JAZZ AND BOSSA NOVA AS NEW MUSICAL SOUNDS IN JOSÉ NECHES NICOLÁS'S SPANISH AGRARIAN DOCUMENTARIES*

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I. INTRODUCTION

When we talk about documentary film, we refer to a cinematic record that attempts to reconstruct or describe reality by means of a series of elements that comprise the film sequence, a brief audiovisual space in the production of this type of film, in which music plays an important and sometimes even crucial role. Music has the particular quality of providing the right atmosphere, functioning as an element of visual cohesion that elicits a range of emotions from the spectator, enhances the beauty of the image and, just as importantly, highlights cultural and social aspects related to the subject matter of the documentary.

Discussing the importance of the music that accompanies the visuals of this type of film, Nieto argues that it "promotes the use of rich, free cinematographic languages, while offering excellent possibilities for experimentation" (2003: 146). Sánchez Noriega suggests that the introduction of sound "expanded the range of informational possibilities of the genre by allowing stories, oral testimonies, voice-overs and music to complement, comment on or function as counterpoints to the images" (2018: 115-116). Indeed, since the advent of sound film, music has become one of the most important communicative and aesthetic elements of this genre, evolving into a personal language related to images, movement, plot and voice (Román, 2008).

A WIDE RANGE OF MUSICAL GENRES, WITH MUSIC EITHER CREATED ORIGINALLY FOR THE FILM OR TAKEN FROM OTHER SOURCES

It is precisely here, in this musical element that has accompanied the visual development of the documentary genre throughout its history, that the filmography of José Neches Nicolás emerges as essential to the study of Spanish agrarian documentaries, a group of film texts whose importance "lies in their value as historical documents that can bear witness to the events of the past, but also in the cinematic form contained in them" (Melendo, 2019: 1058). If there is one thing that characterises the agrarian documentaries produced by this filmmaker over three decades-from 1945 to 1976-it is the "presentation in his filmography of musical genres that render these films unique and give them their own personalities" (Rodríguez, 2021: 181). Neches's agrarian documentaries thus offer spectators a wide array of musical genres, either originally made for the film or borrowed from other sources, ranging from Andalusian folk music to classical pieces by Mozart, Beethoven, and Wagner, and even orchestral arrangements by the Spanish composer Enrique Granados, as well as more modern genres such as jazz and bossa nova, two musical styles that are related in various ways, with an aesthetic connection that dates back to the 1950s and 1960s in Brazil and the United States.

In this respect, it is important to note that jazz, often used as a musical resource in cinema, has been established as a theme in its own right, occupying a particular place in the film and creating a certain sonic atmosphere (Chion, 1997: 290). This musical style originated in the late 19th and early 20th centuries among the African American communities of New Orleans in the United States and evolved over time, incorporating new sounds from

different cultures and music genres. It was in this context that the Brazilian musical genre of bossa nova emerged in the 1950s, absorbing influences from jazz, classical music and other genres.

With all of the above in mind, it is worth acknowledging that there have been a number of previous film studies by authors that have offered in-depth examinations of different aspects of the aforementioned films, ranging from the representation of the female figure in Neches's documentaries (Melendo, 2018, 2019), to their particular cinematographic aesthetic, the editing techniques, images, and literary formulas employed in their audiovisual production (Sánchez, 2021), and even a historiographic overview of his documentary filmography (Poyato, 2020; Gómez, 2020), among others. However, this study aims to fill a small research gap, in view of the absence of in-depth studies of the music used in Neches's work.2 The focus of this study is therefore on this aspect of the soundtrack to the agrarian documentaries directed by José Neches Nicolás from 1967 to 1976, a period in his career characterised by his use of jazz and bossa nova music in his films, reflecting a direct influence of his stay in the United States in 1958.3

Therefore, the intention of this study is, one the one hand, to identify the films in José Neches Nicolás's extensive documentary filmography that contain these musical styles, and secondly, by means of the *musivisual* analysis outlined below, to discern how jazz and bossa nova were combined with Spanish agrarian documentary images to endow this audiovisual space with a new way of describing and complementing Neches's images, vesting them with a sound aesthetic.

