

# Boleto

# History - (1) Background & Symbolology  
(2) (3) (4) Importance in Spanish History

A (3) Origin - Village boys dancing  
Invented by Zorzo from La Mancha 1750

(3) Elements of the Dance  
the two distinct features  
pareo  
then parrots

B (2) Rhythm - oriental origin found in Arabic music  
~~repetitive~~ triple time, moderato  
4 coplas - each 32 bars  
pause bet each copla  
Dances of Dervishes  
& Scoring Songs  
1349

# (2) Symbolology  
matriarchal power, fertility  
feminine energy fulfilled  
naturalistic quality

Other characteristics intense  
# (1) Meaning - to fly verb "volar"  
for solo or two dancers

B (1) (1) Form - Flying  
3 parts Drawn close  
5 divisions flying again  
Parts 1 & 3 - dancers dance in conjunction  
with one another  
Part 2 - extremely difficult steps  
by solo dancers

B (3) (3) (4) Accomp. castanets, guitar drums

## Elements Used by Pachel

### C ~~Arabic~~ Elements Used by Pachel in his *Bakeri*

#### 1. Arabic influences

pre dominant minor quality  
melancholic mood

persuasive *ritmo*

short motif heard over and over

pentatonic or -element mode

exoticism

#### 2. Ancient And. influences

obsession of repetitive rhythm  
opposes melody

opposing nuances

range of melody - not more than 6

strong rhythm = exoticism

#### 3. Musical influences on Pachel.

authenticity of Andalusian music

elements that could be adapted to

European scale & notation (modes, cadences, phrases)

*canto jondo*

R assimilated purest essence from each & transferred to his own style

Composers & individuals

Pachel's mother - Basque thru' old songs & dances  
memories of childhood

Albarrin - Idealized folk music of Spain  
dance element most important

Falla - search for authentic music of Andalusian

Falla's mysticism

Tosca - R admires him & his style of writing

# Spanish Dance

Mike all authentic Spanish dances - symbolizes matrilial power  
P. 214  
Gilbert Chase  
Music of Spain  
Dover Publ.  
NY 1959

Bohoro  
a portulita. Formless energy is already fulfilled not  
looking to enter - not romantic & not frivolous. Dance  
follows a ritualistic ~~at~~ quality - while it is intense  
the more abandoned movements are dignified. ①

Bohoro can be danced solo or by 2 persons  
means to fly solo <sup>1780</sup> ~~controlled by a dancer named 'jingo'~~  
Movements are fairly fast

Form  
ternary  
with occasional  
changes to  
dupl.

3 movements & 4 transitions  
3 sections to the dance  
Pursuit Flight Persuasion & Linger  
Parts 1+3 dancers dance in conjunction  
with one another

Part 2 - execution of extremely difficult steps  
by solo dancers.

ops characteristic - the legs parallel  
one leg slightly forward  
back of knee turned outward.

②  
P. 248  
248

Body slightly twisted & thrown back  
supported on other leg.

One arm curved over the head  
Other crossed in front of chest.

constant accompaniment

(Rare) Bohoro - whether oriental origin found in Arabic music  
monstrous, boring obsession part of mysticism of Andalusia  
Dance of the Devils  
A later 1949  
Scanning

③ La Musica Antigua de Andalucia

Trans. in major key myself  
Rhythmic or ~~note~~ obsession supersedes melody  
music becomes more vibrant as it progresses

All elements typical of ancient music of Andalucia

NB look for opposing numbers

P. 104  
On Music  
Musicians  
P. 104  
Falla

Range of Melody does not exceed a 6th  
interval to *canto jondo* (4)

London  
Man of Straws  
1949

Obsession - highly characteristic of enchantment  
dates back to pre-historic times (5) ~~Obsession~~

P. 106  
(5) ~~can destroy~~  
Strong rhythmic sets mood, gives quality of  
exoticism to music

Influence on Ravel & other Eur. Comp.

