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MUSIC AS A SATIRIC ELEMENT IN EDITING POLITICAL SPEECHES IN YOUTUBE: THE USE OF AUTOTUNE

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ABSTRACT:

Prosumers are constantly generating new audiovisual phenomena since the development of Web 2.0 by using audio and video software in their personal computers. Music is playing a relevant part in many of these phenomena; its interaction with other media, such as visual and verbal languages, is expanding the signifying possibilities of these videos, supporting or challenging the individual meaning of each media. In this paper we approach the use of the plug-in AutoTune in order to undermine with a satiric purpose the meaning of speeches made by politicians in public events. This is a prosumer practice that has been established all over the world in the last years, being a new category in the list of new audiovisual phenomena. AutoTuning demonstrates how music has an enormous power and it is constantly used to challenge the meaning of verbal texts in politic speeches. Thus, music becomes an essential element and a powerful ideological media in most of the audiovisual contents of polintertainment. I am concerned with the parameters that define the musicality of verbal language and the way they are essential in converting these speeches into music by using AutoTune. In order to study this process I analyze the AutoTuning of the speech of Rita Barberá (major of Valencia) during the opening ceremony of Fallas in February 2015, a piece made by IvánLagarto, which is the most viewed AutoTune video in Spain up to the present day.

KEY WORDS: music – audiovisual –AutoTune–prosumer– YouTube – multimedia – polintertainment.

LA MÚSICA COMO ELEMENTO SATÍRICO EN LA EDICIÓN DE VÍDEOS DE CONTENIDO POLÍTICO EN YOUTUBE: EL USO DEL AUTOTUNE

RESUMEN:

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La actividad de los prosumidores a raíz de la web 2.0 ha dado lugar a un continuo surgimiento de nuevos fenómenos audiovisuales realizados con software de edición de audio y video. La música juega un papel protagonista en muchos de ellos e interactúa con la imagen y el lenguaje verbal ofreciendo numerosas posibilidades para refrendar o subvertir los significados que cada lenguaje comunica de forma autónoma. En este artículo abordamos el empleo del *plug-in* AutoTune por parte de los prosumidores para subvertir el significado de los discursos políticos con una intención satírica, una práctica que en los últimos años se ha consolidado alcanzado una dimensión mundial. Esta práctica demuestra cómo la música se utiliza de forma constante para generar un significado diferente, muchas veces contrario, al que expresa el contenido textual de un discurso, funcionando como una herramienta fundamental del *polintertainment* con grandes implicaciones ideológicas. Abordamos los parámetros que definen la musicalidad del lenguaje hablado como punto de partida para la creación musical con el AutoTune en esta tipología de vídeos, y profundizamos en este fenómeno con el análisis pormenorizado del ejemplo con mayor repercusión en España en los últimos años: la reciente musicalización que Iván Lagarto hizo del discurso que Rita Barberá pronunció en la Crida de las fallas de 2015.

PALABRAS CLAVE: música – audiovisual – AutoTune – prosumidores – YouTube – multimedia – polintertainment

1. INTRODUCTION

The transformation in recent years have experienced the means of production, distribution and audiovisual consumption has driven new approaches by researchers in this field of study. Aspects such as the generalization of digital language and the development of Web 2.0 has revolutionized the analysis of visual phenomena that circulate on the web with an emphasis on communication processes, rather than on a detailed study of the elements that make up the audiovisual text. This evolution has become the visual language in order to study new disciplines while it has served to strengthen the role of others that began to develop decades ago and, as in the case of audiovisual musicology, are not an autonomous discipline, but rather a *"node between disciplines"* (Neumeyer, 2013, p. 3), a meeting point for converging views on the perspectives and analysis methodologies.

