

# ! Interpretation of Dance

confrontation

conflict of soul between life & death

Theme - confrontation with death

left hand - death

right hand -

triumph - death

snake - symbol of death

casting snake down - life triumphs

spread fingers

 eternal life

movements

lifting Basket over the head



FOUR  
The

①

Why did shaman  
hold tamb always  
in left hand



Repeat  
Trouble

### UNUSUAL REQUESTS

Fire dance

Esoteric signs to enchant a cobra in the dance.

③

significance of

split fringe  
being  
one  
with  
God  
N

Explanation of certain esoteric signs re oracle archangel card, pyramids interlocking and separately balanced, the diamond, the circle and wedge like shape.

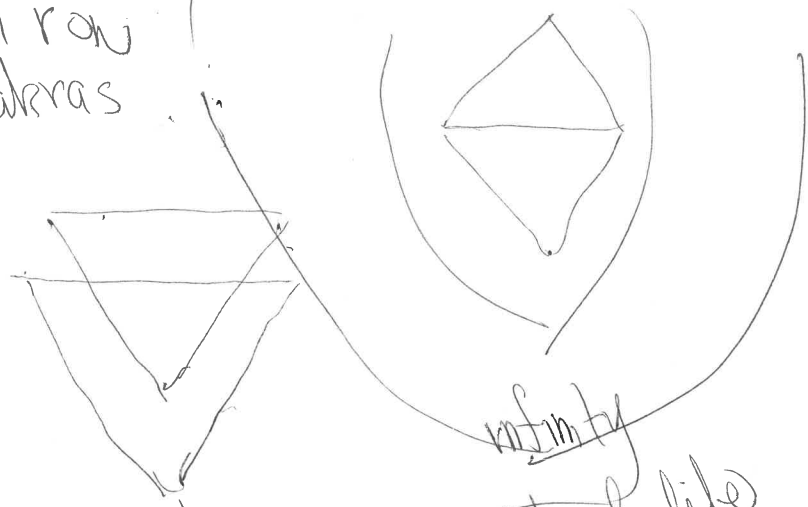
Brenda has warts around one eye, small plantar type, a large one on her forehead and another large one that is developing in the crease between nose and cheek. I have suggested she start with sulphur. What could be causing these?

### AND THE ANSWER TO YOUR QUESTION OF LAST CLASS WHAT IS THE RESURRECTION REMEDY IS - CARBO VEGETALIS.

The research on this remedy revealed some interesting points such as the loss of vitality, appetite and the possibility that all the toxins from the effects of a previous situation had not been cleaned up and therefore was a cause of patient's symptoms. Since she was diagnosed with a respiratory virus for which we used ferrum phosphate to begin with, could this be related to Hannah's recurring situation. She is okay for two or three days then we go through the same routine of not eating, lack of vitality, having to go out in the cold several times a day, etc.

### HOW MANY TIMES CAN YOU SAFELY GIVE A SPLIT DOSE OF REMEDIES? WHEN IS THIS PARTICULAR DOSAGE CALLED FOR OR THE CIRCUMSTANCES UNDER WHICH IT IS RECOMMENDED?

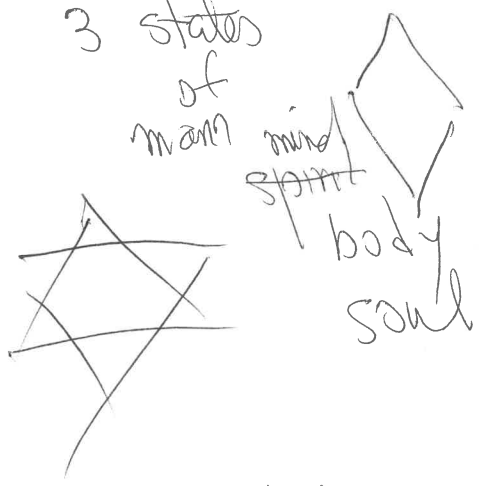
7 m row  
chakras



Snake culture  
life & death

infinity  
eternal life  
symbols

3 states  
of  
man



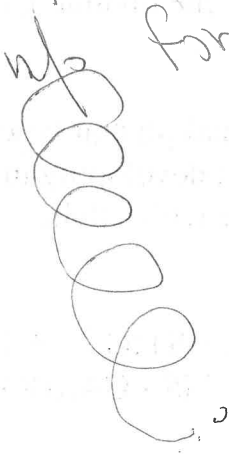
mind  
spirit  
body  
soul

are that which is  
available in the culture

Cobra hat catcher  
taken out of context it becomes a symbol

What can be felt from depth of soul  
on why source of life for those that don't have