Proof Excellence of authentic Andalusian  
music demonstrated in way European composers  
have used it. ~~little songs & dances~~

And. music valuable source of info a had  
various methods of expression - some that must  
contain certain musical elements Eur. composers  
sought after. Did not limit writers to one  
element, used as many as could be adapted to the  
European temperate scale & notation. Influences of  
these elements & methods attributed to And.  
*canto jondo* - (6)

P. 106  
(6)

P. 109  
(7)

Ravel also used many essential elements so  
that his music would sound *a la Espanola* (8)  
These ~~melodic~~ modes, particular cadences, unions  
between chords, rhythms & structures ~~static~~ phras.  
Ravel assimilated the purest essence from them &  
transposed it into his own style. So did Chopin & Liszt  
& Prokofiev (France).

Alhambra - influence of Ravel - Alhambra, indeed  
Falla's folk music of Spain - ~~can be~~ <sup>most</sup> important  
element because it's inherent part of Spanish life  
Extremism brought to it by Arabs.

# Arabic Influences

predominant many quality  
melancholic mood very sentimental  
persuasive  
shad motif repetitive: one & one  
pentatonic & other ancient modes

(R. 2002 - index) Ravel & Falla Falla's Life Ministry Book  
77, 120, 123, 130, 169, 189, 216, 239, 250, 263

P. 77

① Their pianist Ricardo de Vinas Falla & Ravel meet in Paris - just grateful to Ravel & others for being interested in his music. ②

P. 59

③ Ravel encouraged Falla to continue his work on la Vida Breve. ④

Ravel & Debussy spoke to publisher Durand about having Ravel's Four Spanish Pieces published

P. 65

⑤ Paul handsomely Deb commented so they paid you 50 francs more than me for my Quartet. Ravel said "they didn't even want my Quartet given away free!" ⑥

Falla's 3 songs played at Ravel's house for first

\* Important

Falla met Ravel a few days after his arrival in Paris - summer of 1920. Ravel only R's Sonata. Warmly welcomed Falla felt indebted to R's art & noble friendship.

R's music esp. Rapsodie espagnole surprised F so Spanish in its character. Not captured by simple, convincing folk themes but rather than liked use of modal melodic

ornamental elements found in popular music of Spain.  
These elements did not enter R's idiosyncrasy - melodic  
language also very different than what he used for the

P. 13

Sonatas

(11)

The R's Spanish was an already felt  
Spain inherited from his mother. Cultured education always  
in fluent Spanish. Off repeated memories inherent not a  
connection to some dance greatly attracted Ravel  
& his predilection for the Habanera rhythm. (11)

Paul Nettl Story of Dance Music

New York 1947

~~Philosophical Lib. Inc~~

influences/elements

P. 20  
(1)

Horn type instruments - in primitive times  
assoc. with sacred & holy character  
represented struggle bet. light & dark  
(light triumphs)

# History

\* Bolero was Spanish answer to French *contra danza*. Moved from a dance to a school  
By 1794 many fine Bolero dancing schools

Treatise on the Bolero - Elements of the Dance

Alisa

~~pasada~~ *pasada* ~~pasos~~ \* kind of promenade Acts as intro to the dance  
Dancers walk around.  
el *taroneo* - heel tapping

*puntas y puentes*

*vuelta de pecho*

*vuelta de perdida* mov. finishing with

a turn

*Ben parado* \* two distinct features  
*conducho* dance

Bolero so important to Sp. history that it must be defined. Put in absence of

Bolero no ordinary kind of dance it is specialized Spanish dance.

Origin of dance obscure  
a thought - ~~turning~~ dancer returned to his village saw boys dancing with such ease they seemed to be flying.

~~Jose~~ Ceresa (Zereza) from La Mancha said to have invented it 1750

Musically in triple ~~time~~ *triple* *moderato*  
Accomp by guitar, cast drums

Dancers dance 4 coplas - each copla 32 bars  
Pause between each copla.

