

Furthermore it was the Fate or Destiny of the Soul to participate in this struggle no matter what the outcome.

~~#~~ keep a reference

1) Andalusia is sometimes referred to as the Land of Tragic Myths. This mythical connotation was for 2 reasons: something called Duende - the Andalusian pre-occupation with death.

Concept 2

Duende is a mysterious power that can be felt but cannot be seen ^{nor can it be explained} it is ^{special} only to that pair of Spain known as Andalusia. ~~It formed an~~ ^{was also possibly} ~~the result~~ ^{of} the mystical beliefs held by the ancient Andalusians. ~~to be perceived~~ ^{mysticism was} ~~mysticism~~ ^{perceived} ~~as~~ ^{by the ancient peoples} ~~a~~ ^{conflict} between Positive & Negative Forces. The neg. forces were known as the Dark or Tragic Forces - the Duende - which for the ancient peoples existed in everything & ~~was~~ ^{was} everywhere.

~~One of the mystical beliefs held by~~

The 3 ancient peoples ~~believed~~ that the Reflection of one's Soul and the acceptance of one's Fate or Destiny with ~~clarity~~ ^{one's struggle} could only be attained through ~~struggle~~ ^{struggle} with the duende. They further believed that this struggle had to take place in ~~order to attain~~ ^{so that they could} ~~the~~ ^{accept} ~~the~~ ^{with clarity} ~~intrinsic destiny~~ ^{to accept} ~~to accept~~ ^{one's fate}

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They further believed that the Soul had ^{where it would} ~~to~~ carry out its Spiritual Battle with the duende. For this reason a mystical significance was attached to each of their cities. While the mystical significance is not ~~clearly interpreted~~ ^{clearly interpreted} or understood it has contributed ~~greatly~~ ^{greatly} to the ~~richness~~ ^{richness} of ~~well~~ ^{well} music.

Concept

The 3 great mystical cities of Andalusia ^{of well music}

Sevilla Cordoba Granada

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~~Another concept of the mystical beliefs held by the~~ ^{Another concept of the mystical beliefs held by the} ~~ancient Andalusians~~ ^{ancient Andalusians} was also ~~that the Soul had to struggle~~ ^{that the Soul had to struggle} with the Duende ~~in order to attain~~ ^{in order to attain} ~~the~~ ^{the} ~~Reflection~~ ^{Reflection} of the Soul & ~~acceptance~~ ^{acceptance} of its Fate or Destiny ~~which was~~ ^{which was} ~~unattainable~~ ^{unattainable}. This struggle ~~had to take place~~ ^{had to take place} if one ~~wished~~ ^{wished} to attain the ~~Reflection~~ ^{Reflection} of the Soul. ~~The~~ ^{The} struggle ~~had to~~ ^{had to} take place ~~no matter~~ ^{no matter} what the ~~outcome~~ ^{outcome}. This was the ~~Part~~ ^{Part} of the ~~Fate or Destiny~~ ^{Fate or Destiny} ~~to~~ ^{to} ~~participate~~ ^{participate} in ~~the~~ ^{the} ~~struggle~~ ^{struggle} ~~no matter~~ ^{no matter} what the ~~outcome~~ ^{outcome}.

Andaluzia - maj. saunrya, ~~First Feast of AA M~~
Concept of Fatalism

One of the great Spanish composers of the last century to be influenced by Ancient Andalusian Music was Enrique Granados. The influences of both Ancient Andalusian Music ~~as well as~~ ^{and} ~~the~~ musical elements ~~of the~~ other cultures that passed through Spain ~~are evoked in his music~~ ^{* are reflected} ~~in~~ his music & ~~are~~ ^{enriched} with a ~~strong~~ ^{rich} exoticism & elegance ~~that~~ ^{style} ~~is~~ ^{is} unmistakably his own. ~~His~~ ^{rich} ~~style~~ ^{exoticism} ~~is~~ ^{that} ~~is~~ ^{is} unmistakably his own.

The melody for Granados' Andaluzia is thought to have been based ~~on~~ ^{inspired} ~~with~~ the saunrya. The influences of the ~~the~~ ~~distinctive~~ features of Anc. And Music ~~as well as~~ ^{are} ~~the~~ ^{reflected} concept of Fatalism ~~and~~ ^{are} ~~also~~ ^{heard} in the work. ~~As well as~~ ^{the} ~~the~~ ^{the} ~~concept~~ ^{concept} of Fatalism is captured ~~in~~ ^{through} ~~the~~ ^{the} ~~melody~~ ^{beautiful} ~~and~~ ^{line} ~~is~~ ^{is} ~~captured~~ ^{captured} through. ~~Deeply~~ ^{Deeply} ~~sad~~ ^{sad} it begins rather introspectively ~~and~~ ^{and} ~~leads~~ ^{leads} to a moment of defiance & danger then retreats ~~one~~ ^{one} ~~again~~ ^{again} into the ~~reconciliation~~ ^{reconciliation} ~~of~~ ^{of} ~~that~~ ^{that} which cannot be changed. ~~hopeless~~ ^{hopeless} despair

* ~~are~~ ^{are} ~~reflected~~ ^{reflected} in ~~his~~ ^{his} ~~music~~ ^{music} & ~~enriched~~ ^{enriched} ~~him~~ ^{him} ~~to~~ ^{to} ~~create~~ ^{create} a style that is unique, elegant & unmistakably his own. ~~the~~ ^{the} ~~composer~~ ^{composer}

This evening, the choreographed arrangement of Granados' Andaluzia will be ~~played~~ ^{performed} in ^{loving} memory of Douglas Voice.