not only music



one element that permeates

represents  
or going  
principle of  
life + death

but fight done in a  
infinite battle -> circle

Body + soul  
represent conflict  
out of dying  
is conflict itself

Red sand  
Red earth

## Chapter VI

### The Six Centuries of Roman Rule in Andalucia

#### 1. Roman Andalucia

After two hundred years Andalucia finally became part of Rome. The assimilation took place at the conclusion of an unprecedented struggle that was both lengthy and bitter. Known as the Punic Wars the impact of this struggle on Spanish history was to result in six centuries of Roman rule. During the struggle the Romans were defeated many times and did not hesitate to employ treachery on more than one occasion in order to achieve a victory.

It had never really been Rome's intention to conquer Spain but the law of expansion seemed to demand it. Consequently the First Punic War was fought on Spanish soil between the Carthaginians and the Romans. What led to this long and difficult war (232 B.C. -218 B.C.) was that while Rome had been busy sacking Sicily and other parts of the ancient world, the Carthaginians, not wishing to wait for the esparto grass to grow under their boots, decided on a massive take-over of the Iberian Peninsula. Initial entry to the Peninsula had been far from easy. The main problem was that the Carthaginians could not find their enemy. This was because the tribes were not unified and were scattered throughout the countryside. An alternative policy of peaceful penetration was used and seemed to be a better approach as it drew the tribes out of hiding. The women who were astonishingly beautiful were



## Escena - Song of the Will o' Wisp

After the Specter leaves, Candelas's best friend Lucia comes to the cave. She puts her arm around Candelas & tries to comfort her.

Lucia also brings some good news. Carmelo has come up with a plan that just might break the spell of bewitchment the Specter has cast over Candelas.

Knowing the fondness the murdered gypsy had for women & his inability to resist seduction, Carmelo has asked Lucia if she will enter into a dangerous plot that will help her distract the <sup>lecherous</sup> gypsy's attentions away from Candelas (so that she can go & meet Carmelo) in exchange for the perfect kiss of love which will set Candelas free ~~from~~ the Specter's spell.





descended the stairs into the night.

She came every night after that first encounter & stayed around for several years. Despite my best efforts to win her trust in order to help her she always stayed just outside my reach.

After her last babies were born the person who was managing the complex had decided to round up the fetal parts. Instead of doing this professionally he got a couple of his help to do the job. I was faced on threat of eviction to open the shed to them & another car consigned to the end was thrown into a cage along with her newborn babies (a few weeks old) & taken to the Humane Society to be euthanized. My heart broke over this tragic event because it seemed as if I could feel her sorrow. What I still remember was her total acceptance of her situation with no anger towards those who were treating her so badly.

Chapter Two







Style Elements Interpretation

Feb 18

Use

As I explained in my <sup>homework</sup> Feb 11<sup>th</sup> e mail to all, today I'd like to look at some of the primitive elements <sup>things that</sup> Falla <sup>draw</sup> on for <sup>style</sup> his work. The ~~their~~ <sup>primitive</sup> elements & their mystical significance. First would be some of his <sup>primitive</sup> elements & their mystical significance. That abound <sup>throughout</sup> the work.

Why will be their interpretation  
It is reasonable to expect that this knowledge

This is simple because it may be more interesting to all of us if we knew something about these things & their symbolism & it <sup>since</sup> we know something about them <sup>we</sup> can interpret them to be more authenticity.

The work in Falla's time did not have that many performances & generally when it was performed it was not understood. Like a lot of Spanish music for which there has been no investigative background <sup>work</sup> was performed at breakneck speeds with little attention to <sup>sadly</sup> detail. And while ~~the~~ its power was mesmerizing the real meaning was left in the dust as they say.