The study of music in the visual language has adapted quickly to the new situation; so, in recent years they are being published articles and collective works that address a wide range of phenomena. Many of the researchers who were leaders in the study of visual music in the eighties and nineties (Claudia Gorbman, Michel Chion, Philip Tagg, AnahidKassabian) have distanced themselves from the analysis of music in film, television or video to address the role of music in the feature transmediality of audiovisual phenomena that today are circulating massively andvirally on the Internet. In this new context it is difficult to establish stable borders between different audiovisual genres, especially when the synergies between genres and

media have broken categories into multiple phenomena that occur, develop and consolidate or disappear very quickly on the Internet. For example, Mathias Bonde Korsgaard has tried to analyze the evolution of video making a list with about thirty phenomena developed from music video in recent years, among which are some well-established as the lip dub, shred or mashup. Despite the effort to categorize this situation, the author is aware that "*although extensive, this list is by no means complete; latest music video phenomena to constantly take shape through a bewildering proliferation of practices that are too numerous to follow*"² (2013, p. 504).

Although in the new music video categories mentioned Bonde Korsgaard, those implemented by prosumers are more numerous and enjoy great popularity in the network. The author proposes a redefinition of the video clip as an audiovisual genre through the concept of remediation (Bonde Korsgaard, 2013, p. 508). This brings us to the participatory culture and media convergence which theorizes Henry Jenkins (2006), and especially the role played by the website YouTube as a reference for much of audiovisual products consumed in the network, an environment in which professional and amateur productions live together. According to Jenkins,

By providing a distribution channel for amateur or semi-professional content, YouTube promotes new forms of expression (...) to share the same web results in these productions achieve greater visibility than they would achieve if they were in isolated sites. In this sense, they are also exposed to the practices of other users (2006, pp. 224-239).

Indeed, we can speak of a "*cultural convergence*" (Elsaesser, 2013, p. 16) in the use of tools to distribute and consume cultural products (Google, Facebook, Twitter), a process in which the apocalyptic see a globalizing final standardization while for many others it means the end of an era and redefining the dynamics of interpersonal and mass communication. In this context of participatory culture, a cultural product is never considered finished, but is always open to modifications generally experienced through the transmediality, with the intervention of prosumers to reinterpret and redefine the product. Lawrence Lessig (2008) refers to this form of collective production as "read-write" opposed to the previous model ("read only") in which the consumer has no capacity to intervene in the product consumes oppose. Musicologist Nicholas Cook of the reflections of Lessig to discuss the growing "multimedia mentality" (2013) in which the constant reworking of tracks, the result of the possibilities offered by digital media, reinforces the definition of music as a practice and not as an object. Cook cites the mashup, in which a new audiovisual product arises from the interaction of two or more works a priori unrelated.

In the majority of cases, prosumers obtained the material from which their audiovisual works are made, from DVDs and various websites, and processed through audio and video editing programs. At this stage of creation we must also talk about convergence, in this technological event since most users use the same

² All translations are the author of the article.

software, some of which are part of the operating systems of the computers themselves (Windows Movie Maker or iMovie) or easily downloadable from the Internet as free software (Audacity or Powtoon), leading to some standardization in the use of filters and effects editing, as well as an aesthetic uniformity in much of the content created by its users. This technological determinism also occurs in the professional content production and is a cornerstone for understanding the increasing dissolution of boundaries between audiovisual genres to which we referred above.

The possibilities offered by digital media have transformed the creation environments to the *home studio*. If a few years ago, these amateur studies worked as a testing ground prior to the professional recording, at present the quality standards that they offer allows them to be a part of the creative process. As Paul Harkins says,

As music consumption moved from the concert hall to the living room and, from it to listening with headphones (...) music production has moved the home recording studio and from it to the laptop, a meta-device that allows to produce, distribute and consume music (2010, p. 14).

A similar process can be found in the both professional and amateur audiovisual production, and has been reported by several authors as a determinant in defining a new own visual aesthetics of the new digital context.

2. OBJECTIVES

One of the most widespread aspects in the new audiovisual aesthetics is the reworking of original content. Terms like "remix" (Lessig, 2008), "recycling" (López Cano, 2010) or "samplertrofagy" (Caroso, 2014) are used to designate this type of pervasive practice in the content developed by prosumers and are the foundation for the formation of new audiovisual phenomena. The present research is framed in this context, which elaborates on the transformation of spoken discourse to be manipulated by the AutoTune, a regular audio processor in digital editing programs. The transformation of the spoken language into musical language changes the nature of the original products that are used as a basis for making these videos and opens a wide range of possibilities of music creation for their authors. This practice, in vogue since 2009, has become a genre in itself, and has a high ideological component, because usually fragments of news reports or speeches by political figures are taken to subvert the original content of spoken discourse. Aspects such as the musical nature of the spoken language, the reasons that guide the choice of a particular musical style, and the reasons that push a prosumer to choose a given speech at a given time make this practice in a relevant phenomenon of communication Current which also has a high degree of acceptance and virality on sites like YouTube or social networks.

