

Abstract

This research involves the study of autonomous music and applied music based on the differences and similarities that exist between the two musical concepts. Then, we have proceeded to the comparative analysis of an important part of the catalog of works by Spanish composer José Nieto, including music for film, theater and concert halls.

Our main objective is to examine the elements involved in the autonomous and applied musical creation, emphasizing the study of applied music from the perspective of its determining factors (non-musical). From the selection of a total of eight works, among which includes the latest Nieto film collaboration so far (*Luna Caliente*, 2009), a thorough analysis of the most characteristic parameters is proposed, with special attention to the basic compositional principles of repetition, variation and contrast, which are part of the process of composition and musical structures in the musical production of the author.

After the development of the state of the art and comparative analysis of the Nieto's music, give way to a discussion section where we examine separate aspects such as thematic material, type of harmonic language, orchestration, textures, structures and narrative functions, which allows us to have the points of contact and rupture between works belonging to different audiovisual categories and pure or autonomous music. In this manner, among the most representative findings include the level of flexibility and development of musical ideas in autonomous musical discourse, with a smaller development of the phrases in the context of applied music. Moreover, from the analysis of Nieto's works that have been object of our study, we have found that both applied music and autonomous music is susceptible to the application of an abstract and contemporary musical language, as well as the introduction of unconventional orchestrations, evidencing greater differences between both musical concepts in regard to the structures and functions. Therefore, in autonomous music, as opposed to applied music, we have a sound discourse for mere aesthetic purposes based on the audience sheer musical experience, showing an increased focus on sound elements, that is, on the non-visual aspects. Finally, regarding our analysis of *Cuatro Lunas* and *Luna Caliente*, we have to consider some of the most significant elements regarding the adaptation of an autonomous work for applied music,

describing the transformation of a continuous musical discourse into a set of episodic musical sections that accompany the development of the dramatic action.