1. Style. It is the undisputed opinion of my higher creative intelligence that this work is better appreciated from the <sup>style of the</sup> Flamenco Arts as opposed to that of chamber music. This is because there will be many times when we will be ~~at~~ in <sup>opposition</sup> to with one another rhythmically, dynamically <sup>even</sup> with regard to accents. Pianists will find ~~opposition~~ or conflict between the two hands especially with respect to dynamics & atmosphere & accents.

rhythmically melodic

Just as ~~we find~~ in the four Flamenco arts each one is distinctive & on its own has meaning so shall we find <sup>this reflection mirrored</sup> in a more broad sense. And for good reason. It is after all a gypsy legend. And a major motif in any gypsy legend is conflict.

If we choose to accept this stylistic ~~idea~~  
suggestion then our job will be to bound everything  
together a blend it into one unit of sound that  
may ~~well~~ culminate in ~~as like~~ Flamenco into the Perfect Moment.  
And believe me the Perfect Moments in Flamenco are ~~at its best a most~~  
authentic are extremely rare. If the divide happens to cleave to  
proceed then the ultimate performance could be nothing  
short of Divine Magic.

## Elements

② For el amor bello Falla drew on little known  
what he termed "primitive elements". Some of them  
also have a <sup>profoundly</sup> mystical significance that can be  
related to the more physical aspects that are taking  
place in the work. ~~as well~~ the spirit we'll discuss those as  
they come up in each work.

Falla himself was a mystic. His guide was  
who lived in the 12<sup>th</sup> century. His his  
and developed mysticism became an integral part of  
his writing. ~~The~~ most of his characteristic <sup>of his composition</sup> was that of  
mystical resonance. Hence the reason el amor abounds  
in mysticism.

Interpretation of the elements that I'd like to  
suggest we try is based on research, first hand  
experience around the gypsies a my creative intelligence guide.

Prologue - Full of mysticism & its important to know how Falla uses it in the score.

One of the scene's <sup>atmosphere</sup> ~~its~~ elements is conflict. Conflict is also an ancient Andalusian mystical element that Falla assigns to one of his 3 motifs - Fate.

At the outset we are aware of conflict. In the storyline two gypsies have already been engaged in a deadly battle fight, over our heroine Candelas.

We hear that conflict transferred to the two piano parts through the differences in rhythm. Piano I has a deliberate dotted rhythm that is heavily accented while Piano II has a stormy motif that ends each time in an element of ancient Andalusian guitar technique called a rasgado.

In addition Piano II's left hand rhythm expands into something totally unmatched to rhythm in the R.H. we hear <sup>in</sup> the beginning <sup>bars</sup> Falla has introduced <sup>yet</sup> another primitive element <sup>that ends conflict</sup> - <sup>two</sup> different rhythms against each other - <sup>yet</sup>

### Mystical Significance of Conflict

It was the <sup>mystical</sup> belief of ancient Andalusians that the soul was required to enter into great conflict where it had to struggle between good & evil. The struggle most often took place between <sup>a</sup> human & non human entities Candelas & the Specter of the murdered gypsy. The purpose of this <sup>struggle with</sup> conflict was to help the soul to face the actions of its tragic past &

to accept its Fate or Destiny that was unalterable.

The last element of ~~mystery~~ <sup>conflict</sup> we find in the Prologue is the ~~musical~~ <sup>instrument</sup> itself. On the guitar the player viciously strums the strings with his R.H. in such a manner that it sounds as if they are being brutally attacked - ~~and~~ <sup>thus</sup> Piano II must reflect this technique a brutally attack the R.H. chord.

some is the Attack of the Apparatus. In this ancient Andalusian guitar technique the 8<sup>th</sup> note literally attacks the chord. Technique reflects the regenta deadly smile fight between the 2 gypsies!

