to the mining days of the United States. In the days of this terrible exploitation came this protest song... a pure blues from the 20th century.

- a. Give the name of the first groups, and their place of origin, who started getting young people interested in rock and roll in Spanish. _____
Los Llopis, a Cuban group performing in Madrid with a music repertoire that included hit rock and roll songs on the US charts, which they adapted into Spanish. They were followed by Los Teen Tops, a famous Mexican group.
- b. José Guardiola was among the first to play rock in Spain. Why wasn't he a big success? _____
José Guardiola was soon replaced on the Spanish music scene due to his age, his clothes and his demeanour on stage, which hardly coincided with the tastes of the new youth audience demanding "stars" more in line with the rock and roll style.
- c. What American singer had more or less the same thing happen to him, in early rock and roll?
Bill Haley.

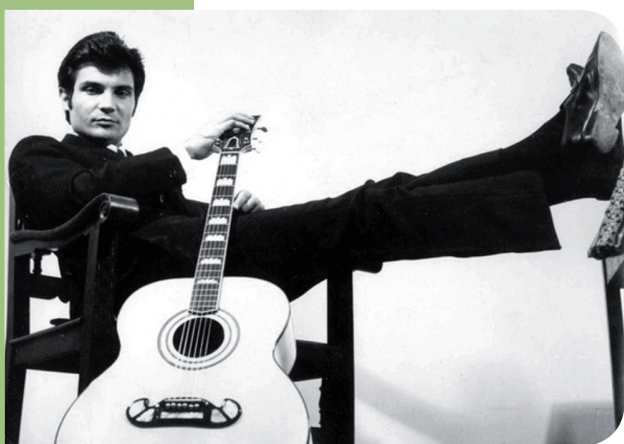


Listening 5 El rock de la cárcel Bruno Lomas



En la fiesta de la prisión
 la orquesta de los presos empezó a tocar,
 tocaron rock and roll y todo se animó
 y todo el mundo se puso a bailar el rock.
 Todo el mundo a bailar,
 todo el mundo en la prisión
 corrieron a bailar el rock

Y un amargado no quiso bailar
 se fue a un rincón y se puso a llorar
 llegó el carcelero y le dijo así
 el rock de la cárcel es para gozar el rock
 Todo el mundo a bailar...
 Y uno dijo es mi oportunidad
 no hay quien me vea y me puedo largar,
 tu haz lo que quieras pero yo no voy
 pues yo no puedo dejar de bailar el rock.
 Todo el mundo a bailar...



4. a. Most rock and roll songs in the early period were versions of American hits. Can you say who created the version of Jailhouse Rock?
Elvis Presley.
- b. What group did Bruno Lomas belong to? _____
Los Milos.
- c. Write the name of another few groups in this period. _____
Los Estudiantes, El Dúo Dinámico...



Quince años tiene mi amor
Le gusta tanto bailar el rock
Es una chiquilla tan divina y colosal
Tiene una mirada que nadie puede aguantar
Esa chica no tiene igual
Y cuando baila, sensacional

Si le doy mi mano ella la acariciara
Si le doy un beso ya sabré lo que es soñar
Un ángel es mi amor
Sus cabellos rubios son
Bonita y caprichosa
La carita color rosa
Pero cuando más me gusta es bailando este rock

5. a. What contributions did the Dúo Dinámico make in their songs? _____
One of their greatest contributions was the development of their own hits composed by themselves, instead of playing translations of foreign hits, which is what the majority of groups did.
- b. What styles did they sing, that made them so successful? _____
They had a style closer to twist and swing than pure rock and roll.
- c. Write the names of a few of their songs. _____
Quisiera ser, Bailando el Twist, Perdóname, Esos ojitos negros, Quince años...

2. THE 60s. THE YEARS OF THE RISE OF SPANISH POP

2.1. THE FIRST POP-ROCK FESTIVALS IN SPAIN

6. Choose the right answer.
- a. Some of the reasons why pop in the 60s became more popular in Spain were:
- ☐ the performances of American groups in Spain, the arrival of democracy and magazines specialising in rock and roll.
 - ☒ Tourism, migration of people to the city and the growth of radio and TV.
 - ☐ Emigration to other countries, the death of Franco and the advent of television.
- b. The two cities that became the hubs of the new music were:
- ☐ Barcelona and Valencia
 - ☐ Madrid and Seville
 - ☒ Barcelona and Madrid
- c. The places where the first pop groups got together to play in the early 60s were:
- ☐ Auditoriums and theatres
 - ☒ Parish clubs and halls in colleges and institutes
 - ☐ Bullrings and football stadiums
- d. When pop music started up in Spain, there were big festivals, plus a series of concerts in Madrid, held every other Sunday and known by the name of:
- ☐ Sunday matinées
 - ☐ The Price evening concerts
 - ☒ The Price matinées

2.2. THE INFLUENCE OF ENGLISH GROUPS**Listening 7** *Submarino Amarillo* Los Mustang**Listening 8** *Yellow Submarine* The Beatles

Los Mustang were a group specialising in doing versions of the hits of The Beatles and other foreign stars. They hardly recorded any original songs, and their extensive discography contains most of the “hits” of the 60s. This listening exercise features one of the greatest hits by The Beatles, *Yellow Submarine*, in a Los Mustang version.

**LOS MUSTANG LYRICS**

Conocí a un capitán
que en su juventud
vivió en el mar.

Y su hogar fue la inmersión
y amarillo, muy bien pintó.
Y partí con mi soñar
sumergido fui por verde mar
y el color de mi soñar
amarillo es, verde mar.
Amarillo, el submarino es
Amarillo es, amarillo es...