2. METHODOLOGY

To achieve the objectives outlined above, quantitative and qualitative methods were adopted for this study. The methodological process began with a meticulous auditory review of the 47 agrarian

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documentaries directed by José Neches Nicolás that could be located, all produced between 1945 and 1976. This initial stage involved the identification of jazz and bossa nova sounds featured in Neches's agrarian documentaries. Once the films containing any element of these musical styles were identified and catalogued, they were carefully recorded together with relevant information including title, year of release and producers. A musivisual analysis of the sequences found was then conducted with a view to shedding light on the complex interplay between sound and image in order to discover significant connections and patterns arising in Neches's oeuvre.

The agrarian documentaries selected for study then underwent a second stage of sound editing, necessary to ascertain the artist, composer or musical group responsible for performing or creating the music used in the agrarian documentary. To do this, it was necessary to separate the audio from the visual content, which in turn facilitated the extrication of the voiceover from the music. This made it possible to confirm more precisely the piece of music used in each visual sequence of the agrarian documentary in question.

Thirdly, once all possible information about the jazz and bossa nova music accompanying Neches's images had been compiled, a musivisual analysis was conducted on each documentary in order to understand how the music functioned in combination with the images. This analysis draws on concepts introduced by authors such as Román (2017), Chion (2017) and Nieto (2003) in relation to types of music (distinguishing whether the jazz or bossa nova audio pieces were created expressly for the documentary or borrowed from other sources), and the diegetic category of the music used in each sequence (being classified as diegetic if the "source of the music is found within the world depicted by the images and the time of the action portrayed, whether the source is visible or not" [Román, 2017: 171], and extradiegetic if the source of the music is unknown and the music

itself is not heard by the characters appearing in the agrarian documentary).

Also considered in this analysis is the synchronisation of image and music in the documentaries selected for this study. Chion describes this as a "salient moment between a sound moment and a visual one, a point where the connection between the two elements is more accentuated" (2017: 96), while Nieto characterises it as "a sound and an image occurring at exactly the same point in time" (2003:129). Finally, the study will identify the levels of sound occupied by the music, i.e., whether they play a leading role in the sequence or are kept in the background, secondary in importance to the narrator's voiceover. In addition, the cinematographic function assigned to the jazz and bossa nova music in Neches's agrarian documentaries will also be analysed. Here, a distinction will be drawn between three different aesthetic functions of music, the intention of which is to "enhance the artistic aspects of the films, as well as provide originality" (Román, 2017: 138): the first is a unifying function, where it serves as a connective element "through the establishment of an orchestral atmosphere or colour" (Chion, 1997: 130); the second is a decorative function, whose purpose is to complement the image without adding an emotional dimension; and the third is a transitional function, where the "objective is to give musical continuity to the transitions between the different visual shots and sequences" (Rodríguez, 2021: 189).

3. JAZZ AND BOSSA NOVA IN NECHES'S AGRARIAN DOCUMENTARIES: A MUSIVISUAL ANALYSIS

As mentioned above, it is in Neches's last period of documentary production that the different sounds associated with jazz and bossa nova can be heard, reflecting the influence of the filmmaker's stay in the United States in the late 1950s. From 1967 to 1976, Neches made nine

agrarian documentaries whose visual sequences are accompanied by the sounds of these two musical genres. The documentaries in question are: Feria internacional de maquinaria agrícola de Zaragoza - FIMA 67 [International Farm Machinery Fair in Zaragozal (1967), Máquinaria orgánica para el suelo [Organic Machinery for the Soil] (1967), Concurso de maguinaria agrícola [Farm Machinery Contest] and Recolección de remolacha [Beetroot Harvest] (1967), all produced by the Ministry of Agriculture's Agricultural Extension Service (SEA): Y mañana... un día cualquier [And Tomorrow... Just Another Day] (1971), Conquista de una vega [Conquest of a Fertile Plain] (1971), Reforma y desarrollo de una vega [Restoration and Development of a Fertile Plain] (1971), all produced by the Ministry of Agriculture's National Settlement Institute and the Spanish Cement Manufacturers' Association; and El cultivo del tabaco [Tobacco Cultivation] (1973). Flores [Flowers] (1975) and Primores [Beauties] (1976), also sponsored by the Ministry of Agriculture's Agricultural Extension Service.