Go to Interpretation #3



# Prologue

3

Mysticism  
in El amor

Feb 18th

that it sounds as if they are being brutally attacked (shade of the reverend) The result evokes an atmosphere of fire & passion

The mystical imagery of the rasgado also suggests that the sound hole of the guitar is the heart of the beloved being mortally wounded by 6 swords or knives which are the fingers. Again notice allusion to the knife fight in one of the gypsos supposedly he who loved Candela's mortally wounded.

## 3 // Interpretation

Piano I full value should be given to each pair of the back accents needs time to be heard two note phrases indicate the fiery emotion of the knife fight climax here after which wounded gypsy's blood seeps into the ground (not unlike that of a gored matador).

Piano II Appogg. Attack has set up for ~~rasgado~~ chord must be viciously attacked. Preceded with a broken chord in R.H. sharp is more ambivalent if a backward decree. is used allowing last 3 notes to erupt into the rasgado itself. like a volcano.

l.H. ominous decrease. ~~sharp~~ other bass patterns should like ~~the~~ <sup>the</sup> ascending pattern.



# Thoughts & Q's for Tom Jan 31

Having had great power at some point in my many lifetimes I feel as if I had also been punished most severely & suffered painful tortures because of what I stood for - I do not sense any evil or badness for what I stand. Is this why I went into my wife's care & have not wanted to come out & why I view humankind with such sadness why I almost faint when I read about cruel things that are done to people & animals & have no trust in humankind

Abandoned Syndrome - felt it was due to mother leaving me - maybe it goes back further - sensing being abandoned by all around me because it will implicate them & cause bad things to happen to them.

I see muck in prison filth & dirt stench everywhere clothes in rags unwashed hair (long uncombed) stonewall yet there is a candle burning. Significance?

I sense coming out of the closet will have a profound impact on something & remove all obstacles & chains Outpouring of imprisoned love.

link bet snake & fire air water earth  
? leaps swims climbs trees

Significance of finger spread & V

"Saw" cat in window & heard it light brindle  
2:30 A.M.



## Dance of the Fire Game

The plot in place, Carmelo now beside herself with despair, to their special place. Meantime Lucia to place as expected the ghost of the ~~do not~~ appears, having learned that Carmelo has ~~comes to meet her~~ of the secret trust.

Finding the charming little gypsy girl instead of Candela, the Specter knows he will not let this opportunity pass by. Unable to resist temptation in life or death or a unable to withstand her ~~admirable~~ beautiful face, the Specter becomes his conquest. He is no match for Lucia. In spite of all this coaxing & importunities her coquishness drives him to despair & forgetfulness of Candela.

### CAMPANAS The Bells of Dawn

Candela goes to meet Carmelo who finally convinces her that he is not like the faithless dead ~~gypsy~~ ~~man~~, he truly loves her with all his heart. Love triumphs not only over death in the form of the Specter but also over the past.

### Campanas

As the lovers at last ~~exchange~~ <sup>exchange</sup> the loss of perfect love, the bells <sup>of Amatorina Dawn</sup> ring <sup>down</sup> the evil influence of the Specter ~~is~~ <sup>has been</sup> defeated. His ~~screen~~ <sup>ghost</sup> Candela ~~the~~ his ~~ghost~~ <sup>ghost</sup> perishes, conquered by love. ~~is~~ <sup>is</sup> victorious against his spells, that have been conquered by love.

As the dawn breaks the lovers leave the cave where they had decided to meet & walk along the path that leads to the entrance. Sunlight floods their path as the bells peal joyfully.



multiple rhythms

Falla's guide Salvador  
Franciscan spirit de Madanaga  
Madanaga

Scene II

In the Cave  
Song of Wounded Lore

ancient opposing moods

viola tristano downward turn of melody at ends of phrases  
uneven lengths

other ancient elements guitar motifs

soborno - represents lost souls mystically  
expresses sorrow of humankind

melancholy - intimate chords that sleep  
in the memory.

death - subtle rhythms & dynamics  
characteristics

dynamics - p - f  
delicate shadings in between  
trémolos  
vibratos  
undulating

Ritual Fire Dance - based on Tragedy Mistral  
Rite & lento Motifs intertwined

ancient musical elements in el amor  
modal melody & harmony  
parallel 5ths  
unusual appo  
complex meter or rhythms  
frequent changes of time

Falla \* Mystical side of Falla deeply informs  
James El amor Based on an authentic legend  
that had a symbolic meaning for Falla

Music of El amor original grew out of  
background of a songs & dances of And. gypsies.  
Has a strange primitive quality. Frequent oriental  
flavour acknowledges oriental derivation of many aspects  
of flamenco.