BEATLES LYRICS (literal translation)

En el pueblo en donde nací
Vivió un hombre que navegó los mares
Y nos contó sobre su vida
En la tierra de los submarinos.

Así que salimos navegando hacia el sol
Hasta que encontramos el mar de lo verde
Y vivimos debajo de las olas
En nuestro submarino amarillo.

Todos nosotros vivimos en un submarino amarillo,
Submarino amarillo, submarino amarillo.

7. After listening to both songs, makes a comparison between the original and the Mustang version.

a. Read the lyrics and makes a comparison between them. Indicate their similarities and differences.

The lyrics of Los Mustang are quite close to the original song by The Beatles. Both talks about a captain who lived and sailed on the seas. They are also close to the original title and the refrain, which tell us the submarine was yellow. Sometimes the words are not at all the same as the origin, but the meaning seems to be about the same.

b. Why don't Los Mustang use a literal translation of the original?

PTo adapt the words to the music, sometimes an adaptation has to be made, using different words, accents or rhythms. A literal translation from English to Spanish, or to any other language, only gives us the meaning of the text, but it cannot be sung to the same music.

c. Despite being the same song, do they both give us the same feeling? Give reasons for your answer.

Although Los Mustang made with a version that was similar to the original instrumentation, the difference in the tone of the signers' voices and the "feel" of the language give the song a different feeling.

- d. Compare the instrumentation used in each song. _____

Both the instruments and the structure of the song are practically the same.

- e. As regards the melody, do you think there is a change in the Mustang version? _____

No, no change, because both songs have the same melody line.

- f. Give other changes you find. *The contributions made by Los Mustang in their "versions" were virtually non-existent, because it was a question of making a version with its own personality, but just to express in Spanish a sound as close to the original as possible, as this was what people wanted and therefore the most commercially successful.*

8. Write the names of three Spanish pop groups of the 60s.

Los Sirex, Los Mustang, Los Salvajes, Los Estudiantes, Los Pekenikes, Los Relámpagos, Los Tonys, Los Sonor...



2.3. THE ICONIC GROUPS

Listening 9 Mejor Los Brincos



9. a. What difference can you find, as regards their repertoire of songs, between Los Brincos and their predecessors Los Mustang?

The Brincos were one of the first groups to develop their own personality and write their own songs.

- b. What groups had their members previously belonged to, before creating Los Brincos? _____

Los Pekenikes and Los Estudiantes.

- c. Write the name of at least two songs by this group. _____

TEl Pasaporte, Un sorbito de champán, Lola, Flamenco...

- d. What internationally famous group served as a style model for Los Brincos?

The Beatles.

Listening 10 Black Is Black Los Bravos



10. a. Among the innovations contributed by this group, apart from performing original songs, they sang in English. Why did they use this language in some of their songs?

To launch the group internationally. This was unheard of at the time, but Alain actually did take Los Bravos to England, where they recorded the very first international hit in Spanish pop.

- b. What groups had their members previously belonged to, before creating Los Bravos? _____
Los Sonor and Los Runaway.

- c. Write the name of at least two songs by this group. _____
Black is Black, La Moto, La parada del autobús o Los chicos con las chicas...

2.4. OTHER IMPORTANT GROUPS

Listening 11 *Get on Your Knees* Los Canarios

11. Complete the following sentences.

- a. *Get on Your Knees* by Los Canarios is sung in English, in an attempt to repeat the success of Los Bravos. What other Spanish group also used English in their songs?
Los Pop Tops.
- b. What musical styles most influenced the music of Los Canarios? _____
This new group began to make inroads into soul and funk, which was triumphing at that time in America.
- c. Some singers from the past decade continued to enjoy success in this decade. Write the names of two of them. _____
Dúo Dinámico, Bruno Lomas or Miguel Ríos.

2.5. EUROVISION AND THE RE-APPEARANCE OF THE SOLOISTS

Listening 12 *La chica ye-ye*

No te quieres enterar...
 que te quiero de verdad...
 No te quieres enterar...

No te quieres enterar YE YE
 que te quiero de verdad YE YE YE YE
 Y tendrás que pedirme de rodillas
 un poquito de amor...

...Pero no te lo daré YE YE
 porque no te quiero ver YE YE YE YE
 porque tú no haces caso ni te apiadas
 de mi pobre corazón.



12. Give the name of the “chica ye-yé” who sang this song.

Concha Velasco.

13. Connect the following soloists to their most popular hits.

① Karina

② Julio Iglesias

③ Massiel

④ Raphael

⑤ Miguel Ríos

⑤ *Himno a la alegría*

④ *Mi gran noche*

① *Las flechas del amor*

② *La vida sigue igual*

③ *La, la, la*

3. THE 70s. THE MUSIC OF THE TRANSITION

3.1. THE DECADE BEGINS

3.1.1. The success of the soloists

14. You are sure to have heard these singers on more than one occasion. Listen to their timbre, then give the name of the performer of each of these songs.

Listening 13 "Soloist 1" Singer JULIO IGLESIAS

Listening 14 "Soloist 2" Singer NINO BRAVO

Listening 15 "Soloist 3" Singer CAMILO SESTO

15. Other soloists in this decade came from famous 60s groups, thanks to which they became top performers. Write down the name of the right group next to each statement.