3. METHODOLOGY: RELATIONS BETWEEN MUSIC AND SPOKEN LANGUAGE

The relationship between music and speech has been extensively addressed in different disciplines throughout history. Charles Darwin himself ventured that human ancestors would have used his voice "*to output true musical cadences*" with which to express "*different emotions like love, jealousy, triumph and challenge rivals [so] imitation musical cries by articulate sounds could have been the origin of words, translating various complex emotions*"(1999, p. 43). English naturalist reflections served as a basis for the development of evolutionary musicology, a branch of biomusicology that delves into the origins of music as a human language. In this sense, Steven Brown argues that the origin of both means of human expression is in the "musilanguage" (2000), an earlier stage previous to the development of both, which would explain the characteristics they share.

The study of the musicality of spoken language also has a long history that we can refer to treaties on oratory and rhetoric of Antiquity, especially regarding the *elocution* of the discourse with persuasive intent. One of the pioneering works in the Modern Age constitutes *An Essay Towards Establishing the Melody and Measure of Speech* (1775) British Joshua Steele, which proposes a method for analyzing the speech based on musical parameters (rhythm, stress, cadences, etc.). This sort of prosodic analysis of spoken language has continued to the present especially linked to public communication in the form of speeches. Thus, in "The music of speech: layering Musical Elements to Deliver Powerful Messages" (2011), a group of researchers from Harvard University led by Steven D. Cohen analyzes the musicality of speeches by American political leaders (Bill Clinton Jesse Jackson and Elizabeth Glaser) based on the quality of the human voice as a musical instrument, and set five parameters (tempo, dynamics, pitch, timbre and rhythm) that would demonstrate how "*speakers can use these musical elements to create musical images leave a certain impression on the audience*"(p. 16). The musicality transmitted to a speech creates an atmosphere, creates a sense of what you want to communicate beyond the contents, while serving to establish its structure, emphasizing or concealing arguments and reinforcing certain terms or concepts that are wanted to convey.

The musical quality of the spoken speech is still a developing field of research that has less experience in public communication than others, such as gestures and body language. However, you may find musical parameters in virtually any human utterance, and especially in the projection of the voice that characterizes any public discourse, making it one of the spoken formats closest to singing. In the field of music, there are numerous examples of repertoires that are halfway between singing and speech, in which spoken language is part of the musical aesthetic; the cantillation of the Gregorian or the *spoken word* are just two very distant examples, both in character and in time, illustrating how this ambiguity has always been present in the history of music.

However, the relationship between music and spoken understood not as integration, but as interaction of two autonomous systems is a multimedia language meaning relationship in which the meanings of each language are affected generating in the relationship established between them a new meaning. In this regard, it is significant that certain content disseminated to the communication media, such as institutional messages and political speeches are devoid of music, beyond which is heard to

introduce them or once completed, especially in celebrations and election rallies. In the communication media, the interviews and news programs also lack music, it is only heard in the beginning and closing of the program and, exceptionally, in reports generally linked to cultural or sports contents³. *Polintertainment* programs are those who constantly use music to address political and topical issues, resulting in a satirical and humorous treatment of them. Music has the ability to distort the meaning of what is intended to convey through a spoken discourse, plus a leisure and entertainment connotations that make it unsuitable for serious discourse content. Thus, "*the music is used as an ironic commentary on what we see to distance the audience from the action and let them feel wiser*" (Frith, 2003, p. 187). Even in advertising, a field in which music is a regular feature since the birth of the jingle, there are certain products that prevent their use by the negative effects that may arise in the transmission of the message. As noted by Jose Antonio Gómez, traditionally in drug or cleaning products ads the music could give a sense of masking, of not being honest, of not being serious (Gómez, 2005, p. 226). This discrimination in the treatment of the contents of the media is reflected in the production and aesthetics thereof. Thus for example, the audiovisual production of a news program is much slower and conservative than that of a *polintertainment* program, and traditionally the entertainment programs or intended for young audiences have been the testing ground for techniques of realization which over time they have been consolidated. Examples are Valerio Lazarov productions for TVE in the late sixties and early seventies. This confirms how aesthetics consolidated in disseminating issues considered serious and relevant, including institutional and political speeches are included, it is sober, conservative and avoids the use of music.