3.1. The first strains of jazz in a 1967 agrarian documentary

Nothing in his films' soundtracks suggested that the audiovisual sequences in José Neches's first agrarian documentaries in 1967, dedicated to promoting the processes to modernise the Spanish countryside based mainly on industrialisation and mechanisation (Luque, 2021), might diverge from the folk and classical music he had been using in his films for years. Yet in the late 1960s the filmmaker created a series of films marked by this musical peculiarity and containing common musivisual aspects, including Feria internacional de maguinaria agrícola de Zaragoza, FIMA 67, and Concurso de maquinaria agrícola, Recolección de remolacha. The visuals of both these agrarian documentaries are accompanied almost throughout by a jazz version of "I Only Have Eyes for You"4 performed by Paul Phillips and His Band, together with jazz arrangements by Joe Harnell. The song appears on the album The Sound of Midnight: Naked City, originally released in London and launched on the international market a few years

Images I and 2. Concurso de maquinaria agrícola. Recolección de remolacha (left) (1967) and Feria Internacional de maquinaria agrícola de Zaragoza – FIMA 67 (right). Sequences featuring the musical version of the song "I Only Have Eyes for You" performed by Paul Phillips







Image 3. Maquinaria orgánica para el suelo (1967). Sequence featuring the song "Elmer's Tune" by Dick Jurgens

earlier in 1961. It is thus a piece of music that constitutes a feature of the soundtrack of both films, with an importance based on its iconic status in the repertoire of popular music and jazz over the years.

This first example is a case of a pre-existing composition used in two agrarian documentaries whose thematic focus is the presentation of farm machinery (Images 1 and 2). At the same time, at the *musivisual* level, in the scenes in which it is featured the music is always extradiegetic, as its source is not known, and it serves both decorative and unifying functions, connecting different shots and whole sequences to give cohesion to the visuals of both documentaries. It also acquires an important and sometimes even a central role in relation to the image, as it is always somewhere between the foreground and the background, only ever dropping in prominence to give precedence to the narrator's voiceover.

The audio and *musivisual* characteristics of these first two documentaries are repeated in Neches's next production, *Maquinaria orgánica* para el suelo (1967), which employs the same *musivisual* configuration. In this case, the soundtrack features the jazz song "Elmer's Tune", written by

Elmer Albrecht, Dick Jurgens and Sammy Gallop in 1941, a composition covered by a multitude of artists that forms part of the traditional jazz and popular music repertoire of the 1940s. The original version of this song by Dick Jurgens and His Orchestra is clearly influenced by swing, a subgenre of jazz that was very popular at that time and that plays a prominent role in this film's audiovisual construction.

"Elmer's Tune", with its jazz harmonies and swing influences, thus becomes the main sound element used to complement the images of this documentary presenting different models of tillage machinery (Image 3). As he did in the previous films, Neches takes pre-existing music and positions it extradiegetically in the foreground and background of the soundtrack, giving way only to the narrator's voiceover, and with a cinema-

"ELMER'S TUNE", WITH ITS JAZZ
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IMAGES OF THIS DOCUMENTARY

tographic function that is once again both decorative and unifying, connecting the whole visual sequence.

3.2. Alfonso Santisteban and the introduction of bossa nova to Neches's agrarian documentaries

While the audiovisual elements of Neches's 1967 agrarian documentaries contain new jazz sounds, in 1971 the filmmaker proposes another musical style that would have a huge influence on his film production: bossa nova. Emerging in the 1950s, this Brazilian musical genre had a major impact on jazz music around the world. Bossa nova is characterised by an elegance and beauty that have the power to move the listener with its smooth, melodic tones. Neches drew on these qualities to frame the soundtrack to two of the documentaries produced in 1971 by the Ministry of Agriculture's National Settlement Institute and the Spanish Cement Manufacturers' Association: Y mañana...un día cualquiera and Conquista de una vega.