Los Brincos / Los Grima / Los Mitos / Los Bravos / Miky y Los Tonys / Pop tops

- PHIL TRIM Pop tops
- MIKE KENNEDY Los Bravos
- MIKY Miky y Los Tonys
- JUAN PARDO Los Brincos
- TONY LANDA Los Mitos
- PABLO ABRAIRA Los Grima

3.1.2. The singer-songwriters. Protest songs

Listening 16 *Rosas en el mar* L. E. Aute

The lyrics of Luis Eduardo Aute are distinguished by their great depth, as he was a great composer and thinker.

ROSAS EN EL MAR

Voy buscando un amor
que quiera comprender
la alegría y el dolor
la ira y el placer.
Un bello amor sin un final
que olvide para perdonar.
Es más fácil encontrar
rosas en el mar...
Voy buscando la razón
de tanta falsedad

la mentira es obsesión
y falsa la verdad.
Qué ganarán, qué perderán
si todo esto pasará.
Es más fácil encontrar
rosas en el mar...
Voy pidiendo libertad
y no quieren oír
es una necesidad
para poder vivir.

La libertad, la libertad
derecho de la humanidad.
Es más fácil encontrar
rosas en el mar...
Voy buscando un lugar
perdido en el mar
donde pueda olvidar
del mundo la maldad.
La soledad quiero buscar
para poder morir en paz.

16. Read the lyrics carefully and make a brief synopsis of them.

This is a criticism of the way human beings sometimes behave. It mentions the difficulty of finding empathetic people who understand pain, anger, pleasure... It also criticises lying and falsehood in people, their ability to do evil, make wars and oppress people and deprive them of their freedom. The refrain indicates the writer's lack of trust in people's capacity to change, saying: "it is easier to find flowers in the sea than people able to change..."



Listening 17 *Mediterráneo* J.M. Serrat

Mediterráneo is the album name given to Serrat's disc released in 1971. It shows his love for the sea and the people around it, creating a hymn to the Mediterranean, a song to this homeland of emotions and feelings that is his sea, the sea of his childhood, the sea of his first love, the sea that has accompanied him both in sad moments and happiness.

17. Give the differences between singer-songwriters who composed before and after the death of

Francisco. *Up to the mid-70s, singer-songwriters were the guardians of freedom, which they protected using ingenious songs calling for freedom with ingenious songs in which they pleaded for peace, liberty and democracy and expressed everything they had previously thought but could not say out loud. But after the death of Franco in 1975 and the arrival of democracy in Spain, everything changed, producing the corresponding changes in most areas of the music world. Singer-songwriters no longer need to use innuendoes to avoid censorship and express their opinions. The public no longer appreciated simple protest songs with political messages and began to prefer compositions with musical and poetic value.*

18. The 70s was a time of success for singer-songwriters. Write the names of three of them.

María del Mar Bonet, Patxi Andión, Lluís Llach, Mari Trini, Cecilia, Paco Ibáñez, Luis Eduardo Aute, Joan Manuel Serrat...

3.2. THE SECOND HALF OF THE DECADE. SPANISH ROCK

3.2.1. Urban rock



Listening 18 *Ser urbano* Asfalto

Un nuevo y extraño ser
ha nacido en la ciudad,
es el hijo de un camión
y de una acacia.
Se confunde su color
con el humo del tráfico,
se para extasiado y feliz
por el ruido.

Come tornillos y clavos,
trabaja en una fábrica
donde produce como diez
y cobra como uno.

Es un ser urbano
hijo del futuro,
no es un ser humano
débil y cansado,
y es feliz.



- 19.a. What are the lyrics to this song about? *On one hand, the invasion of the machines in jobs, replacing manual labour (which at that time was seen as something negative). On the other, the pollution caused by factories, traffic and noise...*

b. What musical influences did these urban rock groups have? These bands were influenced by the hippie movement, progressive rock and especially by hard rock.

c. Why were the beginnings of these groups difficult, and how did they finally reach the public? The start of these groups was made difficult by the political situation in a dying dictatorship, and things were not easy. The general idea about hard rock bands was that they were all a bunch of long-haired drug addicts and perverts. At that time, there was no support from the record industry and recording an album for such a small segment of the population was practically an impossible dream.

d. Write the names of at least three Spanish urban rock groups of the 60s.
Asfalto, Bloque, Ñu, Topo, Leño, Cucharada, Coz, Leño...

3.2.2. Andalusian rock

Listening 19 *Paseando por la mezquita* Medina Azahara



Medina Azahara fused Andalusian music and hard rock in their sound. In the late 70s they recorded the song *Paseando por la Mezquita*, which from their native Cordoba spread across the country to become an authentic hymn to Andalusian feelings.



20. a. What contributions do Andalusian rock bands make?

This is a musical and cultural movement with its roots in the flamenco tradition fused with modern music. Basically, rock and pop structures are used along with Andalusian folklore and flamenco styles.

b. Briefly explain the origins of this musical movement.

The group Smash is considered to be one of the pioneers in the fusion of progressive rock with flamenco. There were some groups who included flamenco in their songs, but the real commercial success of Andalusian rock began with the group Triana.

c. Write the name of the most important Andalusian rock groups.

Triana, Alameda, Cai, Guadalquivir y Medina Azahara...

4. THE 80s. THE DECADE OF CREATIVITY**4.1. THE PIONEERING GROUPS. PUNK COMES TO SPAIN****Listening 20** *Pero qué público más tonto tengo* Kaka de Luxe

Remember that the punk movement was born in Britain in the mid-70s as a form of rebellion against society and against the music of the big rock groups of the day.