Steps traditional but allowed for improvisation  
Elegant dance that demanded great virtuosity from dancer  
Made impact on all other Spanish dance in 18th cent.





Chase Doner Pubs 1969 Amor bawjo

P. 223

(1)

Ritual & Terror - primitive forces portrayed  
Magic Circle Pantomima - essence of cante jondo  
Breath in vocal sections Amor dolido  
Full of fatalism - o/s char. of cante  
jondo & cante andaluz  
Full of musical exoticism (1)



Atmosphere - conflict, rage, passion of the Rajenta  
 Scene 1 Introduction (deadly knife fight)

There has been a rivalry between two  
 villages. One of them has given a gypsy  
 woman. One of them has tried to steal  
 her from the other.

Jealousy rage has existed & now one  
 of the lovers is dead his blood slowly seeping  
 into the ground, murdered by his rival.

Even though it is accepted that the  
 fight was fair there is deep sadness on the  
 part of the two clans. The women are dressed  
 in black & their shawls like angels hover  
 around the body of the murdered gypsy.

Interpretation - the two pianos depict the  
 conflict. Some higher a conflict but the two gypsy lovers  
 & the knife fight

the gypsy falls to the earth where his blood  
 slowly seeps into the ground Bars 14-20

Score  
 2nd Piano  
 indications downward  
 octave lower  
 downward  
 arrow with 8va - play notes at octave

Broken chords decrease moving up  
 these moving downward  
 broken solid chords played  
 in broken style - as sound moves  
 up softens  
 Bar 21 - long pause hold to 6

Atmosphere - the supernatural, magic, mystery, murky

## Scene 2 - Night in the Cave

Someplace on the hillside of ~~Agad~~ <sup>a</sup> outside of ~~France~~ there is a cave <sup>where the old ones & witches</sup> of the clan of the ~~murdered~~ <sup>murdered</sup> gypsies have <sup>gathered</sup> to <sup>prepare</sup> <sup>into</sup> <sup>black</sup> <sup>magic</sup> <sup>potions</sup> <sup>are</sup> <sup>being</sup> prepared by the old ones & witches of the clan of the ~~murdered~~ gypsies that will be used in their secret rituals.

Inside the cave there is an atmosphere of foreboding mystery & the supernatural as <sup>an</sup> unseen force creeps through the cave, like <sup>the</sup> <sup>evil</sup> <sup>sinister</sup> mist. The only light is a single candle.

One of the old ones sings as she <sup>prepares</sup> <sup>her</sup> <sup>potions</sup>. Her song is ancient & filled with malice & hate.

Tremolo must be played <sup>triple</sup> <sup>ppp</sup> <sup>1st</sup> piano represents the sinister unseen force as it creeps through the cave like a <sup>foe</sup> <sup>seem</sup> <sup>frightening</sup> - the secret

The old one's song - is <sup>screeching</sup> <sup>a</sup> <sup>off</sup> <sup>low</sup>

3 Bars 1

In answer to your questions

Scene 2 - The Cave

tremolo has to go back down  
in middle register  
played ppp. 1st p. volume same ppp  
bss got supernatural foreboding  
should be muffled, obscure like fog  
more - sizzle in place of pizz.

ta also needs - played on black keys  
ms ja gliss. Modified for me  
but it is a gliss.





Improvisational character of  
cante gitano  
Moon theme

3

# The Farruca

at go  
USE

The first song we are going to hear this evening is the Farruca by Isachin Turina.

Originally the Farruca was a dance that had been brought to the great Andalusian seaport of Cadix many centuries ago by the Phoenicians.

As with several ~~eventually~~ <sup>eventually</sup> ~~the so many~~ of the ancient songs & dances of Andalusia it was adapted by the gypsies & became part of flamenco.

A companion dance, accompanied by the guitar the Farruca was rarely sung.

The Farruca is most interesting in that it reflects the influence of some of its elaborate dances. At also ~~is~~ <sup>is</sup> an element of ancient cante andalus - the Moon.