The Arabian Oriental influence ~~was~~ ^{that which} ~~was~~ brought to Spain in the 8th century by a famous Arabian musician named Ziryab, ~~was~~ the Arabian Oriental influence. The Arabian Oriental influence had an enormous impact on the music, dance & poetry of Ancient Andalusia & gave to each of ~~these~~ ^{these} arts the ~~exquisite~~ ^{exquisite} veiled mysteriousness ~~of the~~ ^{associated with} Far East & rich exoticism of the Arabian world, which had already been ~~brought~~ ^{come} to Spain in the 8th cent.

The Zambra Granadina was first danced at the Court of Granada in the 13th century & was immensely popular with the Arabs. The dance was performed by barefoot & was accompanied by little finger cymbals. It was characterized by graceful, flowing arm movements & very gentle hip movements, typical of Arabian dance. It was further characterized by head movements & slow turns - typical of Oriental dance.

Some of the Arabian Oriental musical elements ~~which~~ ^{that} ~~had~~ ^{were} fused to Ancient Andalusian music & which may be heard in the Zambra Granadina include the use of double notes, chromaticism & a repetitive rhythmic motif.

A distinguishing feature of Ancient Andalusian music, itself, the Primitive Oriental influence, is also represented in the Zambra Granadina ~~with~~ ^{through} its constantly shifting modality & enharmonic modulation by semitone.

The combination of both ^{these} influences, Arabian Oriental & Primitive Oriental, give to the sound the quality of veiled mysteriousness & rich exoticism.

Here now is the Zambra Granadina by Isaac Albéniz.

Nov 5

Part II

MYSTICISM - in addition to various cultural influences that passed through Spain, another ^{major} ~~contributed~~ ^{emphatic} factor that contributed to the exotic sound of Spanish music was ^{Andalucía} mysticism.

Andalucía abounded in mysticism. Magic, incantation & the casting of spells were all commonplace in the religious rituals of the ancient peoples. There was also something called duende.

Duende was a mysterious power that could be felt but could not be seen & was peculiar only to that part of Spain known as Andalucía. Duende was, ~~as well, an important part of the~~ ^{one of the most essential concepts} ~~by the ancient Andalusians.~~ ^{of the An. And. mystical beliefs held} ~~system.~~

Mysticism was perceived by the ancient peoples as a conflict bet. Positive & Neg. Forces. The neg. forces were known as the Dark or Tragic Forces - the Duende - & for the ancient Andalusians, the Duende existed in everything & everywhere.

~~It was~~ ^{more the An. And.} further believed by ~~the ancient peoples~~ that the Soul had to participate in this conflict. ^{that} It was the Soul's ~~unalterable~~ ^{unalterable} Destiny of the Soul to struggle with the Duende ~~since it was the only way~~ ^{the Soul could} attain Perfection. The struggle ^{was perceived as Fate} had to take place. ~~since~~ ^{then they acceptance} ~~the Soul could~~ ^{transcended} ~~attain Perfection~~ ^{its Fate}

It was also believed that the Soul could go to special places ~~to~~ ⁱⁿ Andalucía to carry out its Spiritual Battles, for this reason a ^{the anc. And. attached} mystical significance was ~~attached~~ to each of these cities. The 3 great mystical cities were Sevilla, Córdoba & Granada.

Hilary

The Exotic Music of Spain

THE ARABIAN INFLUENCE

one of the most important ^{cultural} influences ^{to be} passed thru Spain forced to the Ancient Music of Andalusia was the Arabian Melodic influence. The Arabian influence began in Spain, with the arrival of the Arabs during the early part of the 8th century.

This influence continued to exert itself on all aspects of Spanish life and culture for almost 9 centuries. When the Arabs finally ^{and} departed from Spain, among other things, they had bequeathed a rich ^{legacy} to the Ancient Music of Andalusia. ~~to Ancient Andalusian music~~ among other things, a rich legacy of Arabian Melody. ~~One of the outstanding elements of this legacy was Arabian melody.~~

CANCION ARABE

with which ~~the~~ ~~program~~ ~~strongly~~ ~~reflects~~ ~~the~~ ~~Arabian~~ ~~melodic~~ ~~influence~~. It is characterized by such ~~musical~~ ~~elements~~ as the prominent use of the interval of the 5th, ^{which} ~~gives~~ ~~a~~ ~~mysterious~~, ~~exotic~~ ~~quality~~ to the sound. ~~Its~~ ~~range~~ ~~is~~ ~~characterized~~ ~~by~~ ~~the~~ ~~extensive~~ ~~use~~ ~~of~~ ~~such~~ ~~Arabian~~ ~~musical~~ ~~elements~~ as

These elements in later centuries become part of the unique style of Spanish music

~~as dances, rests, a changing time signature, which were an important part of the Arabian melodic structure. These melodic elements are reflected in its modality, its range of the melody, its function, the music also reflects the dance. Given this strong connection, the rather austere melodic lines on certain types of Spanish instruments, both here and as well, these distinctive features of the Ancient Music of Andalusia.~~

These elements were to become an important part of the unique style of Spanish music as it evolved over the centuries.