- 21. a.** What differences can you find between the lyrics in this fragment and those used in the previous decade by rock bands? *Rock bands of the previous decade used lyrics as messages and protests, usually pessimistic, but in the 80s groups began to be more lighthearted, with little social commitment and unprovocative...*
- b.** As regards their command of their instruments, songwriting, singing, etc., there are also a few differences. What are they? *Although urban rock groups or Andalusian rock had great knowledge and mastery over their instruments, the musicians forming part of La Movida have little or no musical knowledge or instrumental technique, so they play very simple, easy music.*

4.2. THE DECADE BEGINS. LA MOVIDA AND LA NUEVA OLA**Listening 21** *Bailando* Alaska y los Pegamoides

22. The vitality of former music is still preserved, with light, simple lyrics and catchy music. Although many groups emerge, each band has a distinct personality and style. Next to each statement, write in the group from the Madrid Movida to which it refers.



- This group became an emblem of this period, with songs like *Enamorado de la moda juvenil*.
- They had a “nationalised” post-punk style, exemplified in their first album called *Que Dios reparta suerte*.
- They were among the first to open the way for the new wave.
- Their songs have obscure, dark sounds, in line with what we could call “gothic punk”.
- They use lots of electronic music in their songs.
- They have a style that is psychedelic punk, bordering on surrealism, with songs like *Branquias bajo el agua*.

RADIO FUTURA

GABINETE CALIGARI

ALASKA Y LOS PEGAMOIDES

PARÁLISIS PERMANENTE

AVIADOR DRO

DERRIBOS ARIAS

Listening 22 *El ritmo del garaje* Loquillo y Los Trogloditas



23. Groups not only emerged in Madrid. Other parts of country also contributed many groups. Of note in Barcelona is Loquillo, with his 50s rock and roll style. Write where each of these bands came from.

- SINIESTRO TOTAL GALICIA
- LOS REBELDES BARCELONA
- ILEGALES ASTURIAS
- PRESUNTOS IMPLICADOS MURCIA
- KORTATU PAÍS VASCO
- DANZA INVISIBLE ANDALUCÍA
- SEGURIDAD SOCIAL VALENCIA
- PEOR IMPOSIBLE MALLORCA

Listening 23 *Hoy no me puedo levantar* Mecano



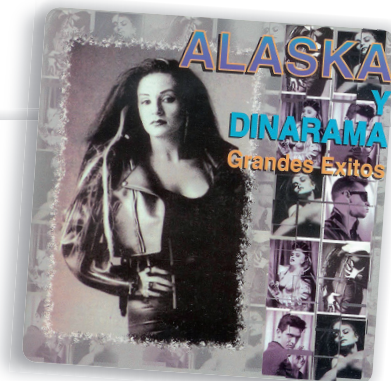
24. This song comes from the first album by Mecano, released in 1981.

- a. What musical style can Mecano be classified as? Spanish Synth Pop.
- b. What foreign groups did they compare to in the beginning? With Spandau Ballet or Duran Duran.
- c. Write the names of a few of their most famous songs. Hoy no me puedo levantar, Maquillaje or Me colé en una fiesta.

4.3. THE SECOND HALF OF THE DECADE. COMMERCIAL SUCCESS

25. Answer True (T) or False (F):

- ☐ F The big record companies always supported new music in Spain.
- ☐ T At the start of the new wave, bands had to launch their work on small independent labels without much economic clout.
- ☐ T Among the small independent labels were D.R.O. and Tres Cipreses.
- ☐ F Among the small independent labels were D.R.O. and Warner Music.
- ☐ F The big record companies were never interested in new wave groups in Spain.
- ☐ T Pop in Spain became big business in the second half of the 80s.
- ☐ F New TV shows emerged to promote new wave music, such as La Edad de Oro and La Bola de Cristal.
- ☐ F Spanish television hardly gave coverage to new wave groups in the second half of the 80s.


Listening 24 *A quién le importa* Alaska y Dinarama


La gente me señala, me apuntan con el dedo
susurra a mis espaldas y a mí me importa un bledo.
que más me da si soy distinta a ellos
no soy de nadie, no tengo dueño.

Yo sé que me critican, me consta que me odian
la envidia les corroe, mi vida les agobia.

¿Por qué será? yo no tengo la culpa
mi circunstancia les insulta.

Mi destino es el que yo decido
el que yo elijo para mí.

¿A quién le importa lo que yo haga?
¿A quién le importa lo que yo diga?
Yo soy así, y así seguiré, nunca cambiaré.

Quizá la culpa es mía por no seguir la norma,
ya es demasiado tarde para cambiar ahora.
Me mantendré firme en mis convicciones,
reportaré mis posiciones.

Mi destino es el que yo decido
el que yo elijo para mí.

¿A quién le importa lo que yo haga?

26. Read the lyrics carefully and make a brief synopsis of them.

This song is a criticism about people who judge others by their looks and actions.

The lyrics are written from the viewpoint of a person who is tired of criticism and gossip and has decided to do what she really wants, regardless of the opinions of others. Destructive criticism will no longer hurt her because she is very sure of herself. She says she is criticised because people think she is different.

The singer now affirms that she is free to behave any way she wants to (whether it hurts others or not). Sometimes, when people considered to be different are in a group that does not share their ideals, they tried to adapt and repress their behaviour, but this only gives the victory to the others.

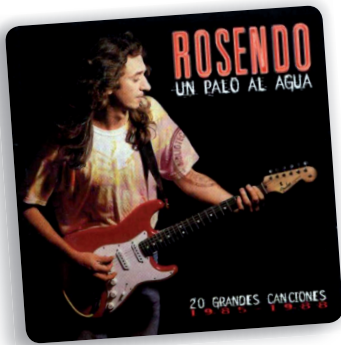
Often, talking, gossiping and slander are just due to envy and jealousy.