Neches's first use of the bossa nova compositions of Alfonso Santisteban, sought out by the filmmaker due to his status as one of the most renowned composers on the Spanish film scene, can be found in one of the documentaries entirely dedicated to the daily life of a rural community: Y mañana...un día cualquiera. It is almost at the end of one sequence (11'38") where one of Santisteban's compositions is placed diegetically in the foreground of the film's soundtrack: "La chica de la bahía", a piece for piano written years earlier by Santisteban for the album Bossa '68,5 functioning in this documentary as a pre-existing composition. In fact, as will be discussed below, this piece of music was also featured in Neches's last rural documentary. Primores (1978).

Although different pieces of folk music are featured diegetically throughout this agrarian film, a diverse range of popular songs are also included, and classical music is also prominent. This includes such emblematic works as Luigi Rodolfo

Boccherini's String Quartet Minuet, Opus 13 No. 5, which gives way to the audiovisual moment featuring Santisteban's piece characteristic of the bossa nova style. At this very moment, one of the protagonists of the film is shown turning on his radio to listen to Santisteban's composition, serving to create a special atmosphere, enhance the storyline of the sequence, and offer the spectator a new visual and auditory experience (Image 4). A minute later (12'22"), this version of Santisteban's bossa nova is heard again, but this time extradiegetically, in order to complement and decoratively enhance a magic show (Image 5).

With a musical configuration very similar to that of Y mañana...un día cualquiera, another of Neches's films, Conquista de una vega (1971), also features the rhythmic and melodic presence of Alfonso Santisteban's bossa nova, in this case at the end the audiovisual sequence (17'22"). As Poyato observes in relation to this film, the "title already presents the Badajoz Plan in terms of a conquest, that of an expanse of flat and fertile land irrigated by the waters of a river, in this case, the Guadiana" (2020:19). Supporting this theme of settlement, irrigation and rural development are a series of preexisting musical pieces, inclu-

Image 4. Y mañana...un día cualquiera (1971). Sequence featuring the song "La chica de la bahía" (Alfonso Santisteban)



ded extradiegetically one after the other, paving the way for the inclusion of Santisteban's bossa nova. These pieces include a composition with a Baroque flavour, Richard Wagner's The Ride of the Valkyries, Enrique Granados's Spanish Dance No. 5 and España, Rhapsody for Orchestra by Emmanuel Chabrier.7 The succession of these musical pieces that accompany Neches's images give way to some final sequences comprised of aerial pan shots offering a view of the completed irrigation works. All of these shots are accompanied by Santisteban's bossa nova, which frames them with a mesmerising, evocative musical accompaniment in the foreground of the soundtrack that transcends the limits of the narrative, performing a decorative function while also serving as an element of audiovisual cohesion tying together the different shots in the sequence (Image 6).

3.3. A symphony for the countryside: jazz again

Although Neches's agrarian documentaries analysed above use new musical styles such as jazz and bossa nova, along with other musical genres, it would be the documentaries he made between 1971 and 1975 that offer the best examples of Neches's depiction of the rural world in combination with jazz music. These documentaries include

Image 6. Conquista de una vega (1971). A sequence featuring Alfonso Santisteban's bossa nova





Image 5. Y mañana...un día cualquiera (1971). Sequence featuring the song "La chica de la bahía" (Alfonso Santisteban)

Reforma y desarrollo de una vega (1971), again produced by the Ministry of Agriculture's National Settlement Institute and the Spanish Cement Manufacturers' Association, and *El cultivar de tabaco* (1973) and *Flores* (1975), both produced by the SEA.