It was the primitive Andalusian belief that the moon could actually take on a real life of its own.

Whomsoever the moon appeared ~~it~~ <sup>it</sup> ~~eroded~~ <sup>eroded</sup> in the hearts of those who happened to see its path. ~~It was also the~~ ~~belief that the moon could actually take on a real life of its own.~~ ~~element in its presence~~ ~~to time~~

Over for  
Granada





Ritual Fire Dance 3 elements of ritualism  
of the myths migration, instrument a dance

contains two elements of Andalusian mysticism  
Des Fate & Tragedy. Candelas finally realizes that  
she is never going to be able to break the Specter's  
spell on her & ~~so she~~ so she must take  
this drastic step of employing witchcraft &  
sorcery to help herself. The ritual fire is ~~to~~ <sup>to</sup>  
the magical potions & herbs prepared. She is well  
aware that this desperate action will have a deep impact  
on the final outcome of her tragic love affair with  
the Specter

As the flames keep up ward Candelas rises  
from where she has been reading the candles & begins  
to dance







## Story

The story of El Amor Brujo is about the tragic love between the Spectre of the Murdered Gypsy & a beautiful gypsy woman named Candelas. The fatality of ~~the~~ love its catastrophic results & inevitable outcome are intertwined with ~~gypsy~~ magic & witchcraft.

Don the Cave &

Song of Don story begins inside a cave situated on Wounded the wild terrain of the Andalusian country side. At is night. An air of witchcraft & mystery fill the cave. The moon lights up the entrance to the cave. The beautiful gypsy woman is seated on the ground. She is dealing out the cards to read her fortune. <sup>Some of the</sup> Other gypsy women are murmuring spells. One of them begins to sing from deep inside the cave.

3

In our next scene

~~Suddenly~~ the spectre of the murdered gypsy appears surrounded by some mischievous spirits called will o' wisps. ~~At~~ While they dance the Spectre confronts Candelas. There is a terrible scene between them.

Song

4

Suddenly a ray of moonlight illuminates the inside of the Cave. The Spectre & the Will o' Wisps disappear. Lucia, Candelas best friend comes to her & sings the Song of the Will o' Wisp.

In recording our 3<sup>rd</sup> song we hear the Spectre's motif & la fandangos. That Candelas decides to dance for the Spectre in the hope that her sensual overtures will help break the spell he has placed upon her.

USE

1

A goth

SONG & DANCE

Ancient Andalusian song was first known as cante andalus. Simple folkloric music it was ~~not~~ <sup>was</sup> ~~character~~ <sup>characterized</sup> by ~~that~~ <sup>its</sup> ~~reflected~~ <sup>reflected</sup> the ~~many~~ <sup>many</sup> ~~cultural~~ <sup>cultural</sup> influences that had been ~~absorbed~~ <sup>absorbed</sup> throughout its ~~development~~ <sup>development</sup>. ~~And~~ <sup>And</sup> ~~over~~ <sup>over</sup> ~~several~~ <sup>several</sup> ~~centuries~~ <sup>centuries</sup>.

In the 20th century when the great Andalusian composer Manuel de Falla & the equally great poet from Granada, Federico Garcia Lorca began their search for <sup>pure</sup> authentic Andalusian music, these ~~of~~ <sup>of</sup> particular features ~~continued to~~ <sup>continued to</sup> ~~influence~~ <sup>influence</sup> their decisions.

to southern Spain

With the coming of the gypsies a new kind of Andalusian song began to evolve called cante gitano. Inspired by the ~~melodies~~ <sup>melodies</sup> & rhythms that the gypsies had brought with them from Andalus, the new gitano was ~~more~~ <sup>more</sup> serious & passionate. Unlike the ~~new~~ <sup>new</sup> cante andalus that was always easy to sing, cante gitano was ~~difficult~~ <sup>difficult</sup>. ~~It~~ <sup>It</sup> demanded ~~great~~ <sup>great</sup> physical facility ~~from~~ <sup>from</sup> the singer & its interpretation required a deep knowledge of gypsy life.