Towards the end of the song, the singer says, "my destiny is what I decide, what I choose for myself." What we do or say should not be a concern to others, and we should ignore envy and jealousy. In another verse, the singer jokes that perhaps it is her fault for being so different from others! But then she says her personality has already been formed and it is too late to change, and that she will just stand firm in her convictions.


Listening 25 *Entre dos tierras* Héroes del silencio

27. In the second half of the 80s, there were many new bands who achieved commercial hits. The Zaragoza group **Héroes del silencio** was one of them, and then the solo career of its vocalist, Bunbury, also continued to be successful.

La Unión, La Guardia, Toreros Muertos, Duncan Dhu, El último de la fila Tam Tam Go, Hombres G, Héroes del Silencio, Los Enemigos, La Frontera or Los Ronaldos.



4.4. ROCKEROS IN THE 80S

4.4.1. Classical rock is alive and well

Listening 26 *Agradecido* Rosendo



Considered to be one of the icons of Spanish rock, Rosendo was a member of Nú and later founded Leño. In 1985 he released his first solo album called *Locos por incordiar*, containing the track called *Agradecido*.

28. a. Why is it that in the 80s urban rock lost part of the power it had in the previous decade?

The new musical movements from La Movida forced urban rock and Andalusian rock groups into decline, despite their success in the previous decade.

b. Write the names of another few urban rock groups from this period. _____

Barricada, Rosendo, Los Suaves or Medina Azahara (Andalusian Rock).

c. What was the best-selling rock album of the 80s? _____

The double live LP "Rock&Ríos" (1982) by Miguel Ríos.

4.4.2. Heavy metal and the new rock style

Listening 27 *Los rockeros van al infierno* Barón Rojo

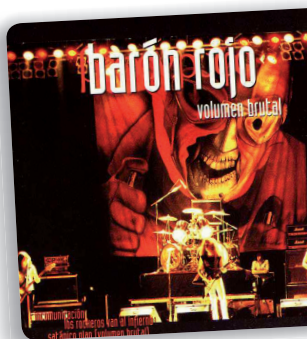


Barón Rojo was one of the Spanish hard rock bands that achieved the most international fame. With their second album *Volumen brutal*, they opened up the European frontiers, and brought out a version of this album in English.

29. a. Name some of the foreign groups that inspired Spaniards heavies.

Most new groups were inspired by the look of what was internationally called the New Wave of Heavy Metal, with bands like Saxon, Iron Maiden and Def Leppard, which absorbed the influences of classic hard rock from AC/DC, Deep Purple and Led Zeppelin.

b. Search this alphabet soup for the names of five Spanish heavy groups that emerged in the 80s.



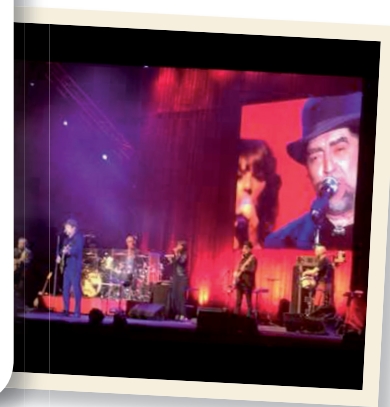
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T	Y	O	D	Q	A	I	H	C	S
T	A	C	R	F	E	A	M	C	A
B	T	J	U	G	A	Z	R	S	N
O	R	U	M	R	A	N	I	E	T
T	E	B	W	E	F	A	W	T	A
U	Z	S	I	C	O	B	U	S	E
V	N	L	R	Z	Q	Y	E	A	S
H	A	G	B	A	Y	W	G	U	U
U	P	I	B	B	C	M	U	A	C



4.5. THE SOLOISTS. MELODIC MUSIC

Listening 28 *Cuando era más joven* (from the album *Juez y parte*) J. Sabina

Cuando era más joven viajé en sucios trenes que iban hacia el norte
y dormí con chicas que lo hacían con hombres por primera vez,
compraba salchichas y olvidaba luego pagar el importe.
Cuando era más joven me he visto esposado delante del juez.
Cuando era más joven cambiaba de nombre en cada aduana,
cambiaba de casa, cambiaba de oficio, cambiaba de amor,
mañana era nunca y nunca llegaba pasado mañana,
cuando era más joven buscaba el placer engañando al dolor.
Dormía de un tirón cada vez que encontraba una cama,
había días que tocaba comer, había noches que no,
fumaba de gorra y sacaba la lengua a las damas
que andaban del brazo de un tipo que nunca era yo.
Pasaron los años, terminé la mili, me metí en un piso,
hice algunos discos, senté la cabeza, me instalé en Madrid,
tuve dos mujeres, pero quise más a la que más me quiso,
una vez le dije: "¿Te vienes conmigo?" Y contestó que sí.
Hoy como caliente, pago mis impuestos, tengo pasaporte,
pero algunas veces pierdo el apetito y no puedo dormir
y sueño que viajo en uno de esos trenes que iban hacia el norte.
Cuando era más joven la vida era dura, distinta y feliz.



30. Some classify his album *Juez y parte* (1985) as the best of all his works. Briefly explain what his music suggests to you and comment on the lyrics of this song.