While we found many examples of a satirical use of music in the media throughout history, we can say that in recent years this practice has increased due to the participatory culture of the Internet prosumers. In Spain these practices are not very numerous; in a recent study it was pointed out that, in our country, "*the media prosumer of the politainment is characterized by a very low presumption exercise in the creation of messages and mass consumption*" (Berrocal, Campos and Redondo, 2014, p. 11). However, the impact achieved by these products in a short time is very significant and is an incentive for these artists, who are attentive today to select as protagonists of their thematic videos, events and characters that have a significant impact on the media⁴. The proliferation of participatory culture introduced in digital media means that there is a growing number of Internet users who "*engage freely in discussions, and this proliferation of discussions means that there are more people creating, in turn, more criticism*" (Sexton, 2007, p. 6). The high number of visits and comments that store these productions, as well as reaching virality on social networks, are forms of active participation by the consumers of these productions and show a degree of involvement very different from the traditional passive consumption. In this sense, it is not surprising that political figures and speeches at

³ The music is being introduced in a growing number of news programs and often serves to structure sections.

⁴ Many of these videos are included prosumers on television ("El Intermedio", "Zappeando", "El hormiguero"), , increasing its strength and popularity. This reinforces the arguments that speak of a growing trend in recent years that "television and print media are an echo chamber for YouTube" (Vernallis 2013: p. 15).

public events are often the protagonists of these productions, and that one of the most common strategies to "discuss" what they are trying to communicate these politicians is the incorporation another system of meaning, of a language such as music, which modifies the meaning of the speech or change the nature of it making a song.

This procedure involves the choice or composition of the prosumer of a track to build a new sense of speech in the video, and this involves a series of decisions relating to both the meanings that are associated with the different styles and genres as well as formal aspects of audiovisual editing. The meaning of a genre "*is not only in music but also in the bodies and minds of groups of people who share certain values*" (Holt, 2007, p. 2); thus, there are some codes shared in a society that give specific values to the different musical genres, allowing to the prosumer of these productions to use a piece of music to give new meanings to the original. Also, a number of musical styles that are repeated in many of these videos, while others are rarely used; rap and electronic music are the most abundant and, beyond that they are styles that are in vogue today, the reasons for this dominance are found in the musical parameters that define them. As Allan Cameron notes in electronic music "*parameters such as timbre, reverb and rhythm are often more important than the melody and lyrics*" (2013, p. 753). Likewise, in rap the emphasis is generally in the rhythm of the musical base over which the rapper sings lyrics in which the rhyme and rhythm of the lyrics usually prevail above the melody; it is not surprising that, on numerous occasions, the rapper recites the lyrics more than singing them to avoid creating a melody.

These qualities make these musical styles the ones preferred by prosumers for their creations, as they facilitate and guide the editing of the videos marking points of audiovisual synchrony and outright cuts in assembly for working and editing a clip. If we examine some of the most popular in examples from recent years, from parodies created from the phrase "why don't you shut up?" that King Juan Carlos addressed Hugo Chavez in the Ibero-American summit in 2007, to others more recent, such as those generated starting from Ana Botella's speech at the launch of Madrid's bid to host the 2020 Olympics (September 2013), in all of them the use of electronic music and rap clearly dominate as chosen musical styles. The same happens in the videos created from the speech of Pablo Iglesias in the Puertadel Sol in Madrid for "The march of change" in January 2015, which was set to music by several prosumers to make it different themes of rap⁵. In this case, the choice of musical style is even more significant when you consider the values of social demand and denunciation associated with hip hop as a musical genre, consistent with the public image of Pablo Iglesias.