Fusing them to the step back forward & round under

As a result of the terrible persecutions against the gypsies in the 15th & 16th centuries cante gitano was ~~driven~~ <sup>driven</sup> to the ~~begin~~ <sup>begin</sup> to manifest an "outcast element".

Born in the dark, subterranean caves of Sacromonte just outside of Granada where gypsies, Jews, Arabs & Xth dissenters had been forced to hide from their tormentors, this most profound element began to be expressed & became known as cante jondo or the Deep Song of the Soul.







Part II

# El Amor Brujo

keep for  
for  
ref

El Amor Brujo was written in 1915 by Manuel de Falla while he was living in Granada. The work evokes the essence of the gypsy atmosphere of Granada as well as the ambience of the Alhambra. It is imbued with a sense of destiny and the interplay of the gypsy and something called conflict.

The story is about the love of a ~~dead~~ <sup>tragic</sup> gypsy man and a ~~tragic~~ <sup>tragic</sup> gypsy woman. The fatalistic nature of their love is ~~the~~ <sup>an</sup> inevitable outcome of a ~~tragic~~ <sup>tragic</sup> love. The story is ~~tragic~~ <sup>tragic</sup> and intertwined with magic and ~~tragic~~ <sup>tragic</sup> witchcraft.

Song of the Wisp is the story that takes place inside a cave. A wounded love is situated on the ~~wild~~ <sup>wild</sup> ~~Andalusian~~ <sup>Andalusian</sup> countryside. It is ~~magic~~ <sup>magic</sup>. An air of witchcraft and ~~magic~~ <sup>magic</sup> fill the cave. The moon lights up the ~~entrance~~ <sup>entrance</sup> path to the cave. The beautiful gypsy woman Candelas is seated on the floor. She is ~~looking~~ <sup>looking</sup> over the cards to read her fortune. Other gypsy women are murmuring spells. One of them begins to sing.

Song of the Wisp The ~~spirit~~ <sup>murdered</sup> ~~ghost~~ <sup>ghost</sup> of the ~~dead~~ <sup>dead</sup> gypsy ~~appears~~ <sup>appears</sup> surrounded by ~~some~~ <sup>some</sup> ~~mischievous~~ <sup>mischievous</sup> ~~spirits~~ <sup>spirits</sup> called ~~the~~ <sup>the</sup> ~~will o' the wisp~~ <sup>will o' the wisp</sup>. There is a ~~scene~~ <sup>scene</sup> ~~where~~ <sup>where</sup> a ray of moonlight ~~illuminates~~ <sup>illuminates</sup> the inside of the cave. The ~~spirit~~ <sup>spirit</sup> comes to ~~the~~ <sup>the</sup> will o' wisp's ~~disappearance~~ <sup>disappearance</sup>. Lucia, Candelas' best friend, ~~sings~~ <sup>sings</sup> the Song of the Will o' Wisp ~~precedes~~ <sup>precedes</sup> our ~~own~~ <sup>own</sup> ~~song~~ <sup>song</sup>.

Pantomima he ~~opening~~ <sup>opening</sup> motif sets the scene for the ~~song~~ <sup>song</sup>. It contains the ~~spirit's~~ <sup>spirit's</sup> motif and a ~~fundamental~~ <sup>fundamental</sup> ~~that~~ <sup>that</sup> Candelas ~~is~~ <sup>is</sup> ~~the~~ <sup>the</sup> ~~spirit~~ <sup>spirit</sup>.



Ref. Oct 20

## Dance

Like song, dance too, was an inherent part of Andalusian culture. It ~~was used to express all aspects of life & was the visual embodiment of a particular emotion.~~

Gypsy dance like gypsy song had its origin in the ancient religious dances of India. While it could ~~be~~ an expression of prayer or the challenge of love it was not a spectacle ~~meant for amusement.~~

Gypsy dance ~~It~~ has always been a true art & what sets it apart from all other Spanish dance is that it is not just a part of life - it is life. And like life it can't be taught - it must be learned through experience.