“Cuando era más joven” gives us a self-portrait of the time when Joaquín Sabina was looking for a way to manage his life, always travelling in dirty trains to northern destinations. The composer offers us his particular journey, a memory of youthful wandering, the happiness of just going nowhere, with no money and no worries.

5. THE 90s. MATURITY IN MUSIC

5.1. FAMOUS GROUPS FROM THE PREVIOUS DECADE

31. Answer True (T) or False (F) to the following statements:

- ☒ T Consecrated groups from the past decade continue to achieve great success.
- ☒ T Groups from the past decade are committed to continuity in their music, giving priority to commercial aspects instead of innovative or experimentation.
- ☒ T Record companies chose to go for obtaining the most profit in the shortest possible time.
- ☒ F One of the groups that emerged in the 80s and continued to enjoy success was M-Clan.
- ☒ F Mecano enjoyed great success in this decade with their album called *Autobiografía*.
- ☒ T El último de la fila and Loquillo y Los Trogloditas are groups that emerged in the previous decade.
- ☒ T The group Los Rodríguez included some members of a group from the 80s called Tequila.

5.2. GROUPS WITH NEW APPROACHES. NOISE POP AND THE INDIE SOUND

Listening 29 *Un buen día* Los Planetas



32. a. What did the new noise pop groups propose as opposed to music from the groups from the 80s?

They proposed a new kind of “non-commercial pop” that was not on the radio or in the charts. This new movement was known as “noise pop”, with rebellious leanings, inspired by British noise pop bands like Sonic Youth and The Jesus and Mary Chain.

Musically, they maintained an attitude of rejection to the groups of La Movida, as they think it is already outdated. Many of these groups sing in English and are very receptive to more contemporary sounds. They were more or less unconcerned about commercial success, and many of them share an aesthetic involving faded jeans, track shoes and scruffy looks.

b. Give the names of four groups that followed this musical movement.

Australian Blonde, Los Planetas y Sexy Sadie, Chuco, Mercromina, Los Hermanos Dalton, Los Fresones Rebeldes, El Niño Gusano, Dover, Los Especialistas, Lagartija Nick, Los Hermanos Dalton, Los Piratas, El Inquilino Comunista, Corcobado, The Killer Babies...

5.3. MESTIZO POP-ROCK

Listening 30 *Frío sin ti* Navajita Plateá



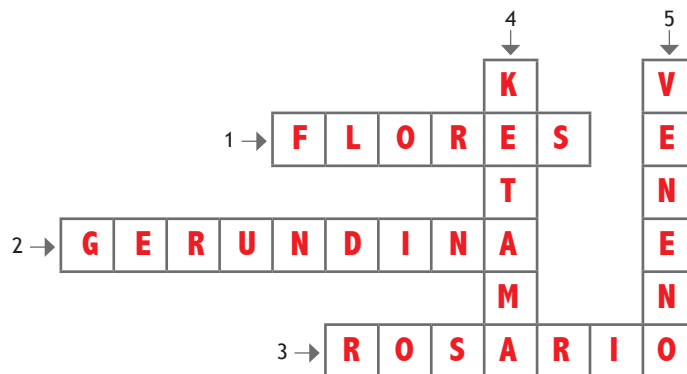
This style emerging in the 90s was called new flamenco. In earlier times, there were a few groups who used flamenco in their compositions.

33. a. Do you remember what this musical style was called? *Andalusian Rock.*

b. What decade did it come from? *In the 70s.*

c. Complete the following crossword.

1. Surname of a singer and composer with a long history in rock whose career was cut short by his untimely death from a drug overdose.
2. Name of the first solo album brought out by one of the members of the group called Pata Negra.
3. Name of the singer who achieved her first successes with an album called *De ley*, written by her brother.
4. Name of one of the first groups to make masterful fusions in this decade.
5. Surname of the singer and composer who stated out in the previous decade, but then obtained his biggest commercial successes with albums like *Está bien eso del cariño*.

Listening 31 *La flaca* Jarabe de Palo

34. Give the name of the Latin rhythm group that each statement refers to.

- Former leader of Radio Futura who merged with pop with Cuban music.
- An 80s group that began to fuse Latin rhythms with pop rock.
- A singer who started out with the group Mano Negra.
- A group led by Pau Dones.
- In addition to merging pop with flamenco, this group also fused pop with Latin music.

JUAN PERRO

LOS COYOTES

MANU CHAO

JARABE DE PALO

KETAMA

5.4. HARD ROCK. URBAN NEO-ROCK

Listening 32 *Jesucristo García* Extremoduro

The songs of Extremoduro talk about charisma, guts, daring, subversion... They are provocative poets who write visceral poetry.

35. a. In what decade did the first urban rock groups emerge in Spain? In the 70s.

b. Name some of the pioneering groups in urban rock. _____

Asfalto, Bloque, Ñu, Topo, Leño, Cucharada, Coz, Leño...

c. Write down some of the most prominent groups in rock of the 90s. _____

Extremoduro, Platero y tú, Reincidentes, Marea, La Fuga, Los Porretas...

5.5. THE SOLOISTS

Listening 33 *Corazón partío*, Alejandro Sanz



36. Find information about Alejandro Sanz and draw up a file on him by completing the following sections (you can also do it with any of the groups you want).

Name: Alejandro Sánchez Pizarro

Birthplace: Although his parents were from Andalusia, Alejandro was born in Madrid, in Pueblo Nuevo, and moved to the neighbourhood of Moratalaz when he was 8 years old.

Music style: He is a singer-songwriter with a very personal style and flamenco leanings. He developed a mix between pop-rock, pop ballads and Latin pop.