The intent of prosumers to sound when putting sound tracks to these speeches, as well as the different meanings that in each case are derived by consumers and which

⁵ YouTube user "bukanoero97" has posted a video in which the speech is presented as a complete album of rap with different cuts that put title, and provides a link to download for free. <http://goo.gl/Ge632H> (27-4-2015)

largely reflected in the comments of each video would require a detailed analysis of each case. Moreover, the variety and the constant emergence of new procedures when preparing these types of videos makes it difficult to address them as a unit. For this reason, in the next section we will focus on the analysis of a widespread practice in the musicalization of political speeches that could be considered a subcategory within this type of videos; it is the use of *plug-in*AutoTune in voice processing to transform the original discourses, and we will analyze in depth the creation of musician Ivan Lagarto from a speech from Rita Barbera in Crida de las Fallas of 2015, the example with more media coverage in Spain this year to date.

4. DISCUSSION: THE AUTOTUNE AS A TOOL OF POLITICAL SPEECH

AutoTune is the name of an audio processor created by Andy Hildebrand in 1997. Today it is available as a *plug-in* in audio editing programs such as ProTools, Cubase and FL Studio XXL. This processor allows the digital manipulation of the level of the sound, which has earned him great popularity, not without controversy, in music production. Besides being used in a hidden way for tuning error correction in editing music recordings, since its inception it was tried deliberately as an aesthetic resource in various musical productions, with the song "Believe" (1998), sung by Cher, the piece that gave the AutoTune international fame. Since then, many artists have used this processor, some even have turned it into a lifestyle brand (T-Pain, Kane Wes or Eurodance), a trend that some have interpreted as an exponent of the digital context in which we live. Thus, for Joseph Auner, "*the widespread use of AutoTune in the voices of urban popular music shows the appeal that the cyborg has reached*" (2012, p. 145). In a sense, we can interpret this trend as a new aesthetic trend in popular music treating the voice as another instrument in music production.

The incorporation of AutoTune to the phenomenon of YouTube videos prosumers begins in 2009, when the Gregory Brothers group began the AutoTune The News series, showing videos of news of major US television with the audio processed through the AutoTune and added an instrumental base composed for the video. The assembly of the sequences is modified to construct a satirical speech and with a song structure (stanzas, bridge, chorus), so that all characters in the video appear to be singing and acting. Gregory Brothers members also appear in these videos, questioning the characters in the video and singing with them.

This video series reached enormous popularity since its inception, with millions of visits. Their most seen video to date, "The bed intruder" was published on July 31, 2010, and reached 7.1 million copies in the first month, becoming the most watched video of the year in YouTube⁶. It was also marketed as a single on iTunes, peaking at number 89 on the list of topics most vended⁷. In addition, the AutoTuneThe News series set the tone for other prosumers worldwide who imitated this practice, consolidating a new format or genre within the new media phenomena in the network. The way they work reveals a clear concern to capture the musicality of the

⁶ *YouTube Rewind 2010* <http://goo.gl/FaF6Fp> (22-4-2015)

⁷ Billboard Magazine, August 2010, <http://goo.gl/34lpp8> (17-4-2015)

spoken discourse when composing the piece. As the musician Michael Gregory in an interview published by the magazine Wired,

I wanted to hear the contours of the voice [of Antoine Dodson] and the way he was expressing his emotions. I have worked a lot in this regard, so that when I hear him I can hear the melody, and that melody takes on different connotations depending on the tone in which you put it. Later I write the instrumental part and include it in the musical edition⁸.

This form of work requires basic musical knowledge by the prosumer, who must know how to generate and harmonize the melody of the piece to create the song. Thus, "*these artists intentionally rearranged syntax, phonetics and semantics structure to generate a melody*" (Levine, 2013, p. 2). The process to successfully convert speech into music implies a number of skills, and this is perhaps the reason why this practice is not as massive as other video formats on the network. Thus, the impact that production of this type is even greater, since it is a unique piece and not its derivatives which becomes viral. If the Gregory Brothers have popularized this practice internationally, the musician Ivan Lagarto has managed to adapt it to the Spanish context, doing this kind of videos with different popular phrases in our country, many drawn from speeches by politicians as Esperanza Aguirre, Artur Mas or Rita Barbera. Ivan Lagarto is a multifaceted Catalan musician with undergraduate studies in the Hall of Modern Music and Jazz Barcelona⁹. Besides composing for television and advertising, he recorded his own songs and accompanying guitar stand-up comedian Berto Romero in his performances through Spain. His YouTube channel has about forty videos produced by him, all musicalizations of spoken fragments processed by AutoTune.