Flamenco dance is thought to have evolved from metaphysical dialogues & the Hindu scriptures like dances of India. It expresses powerful emotions & mystical connotations. Many of the elaborate hand gestures, facial expressions & postures are the same.

Both are accompanied by instruments

Major differences - Flamenco been spontaneous & done within a framework of style

poetry of Flamenco is deeply emotional & centers on some aspect of life that ~~is~~ quite vivid

Indian song - tells story of what dances are done

All 3 come to Andalusia



## Dance to the Gypsy The Gypsy & Dance

Dance is an expression of prayer. It is also the elemental truth that all life is based on birth, mating & death.

It is teasing it is flirtation, it is the look a young woman <sup>first</sup> bestows upon a man. It is the fatal impact of overwhelming & sometimes wrong desire.

It is the challenge of love, the pursuit, the voluptuous game of love & desire.

The dance is the hard proved climb to passion when for a moment one is master of all the kingdoms of the earth just before the headlong plunge to destruction.

Dance for the gypsy is not a spectacle nor done for amusement. It is the visible embodiment of a particular emotion.

At the beginning of a dance the gypsy asks the help of those who would dance with her thus creating a beautiful unity amidst the tribe.

She begins with palmatedas. They are hers & hers alone. Someone else beats on a chair rung, another sets up a different rhythm with the heels of the feet. She is encouraged by cries of ole anda anda.

Gypsy Dance is a true art what sets it apart is that it is not just a part of life - it is life itself rich & sincere. And like life it cannot be taught - only learned through experience.



Ref.

Essence of the Gypsy  
credit for development of flamenco belongs to the gypsies  
dance - flamenco a declaration of independence  
cante andaluz <sup>more folk like</sup> not as difficult to sing as  
passionate gypsy cantes - gypsy ~~cantes~~ <sup>cantes</sup> very  
difficult to interpret.

Beginning of cante grande or ~~cante~~ <sup>cante gitano</sup> 16<sup>th</sup> cent.  
produced blending of gypsies, jews ~~10<sup>th</sup>~~ dissenters & Arabs  
bonded together in CAVES to escape persecution  
cante grande was an outcast manifestation. Practiced  
in caves of Sacramento always in hum of law  
even after persecution stopped - guarded jealously.

cante andaluz - more respectable absorbed many  
influences as it developed, it united with cante gitano  
& became flamenco. Simple country songs while  
cante gitano was more specialized, demanded great  
physical faculties & deep knowledge of life. Intermingling  
of andaluzes & gypsies produced flamenco.

cante grande is serious gypsy inspired cante  
intermedio more flowing, ornamental & melodic  
inspired by many cultures absorbed  
& fused to cante andaluz.

(UPL)  
The Dance - descended from ancient religious  
dances of India. Jondo dance similar in movement  
& emotion to traditional, classical Hindu dances, especially  
Arm & hand movements & foot work

Evolution of flamenco dance - elaborate hand  
& facial gestures, shoeless foot work - expresses an emotion

# Songs & Dances of Andalusia

keep

Good evening ladies & gentlemen & welcome to this evening's program entitled Songs & Dances of Andalusia.

The song & the dance have always been an inherent part of Andalusian culture. Initially known as cante andalusí the ancient songs of Andalusia were simple country songs that expressed the primitive life. They were not difficult to sing or to hear. Folk songs were not difficult to sing or to hear. Cultural influences that had been absorbed over the centuries.

Cante andalusí began to evolve with the coming of the gypsies & there is no doubt that the ultimate development of flamenco was due solely to it in large part belongs to the gypsies & led to cante gitano.