Artistic development (from first records till today): Her first stage name was Alejandro Magno, and he released his first album titled "Los chulos son pa cuidarlos", but it was practically a flop. He then broke into the market with an album called "Viviendo de prisa" (1991) and immediately became a teen idol, selling over one million copies. His next records were: "Si tú me miras" (1993), "Básico" (1994) and "Alejandro Sanz III" (1995). The last record included his song "La fuerza del corazón". Following the same look and commercial line, he launched a new collection of songs, "Más" two years later (1997), which included songs like "Corazón partío", which became a No. 1 hit in all Spanish-speaking countries. These discs were followed by other hits like: Unplugged (2001), No es lo mismo (2003). El Tren De Los Momentos (2006), Paraíso Express (2009), No me compares (2012). On May 4, 2015 he released his 11th studio album, "Sirope".

Awards received: Alejandro Sanz is one of the most recognised and influential international Latino artists. He has sold over 23 million records. He is the Spanish artist with the most Grammy awards (17 Latin Americans and 3 American awards). All his albums have obtained the category of multiple platinums in Spain, Latin America and the United States. Among other outstanding awards he has received the Gold Medal of Merit in the Fine Arts awarded by the Spanish Ministry of Culture, the Vision Award from the White House through the Hispanic Heritage Foundation and the ASCAP Award (American composers and publishers) for his great contribution to Latin music.

6. THE NEW MILLENNIUM. NEW STYLES SHARE THE STAGE

6.1. THE SOLOISTS. THE REAPPEARANCE OF THE GENRE

Listening 34 *Te he echado de menos* Pablo Alborán



The musician from Málaga, Pablo Alborán, is a singer-songwriter whose first album hit the charts and brought him more success. He debuted in 2011 with his album *Solamente tú*, obtaining four nominations for the Latin Grammys.

37. Write the name of the soloist to whom the statements refer.

- Singer-songwriter who had hits with songs like *Comiéndote a besos*.
- In 2001 he became the first Spaniard to participate in the prestigious acoustic series MTV Unplugged, recorded in Miami.
- He became famous in 2001 with the release of his debut album *¿Qué pides tú?*
- Paco de Lucía's niece, and an award-winning singer.
- He sung successful songs like *Un reloj y una vela* and *Devuélveme la vida*.

ROZALEN

ALEJANDRO SANZ

ALEX UBAGO

MALÚ

ANTONIO OROZCO

6.2. THE GROUPS. A DIVERSITY OF STYLES**6.2.1. Pop rock is here again****Listening 35 Zapatillas El Canto Del Loco**

Zapatillas is the fourth studio album by the Spanish band *El Canto del Loco*, released on June 21, 2005.

38. Connect the following soloists and groups to their most popular hits.

- ① La oreja de de Van Gogh
- ② Amaral
- ③ Dani Martín
- ④ Fito y Fitipaldis
- ⑤ Pereza

- ② *Estrella de mar*
- ③ *Pequeño*
- ⑤ *Princesas*
- ① *El viaje de Copperpot*
- ④ *Los sueños locos*

39. Apart from the groups mentioned in your textbook, do you know any others from today that can be classified in the same style? **Free answer.**

6.2.2. Rumba & pop-rock**Listening 36 Partiendo la pana Estopa**

Estopa was one of the groups that paved the way for today's Catalan rumba pop. Over their career they have sold over four million albums.



40. Answer True (T) or False (F) to the following statements related to pop-rock rumba.

- ① **F** The fusion of pop and rumba had never been done before until early 2000.
- ② **T** The Duo called Las Grecas performed rumba pop songs way back in the 70s.
- ③ **T** Peret is one of the best-known performers of "Catalan rumba".
- ④ **T** The so-called "urban rumba" of Los Chichos and Los Chunguitos was a significant influence for later groups like Estopa.
- ⑤ **T** The group Estopa was made up of the brothers Ramón and Juan Manuel Muñoz, achieving success with songs like *La raja de tu falda*.
- ⑥ **T** Melendi released his first album called *Sin noticias de Holanda* in 2003.
- ⑦ **F** Another group that was successful with this type of fusion was Los Delineantes.

6.2.3. The new indie music

Listening 37 *En mis venas* Supersubmarina



Ahora da la sensación
de que todo está en mis venas,
Circulando en mi interior
retorciendo mis arterias.

Se quedó grabado a hierro
en las yemas de mis dedos,
protegiéndome del roce
del contacto con tu fuego.

Porque nada vale nada
en un lado o en el otro
se equilibra la balanza
y duele todo, tanto todo.

En un lado todo el daño,
todo lo bueno en el otro.
Pero tú nunca en el centro,
siempre haciendo algún destrozo.

41. Answer the following questions about Indie music.

- a. What basic difference was there between the attitude of the new Indie groups and those who emerged in the 90s? New groups in Indie music in the 21st century recorded their albums meticulously, with lots of concern for their sounds and created music for the general public. So now it was time to go commercial, which contradicted the original idea of this movement.
- b. Which group brought Indie music to the general public at the end of the first decade of the 21st century? Vetusta Morla.



- c. Write the names of other groups who play Indie music.

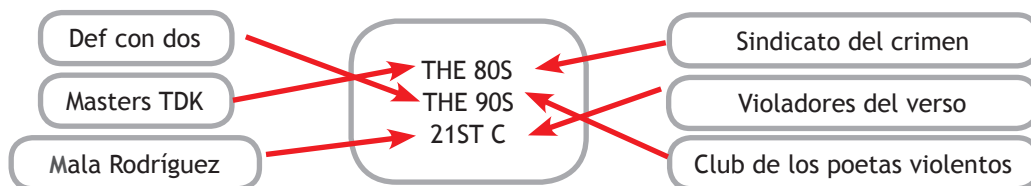
Love of Lesbian, Supersubmarina, Izal,
Zahara, Russian Red, Second, Nudo Windsor...