The video that has had more success so far is the musicalization of the speech of Rita Barberá, Mayoress of Valencia, in the Crida Fallas 2015, the official opening of the festivities. This production, posted on YouTube on February 23 (the day after the speech in Crida) entitled "The caloret"¹⁰, quickly became a viral phenomenon that in three days exceeded four hundred thousand reproductions¹¹, and two months later it had surpassed one million seven hundred thousand copies. This production benefited from the controversy surrounding the doubtful command of the Valencian that the mayor showed in her speech, that the same night of the Crida became viral on social networks, reaching more than half a million views on YouTube and converting trending topic hashtags as #Rita, # crida2015 or the most popular, #caloret¹².

It is no coincidence that the most popular hashtag is also the title of the Lagarto's composition, is that Barbera the term repeated up to eight times in the same sentence. Moreover, the disputed term "caloret"¹³ quickly emerged as representative

⁸ Wired interview (13/08/2010) <http://goo.gl/eK7W37> (14-4-2015)

⁹ Ivan interview published in <http://goo.gl/Y02kvn> (19-4-2015)

¹⁰ <http://goo.gl/tQ2qvc> (29-4-2015)

¹¹ <http://goo.gl/RouCKe> (18-4-2015)

¹² <http://goo.gl/1wc2D0> (18-4-2015)

¹³ The term accepted by the Valencian Academy of the Language would be "caloret".

of the unfortunate speech the mayor of Valencia. But, in our view, the popularity of this speech is not the only reason why Ivan Lagarto have chosen it as a main character in one of his videos, things like repeating several phrases and terms ("this nit", "caloret" or "ja estem in falles") and the characteristic intonation in pronunciation of speech are keys to understanding the reasons that may lead Lagarto to develop the successful video. The discourse¹⁴ maintains all the time a slow pace and high intensity, and articulates with a binary structure by a very marked intonation of opening and closing that is set from the beginning: "Poble valencià", "falleres i fallers". In both cases the first word is pronounced with a directionality to the acute and in the second to the grave, seeking a pause. Then the case with "this nit / fallera", "in this nit / de festa", "in this nit / of Illusio and joy" with an intonation profile in arc that goes to the acute in first part and to the grave in the second, except in the term "joy" which goes back to the acute in preparation for the continuity of discourse. This type of articulation is repeated in the juxtaposition "the caloret / faller" "the caloret / certainly" "the caloret of the foc / i flame", "the caloret / spring", "the caloret / faller" "the caloret / de la llum" "the caloret / the Illusio" to conclude with a demarcated and epic "Ja / estem / in falles!", which not only is pronounced emphasizing each of the three parts, but that it is also repeated three times by the mayor.

Ivan Lagarto takes several fragments to build a structure of song (chorus, verse, pre-chorus, verse, pre-chorus, change, chorus) with a fast pace and rhythm of four parts in which syncopation predominates. This results in a ska rhythm base built with instrumentation that has the piano, brass (both synthesized) and electric guitar as protagonists. The song is in the key of D major, a significantly higher register than the spoken discourse, the result in part of the acceleration of the phrase, and runs through the fundamental degrees of tonality (I-IV-V) with the exception of the change (II-IV-VI). Meanwhile, the tune does not exceed the fourth field (D-G), taking the notes from both ends as the fundamental around which the melody is constructed. This parameter of the song reinforces the relationship of music to the spoken speech, stressing the directionality of the melodic profile that we have identified in the spoken speech.