As if constructing a leitmotif, Neches masterfully articulates a common musical and visual theme that unifies all three of these documentaries, as each of them uses an identical *musivisual* configuration applying the same meticulous order, expert sequencing, and musical formatting to accompany the rural images. This painstaking approach not only highlights his artistic consistency but also reflects the depth of his connection to the very essence of the rural settings he films. Every note and every image seem to intertwine in a perfect dance, painting a vivid and emotional portrait of the rural world through a symphony of carefully orchestrated sounds and visuals.

Offering a good example of this new musivisual configuration is *Reforma y desarrollo de una vega* (1971), whose visual sequence focuses entirely on the National Settlement Institute's efforts to transform the plains around the Guadiana River, in what is basically a reduced version of the

documentary La conquista de una vega but with a different voiceover. In the very first minute of this documentary, the images are enhanced by a series of rhythmic beats that break with the film's rural theme; here, the ploughing of the fields becomes a backdrop while the beats create a serene yet vibrant rhythm, injecting a new soundscape into this traditional scene and generating an intriguing contrast between the rural and the contemporary (Image 7). To do this, Neches turns to the one of the most iconic figures of jazz music, Henry Mancini, a composer whose sound seemed to represent "the bright, confident, welcoming voice of the middle class's new efficient life: interested in pop songs and jazz, in movies and television" (Caps, 2012: 1). Specifically, it is with the track "The Blues", a musical composition written for the album The Blues and the Beat (1960). that Neches draws on the creator of the original soundtrack for The Pink Panther to set the initial tone for this documentary. The music is heard in the background behind the voiceover, serving to enrich and unify the rural images captured by Neches.

Immediately after this first minute of the documentary, Neches inserts the song "Good Bait" (1944) by jazz musician Tadd Dameron. Once again, the director makes extradiegetic use of a pre-existing composition that is emblematic of this musical style, a piece that has become a jazz standard performed by numerous musicians over the years. Neches thus accompanies this part of his documentary showing the irrigation works with the unmistakable swing rhythm of this piece of music, which becomes the soundtrack for a landscape undergoing a transformation, endowing the images with a dynamic vibrance and highlighting the arduous agricultural work of irrigation displayed on the screen.

Later, in the third minute of this rural archive (3'20"), we hear another gem of the jazz genre: "Misty" (1954), by pianist and composer Erroll Garner, a song widely covered and often used in films and on television. Finally, to conclude the





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documentary, Neches employs another iconic jazz composition, Louis Prima's "Sing, Sing, Sing" (1936), as the soundtrack to a series of pan shots showing the irrigation works in detail. These musical pieces not only vest the images with an additional layer of emotional depth but also serve as a tribute to the legacy of jazz, a genre that has endured over time and has left an indelible mark on audiovisual culture.

The filmmaker would take advantage of the uniqueness of these musical styles in two subsequent films, El cultivo de tabaco (1973) and Flores (1975). Here, although the music provides the images (in this case, of tobacco cultivation and flower farming, respectively) with a different aesthetic, Neches uses the same musivisual sequencing used previously with "The Blues", "Good Bait", "Misty" and "Sing, Sing, Sing", making use of pre-existing music extradiegetically, always in the foreground except when the narrator's voiceover takes over, to serve a decorative and unifying function that gives cohesion to the different shots and sequences. In this way, the filmmaker enriches each shot and sequence of the rural documentary with a soundscape that enhances the historical and cultural contexts of the agricultural practices shown on the screen. His choice of music not only serves as a bridge between the narrative and the images but also adds an emotional layer, constructing a unique sensory experience that transports the spectator to Neches's rural world.

3.4. Santisteban and his bossa nova in Neches's final agrarian documentary

As mentioned above, it would be Alfonso Santisteban's trademark bossa nova style that would serve as a pre-existing soundtrack to accompany and enhance the idyllic rural images presented in the last documentary produced by the Ministry of Agriculture's Agricultural Extension Service, titled *Primores* (1976). Once again, bossa nova music taken from Santisteban's acclaimed *Bossa '68* album would be used as the sonic centrepiece, in a

film that immerses us in a world where technical innovations in greenhouse management come to life, offering a detailed display of the cutting-edge farming techniques of the era (Images 8 and 9). In fact, Santisteban's music provides the film's only sound accompaniment, thus accentuating the depth of the images in a way never seen before in Neches's agrarian films.