6.3. RAP IN SPAIN

Listening 38 *La estanquera de Saigón* Los chikos del maíz



42. Relate each rap group to the right timeframe.



6.4. ELECTRONIC MUSIC IN SPAIN**6.4.1. Techno pop groups****Listening 39** *Es imposible, no puede ser...* Megabeat

In the 90s the so-called “Sonido Valencia” emerged, with groups like Megabeat, who were played in most of the discos along the Ruta del Bakalao.

- 43.** Electronic music came to Spain later than to other European countries. Put the groups shown below in chronological order.

FANGORIA / AZUL Y NEGRO / OBK / AVIADOR DRO / NANCYS RUBIAS / MEGABEAT

AVIADOR DRO - AZUL Y NEGRO - MEGABEAT - OBK - FANGORIA - NANCYS RUBIAS

6.4.2. The DJs**Listening 40** *Poseidón* Danny Ávila

- 44. a.** What was the “Ruta del Bakalao” and where did it arise? *It basically consisted of a form of nightlife for thousands of young people thronging to the clubs in the Valencia metropolitan area. This eventually resulted in a disco cult, helping to introduce dance music in Spain based on imported sounds assiduously brought into the country by disc jockeys.*

- b.** Name some of the discos and the first DJs in this route. *Discos: Barraca, Factory, Chocolate, Puzzle and ACTV. As for DJs: Arturo Witten, Vicente Mafi a, Carlos Simó, Luis Bonías, Arturo Roger, Chimo Bayo...*

- c.** Who was one of the first DJs to record albums and enjoy great commercial success? *Chimo Bayo*

Name some of his hits. *Así me gusta a mí. He later produced other themes such as Bombas, Química and La tía Enriqueta*

- d.** Give some names of famous DJs today. *Danny Avila, Maceo Plex, Paco Osuna, Chus & Ceballos and Cristian Varela...*

- e.** Name some of the electronic music festivals held in Spain. *Electro Wafter Splash Parties (Vinaròs, Castellón), Sonar (Barcelona), Medusa Sunbeach Festival (Cullera-Valencia) and Creamfields Ibiza and Enter Ibiza...*

- 45.** Name one of your favourite groups or soloists and say why you like them, (because of their lyrics, looks, musical style, you feel identified with them, etc.)

Free answer.

SECTION 3 MUSICAL CREATION

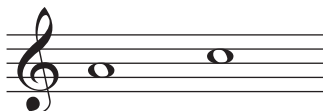
In any musical composition you can see that the melody is formed of a number of notes of different pitches, varying in how far apart they are. This distance in tone is called an **interval**, which is the distance in pitch between 2 different notes played one after another. It is named after the number of steps in the scale from one of the two notes to the other (including both notes).

Example:

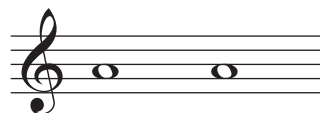


a 6th

Melodic interval: the distance in pitch between 2 different notes played one after another.



*two notes with the same name and pitch are not an interval, and there is no difference in pitch between them. This is called **unison**.



Depending on the relative positions of the two notes forming the melodic interval, this is called:

- ✓ **ascending:** when the second note forming the interval is higher than the first.
- ✓ **descending:** when the second note forming the interval is lower than the first.
- ✓ **conjunct:** when the two notes forming the interval are consecutive steps in a scale.
- ✓ **disjunct:** when the two notes forming the interval are not consecutive steps in a scale.
- ✓ **simple:** when the distance between the two notes forming the interval does not exceed an 8th (octave).
- ✓ **compound:** when the distance between the two notes forming the interval exceeds an 8th (octave).
- ✓ **major:** when the two notes forming the interval both form part of the same major scale.
- ✓ **accidental:** when one of the two notes is moved slightly up or down with respect to a note from the major scale.

Here are some examples of these:

✓ ascending	✓ descending	✓ conjunct	✓ disjunct
✓ major	✓ accidental	✓ simple	✓ compound

1. Complete.

- **Ascending interval:** when forming the second note is _____ *high* _____ interval than the first.
- **Descending interval:** when forming the second note is _____ *low* _____ interval than the first.
- **Conjunct interval:** when the two notes forming the interval are _____ *correlative* _____.
- **Disjunct interval:** when the two notes forming the interval _____ *not correlative* _____.
- **Simple interval:** when the distance between the two notes forming the interval does not exceed the _____ *octave* _____.
- **Compound interval:** when the distance between the two notes forming the interval exceeds _____ *octave* _____.
- **Major interval:** when the two notes forming the interval _____ *unaltered* _____.
- **Accidental interval:** when one or two notes forming the interval _____ *altered* _____.

2. Write the corresponding sound to form the intervals specified.

ascending 3rd ascending 8th descending 3rd ascending 8th

3. Write in the second note to obtain a melodic interval that is accidental, compound and disjunct.

4. Write in the missing note for the following melodic intervals:

- 5th, descending, accidental, disjunct, simple
- 3rd, ascending, disjunct, natural, simple
- 8th, ascending, simple, natural, disjunct
- 10th, descending, compound, accidental, disjunct

a.

b.

c.

d.