.Moreover, along the minute and a half that the song lasts a constant variety of textures that result in varying degrees of intensity is observed. The chorus with which the song starts focuses the instrumentation on the acute accent of the word "caloret", marking the strong part of the beat. The expectation generated by this introduction resolves in the repetition of the chorus, this time with all the instrumentation and the punctual noise of a crowd that is introduced repeatedly in each measure with obvious rhythmic function. Likewise, in the change, the song seems to be suspended: the harmonic structure changes and begins in a minor key chord (E minor), the pulse ceases to be marked, syncopation disappears and the instrumentation is minimized. This type of structure is common in electronic music and usually resolves gradually, adding textures and gaining strength to return to the

¹⁴ Discurso de Rita Barberá en la Crida 2015 <http://goo.gl/Vz1rUr> (29-4-2015)

initial regular pulse; in this case, the brevity of the piece leads the author to resolve abruptly, but effective, in a new chorus that concludes the song.

There are numerous aspects that make this piece attractive; the conventional of its formal parameters contributes to its easy assimilation, but also the marking and regular pulse in the rhythm and the constant repetition of elements, both musical and visual, correspond to one of the most common features in the new audiovisual aesthetics (Vernallis , 2013, p. 130). In a spoken speech, repeating a term serves to strengthen, emphasize and give greater relevance; the analyses that make counting of terms are frequently used in speeches of political leaders to draw conclusions about the messages they seek to convey. In the part of Ivan Lagarto the emphasis on the repetition of terms is reinforced by the melodic progression; so, the first time the chorus pronounces "caloret" makes it with the melodic sequence D-E-F #, while the second does it with the sequence E-F#-G, in a half-tone melodic progression that achieves the emphasis of this term in the song. Something similar happens in the change of the song, where the phrase "comes from ... l'arribada of" also has a melodic progression, in this case of a tone (D-E-D-E / D-E-D-F #), which emphasizes the idiomatic correction from the Castilian language to the Valencian that Barbera made during the speech.

On the other hand, several of the comments to the video in YouTube bet on this piece as "Summer Song" and although this label is not a style in itself, the repeating chorus is one of the usual features such songs . The repetition is not only musical but also visual, because to achieve verb-labial synchronization it resorts to the same images throughout the video.

The result is a satirical production which seeks to explain the poor command of Valencian by Rita Barberá, turning the ill-fated speech into a festive song. The author defines the music video as "pachanga" understood as party music and, indeed, the lively rhythm, the syncopation characteristics of ska and the melodic profiles created with the AutoTune confirm this. Thus, a solemn act as the speech of Crida is parodied strengthening its carefree character with a festive music to emphasize the unfortunate intervention of the mayor in the 2015 edition.

5. CONCLUSIONS

The new audiovisual landscape following the development of Web 2.0 has transformed the dynamics of production, distribution and consumption of audiovisual products and facilitated the emergence of new practices and phenomena staged largely by prosumers. The birth of these new practices requires a paradigm shift in the research of audiovisual communication that currently is being based on concepts such as participatory culture and transmedia narratives. In this context, the analysis of music in the media requires constant renewal to address the role of this language in phenomena such as musicalization of spoken speech through the AutoTune analyzed in this work.

Music is a very present language and with plenty of significance in audiovisual phenomena taking place in the network. Its use by prosumers in their productions demonstrates the handling of codes in force in today's society and, therefore, the ability of music to subvert the meanings set forth in other languages. Handling a parameter as the pitch of the sound with the AutoTune transforms its nature and is capable of converting speech from spoken to sung.

The major impact of some of these pieces makes them tools of political participation of citizens, both those who create them and to those who broadcast them in their social networks. If we analyze the social impact of "The caloret" a search in Google Trends serves to verify that Rita Barberá reached the maximum popularity in recent years in the network during the week that the video¹⁵ was published. While this type of production can be seen as mere entertainment, "*understood as a form of empowerment among citizens and voters, they are not consumed just as jokes, satires or parodies*" (Edwards, 2012, p. 30). For this reason, they should be taken into account in communication studies and analyzed from different perspectives to better understand the mechanisms governing its production, spread and consumption. In this context, this work is framed as a reflection on the thin border between spoken language and music, which is not wider than that between the solemnity of a public discourse and political satire.

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