For his last documentary, Neches used music exclusively from Santisteban's *Bossa'* 68 album, including (in order of appearance) the tracks "La chica de la bahía", "Melodía para un hombre solo", "Sofisticado", "Esperar" and "Soledad". Every note of the compositions taken from the album, which are integrated extradiegetically and move into the foreground on the soundtrack on several occasions, thus finds a resonance in the meticulous cultivation process depicted on screen. It is a soundtrack that serves not only as an accompaniment but as a vital element that lifts the documentary's narrative to another level, transforming it into a complete audiovisual experience.

4. DISCUSSION AND CONCLUSIONS

This article has explored the rich musical palette woven into Neches's agrarian documentaries, combining jazz sounds and unmistakable bossa nova rhythms that are skilfully integrated into his visual universe. The director uses these musical styles to frame the scenes in his rural documentaries, giving them a prominent place in the soundtrack that often transcends the boundaries of his rural narratives.

The analysis offered reveals how this evocative musical accompaniment, originating from beyond the rural world shown on screen, performs a decorative function while at the same time playing a crucial unifying role by connecting the different shots and sequences of each film. Indeed, the shots filmed by Neches acquire cohesion and elegance precisely thanks to the musical framing of the jazz and bossa nova pieces that accompany





Images 8 and 9. Primores (1976). Sequences featuring the songs "La chica de la bahía" and "Melodía para un hombre solo" (Alfonso Santisteban)

them, transforming the visual experience of the rural documentary into a symphony of sounds and images.

It is also worth noting that most of the music used is pre-existing and that it is presented extradiegetically, i.e., its source is unknown to the protagonists of the documentaries except for one sequence in the documentary Y mañana...un día cualquiera (1971), whose images present the music as diegetic, as discussed above. In this way, Neches uses the music of great jazz and bossa nova figures such as Paul Phillips, Dick Jurgens, Henry Mancini and Alfonso Santisteban to accompany and illuminate the rural images in his agrarian

NECHES USES THE MUSIC OF GREAT JAZZ AND BOSSA NOVA FIGURES

documentaries and turn them into a new audiovisual experience. It is these same melodies composed by these creators that give life to and enrich all the documentaries analysed in this study.

This is how José Neches Nicolás concluded his career as a documentary maker, offering viewers a profoundly enriching musical language fused with an astonishing diversity of musical styles and genres. Neches masterfully wove a visual and auditory symphony in which each note and each chord is intertwined with the very essence of his images. This amalgam of sounds not only enriches the spectator's experience but also transforms these agrarian documentaries into a complete art form in which music becomes a character in its own right, speaking a universal language that transcends the barriers of time and space.

NOTES

- This study was carried out in the context of the Agrarian Documentaries and Nationalities: Comparative Study of the Productions of the Ministries of Agriculture of Spain, France and Italy (1930-1979) research project, supported by the State Program for the Promotion of Knowledge Generation and Scientific and Technological Strengthening of the R&D&I System and the State R&D&I Program oriented towards the challenges of society under the auspices of the Ministry of Science, Innovation and Universities (Ref. PID2019-105462GB-I00). 2019 Call. IP1: Ana Melendo; IP2: Pedro Poyato.
- 2 At a time prior to conducting this research, I was able to conduct a *musivisual* study of José Neches Nicolás's agrarian documentaries (Rodríguez, 2021), identifying, albeit more generally, the types of musical styles or genres the filmmaker uses in his documentaries' visual sequences.