With the coming of the gypsies who followed the

The evolution of cante andalusí led to the development of flamenco. The gypsy cantes or songs which credit for the evolution of flamenco belongs to the gypsies. Cante gitano was passionate & difficult to sing & also difficult to interpret. It requires a deep knowledge of all aspects of life. Some were inspired then cante gitano was more than cante andalusí. It was highly ornamental & passionate.

Flamenco was a gypsy declaration of independence with cante jondo.

From cante gitano - cante jondo evolved as a result of the terrible persecutions carried out against the gypsies by Arabs & Xtn dissenters who hid in the caves & wilderness throughout Andalusia in order to escape their tormentors. At times cante jondo was the outcast manifestation



keep for ref.

# El Amor Brujo

written in 1915 by the great Andal. composer was one of Manuel de Falla. Mysterious, powerful & sensual. The work captures the essence of the gypsy world with certain themes such as Destiny, Conflict & Death. The themes do not follow a middle road. They deal with extremes & are profound & intense.

Falla also uses certain motifs or elements in the work that are associated with cante jondo. One of these is the *duende* - a mysterious power in the story that is never seen but felt. It is the dark & negative element. It appears in a dissonant context & then the trills as representations of Destiny.

The *duende* is another important element in cante jondo & the limitation of that is its mysterious nature. It is also associated with the death theme. Musically this element is represented by a particular use of 7th & 9th chords.

The Soul's conflict is its struggle against the dark forces of Destiny. The beautiful gypsy woman, Concha, perceived through Andalusian mysticism, she must not give in to the power of the Spectre. Perceiving her situation from Andalusian mysticism she must not give in to the power of the Spectre. To evoke mysticism musically Falla uses the characteristic ancient musical elements such as modal melody.

In *El Amor* the *duende* is portrayed as the Spectre, a dark & neg. element it appears in a dissonant context musically & the trills. It represents the Dark Forces of Destiny.

Kindly

# Pennsylvan Mysticism

essential role in conte'igndo

Beliefs - one is transported to a level in the mind that represents the remote past - Past reveals our fears, violent actions & the tragedy of those actions it haunts us.

Past is based on emotion & intuition NOT reason.

- (TRAGEDY) CONFLICT - takes place between human & non human entities (Camelot's human, Spectre non human)
- crises past memories
  - has a deep impact on outcome
  - gives one dignity & self assertion.
  - always present
  - reveals darkest places of the Soul

- (FATE) DESTINY - unavoidable
- (DEATH) acceptance of it mandatory
- we all end tragically
- it must be confronted

- (LOVE) ACCEPTANCE of Destiny
- gives us courage to take risks
  - imparts love
  - faithful to rules of life.

## Ritual Fire Dance

contains TWO elements of Andaluciano  
musicism - also elements of ritualism - incantation  
instrument & dance.  
Destiny

Tragedy - usually violent ends tragically  
death of someone

Oct 20/02

# In the Care of Sacramento

1 min

Good evening ladies & gentlemen & welcome to this evening's program entitled In the Care of Sacramento.

The focus of

This evening's program will ~~focus~~ be on some of the ~~existing~~ songs & dances of ~~Spain~~ <sup>Andalucia</sup> that had their roots in the Ancient Music of ~~Andalucia~~ <sup>Andalucia</sup>.

~~Spain~~ & later evolved to become a part of flamenco in the songs ~~throughout the selected songs~~ <sup>own program</sup> we are going to hear ~~As well~~ <sup>As well</sup> we'll look at ~~the~~ <sup>many of which</sup> a ~~few~~ <sup>number</sup> of ~~the~~ <sup>most</sup> important motifs & themes ~~of~~ <sup>associated with</sup> flamenco, their ~~parallel~~ <sup>parallel</sup> presence of the ~~gypsies~~ <sup>Andalucian</sup> of Andalucia & ~~also~~ <sup>the</sup> ~~their~~ <sup>lifestyle</sup>.

3.00
3.05
<hr/>
6.5

10 min

1
2.5
1.5
1.0
1.5
1.5
1.0
2.0
<hr/>
9.20

90 sec.  
sec.