- As indicated in the filmmaker's Cinematographic Historical Documentary Collection (2016: 9), "[o]n January 22, 1958, he requested voluntary leave and resigned from the Agroeconomic Headquarters in Zamora. In the period from 24 November to 19 December 1958, he obtained an English diploma for a course he took at the University of the District of Columbia. In December 1958, on a U.S. Cooperation scholarship, he travelled to California Polytechnic State University (Cal Poly) in San Luis Obispo (on the Pacific coast between San Francisco and Los Angeles). In the context of an international cooperation program, he participated in a course on 'earthmoving methods' from December 1958 to March 1959, attended by 18 people from different countries around the world."
- 4 The song was originally written and released in 1934 by Harry Warren (an American composer and lyricist who focused mainly on writing songs for movies), with lyrics by Al Dubin, an American musician and lyricist of Swiss origin. Since then, it has been covered by various music groups and even adapted to different styles, including its jazziest version, by Paul Phillips. It should also be noted that these documentaries also contained brief fragments of jazz music that could not be identified in this research. These fragments are sometimes interwoven very well with Paul Phillips's piece as the main theme.
- 5 Santisteban, A. (1968). *Bossa '68*. [Vinyl]. Spain. Estudio Sintonía.
- 6 In relation to Richard Wagner's Ride of the Valkyries, Del Álamo claims that "it was Francis Ford Coppola who employed Wagner with the most media success in his Apocalypse Now (1979) [...] turning it into one of the most chilling pieces of music in film history" (2020: 27).
- 7 Emmanuel Chabrier (1841-1894) was a French composer who, during his four-month stay in Spain with his wife, as reflected in the classic radio program Cuaderno de Notas (2018), was "absolutely fascinated by the rhythms and melodies of our country. It was on his return to France that he captured the essence of our folk music in a score, writing his first important symphonic work: España, Rhapsody for Orchestra."

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JAZZ AND BOSSA NOVA AS NEW MUSICAL SOUNDS IN JOSÉ NECHES NICOLÁS'S SPANISH AGRARIAN DOCUMENTARIES

Abstract

Over an extensive period spanning three decades, from 1945 to 1976, filmmaker José Neches Nicolás produced a fascinating series of documentaries focusing on rural and agrarian life. It is a body of films that stands out not only for its thematic approach, but also for the wide range of musical genres that accompany the visuals. Andalusian folk music, classical compositions and other styles, such as jazz and bossa nova, infuse Neches's images with a new atmosphere. This study focuses on the use of music in his agrarian films from 1967 to 1976, a period in his career characterised by the integration of jazz and bossa nova sounds styles in his film sequences. The objective is to identify and analyse the musivisual behaviour of these musical genres that intertwine with the images in Neches's agrarian documentaries and provide them with a rich soundscape.

Key words

José Neches Nicolás; Jazz; Bossa Nova; *Musivisual Study*; Rural Documentary.

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EL JAZZ Y LA BOSSA NOVA COMO NUEVAS ARMONÍAS SONORAS PARA EL DOCUMENTAL AGRARIO ESPAÑOL DE JOSÉ NECHES NICOLÁS

Resumen

Durante un extenso periodo de tres décadas, que abarca de1945 hasta 1976, el cineasta José Neches Nicolás produce una fascinante serie de documentales centrados en la vida rural y agraria, una producción cinematográfica que destaca no solo por su enfoque temático, sino también por estar acompañado por un gran abanico de géneros musicales. Así, el folklore andaluz, la música clásica y la utilización de otros estilos sonoros como el jazz y la bossa nova, proporcionan una nueva atmósfera a la imagen nechesiana. Por lo tanto, será en este último contexto sonoro de su producción filmográfica agraria, de 1967 a 1976, en el que se centre esta investigación, un periodo que está caracterizado por incluir en su secuencia cinematográfica la armonía del jazz y el estilo sonoro de la bossa nova. Todo ello con la intención de identificar y conocer el comportamiento musivisual de estos géneros musicales que se entrelazan y proporcionan una rica atmósfera sonora a la imagen agraria-documental de José Neches.

Palabras clave

José Neches Nicolás; *jazz*; *bossa nova*; estudio *musivisual*; documental rural.

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