Setting gypsy camp outside of Brama da Oriental  
setting east of Cadiz - Presence of the Cadiz  
tango supports this. Subtitle The Fisherman's Tale  
(influence of the sea).

Work evokes the deep mysteries of the ritual dance  
melismas & ravishing tango of Cadiz in 7/8 time  
Dreamy languorous charm  
Strongly modal gives archaic flavour. Mysterious  
& mystical - primitive exotic elements informs it.  
Earthy



For the soul that is its lyrical  
whose ~~inherent~~ <sup>inherent</sup>  
~~is~~ <sup>is</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup>  
a hostile land.

The GYPSY embodies  
hostile atmosphere <sup>where there is</sup> so much  
~~agony~~, no compassion, no appeal

An unperished soul only has instincts  
resist - <sup>encounters</sup> opposition (oppressive <sup>in</sup> it  
in music)

~~most~~ of songs betray chaos & violence  
these are expressed through various elements

soul's quest for life is acted out against dark  
meditative powers - <sup>chance</sup> (spectre) and a symbolic  
landscape of hostility that translates into profound  
expression of tragedy.

is at heart of

Bonjour Tragedy is one of the forces that unites ~~cont~~  
Lyons. It is vast & ineluctable & a visible symbol  
of music. It is not found in the aesthetic perfection  
or formal excellence of the <sup>presented</sup> art. It is found in the  
passion & intensity that is given



# Points for Discussion

How many  
Tom's library  
sources  
McGill  
Montréal

Some source - in cases where this has occurred it is because source chosen has been most authentic - (Historical Chapman) no one else has written about the subject matter Culture of Death Josephs that are different & argue the point visit the library with no credibility sources have been denied unless one is involved in a master's or doctoral program sources have been denied even with more prestigious credentials requesting material

James confirms this point

Q. 109 - How do you tie bullfight ritual to Paleolithic Cult of Dead without referring back? one does need to refer back but be careful question of degree

Tom P. 113 - mystical magical - it was my understanding that a mystical atmosphere had to be created so that the mystical transportation of the body could take place. The ecstasy was a result of the sacrifice & accompanying violence.

Term magical? the way they do a ritual. ritual itself provided the rules whereby the mystical transportation could take place.

Tom P. 115 Roman candles - provides place & light so soul has a place to return to. Act of sacrifice & violence is the ritual

Tom P. 120 - reality of life is, that death is inescapable. Dr G says this is universal but is it

OMG

P. 123 What is problem? <sup>don't add</sup>  
<sup>Redundant anything</sup>

Why do you want the opening sentence (Andalusian omitted) The divide formed a <sup>huge</sup> part of mystical beliefs - can't possibly omit it.

Magic, incantation were separate

P. 128 - Again request to omit - why <sup>same as P. 123</sup>

P. 130 - <sup>leave out 1st sentence</sup> most of characteristic of the divide is tragedy - why do you want to omit this

P. 133 - The divide makes all the arts of Andalusia because so many of them are ancient & Andalusia itself is ancient & it is a culture of death. (Lorca said this himself).

P. 134 When the divide possesses any art form it is touched by magic & remains thus, so for eternity (Lorca) isn't this clear enough?

P. 135 - will re-think its position

Culture of Death - Andalusia - as seen thru'  
Next Directions - Lorca's poetry  
~~not~~ lots of mythic & mystical symbolism.

or Part II Second layer of Orientalism - The Arabs in Spain

White Wall  
Josephs 1983

## Culture of Death

Reason for Andalusia's rich, rich culture hasn't changed over the centuries, her power to continually absorb the influences of the mixture of cultures that passed through. In spite of contact with violent often barbaric cultures there was no diminution of the older, higher, original culture of Andalusia. Incoming cultures were diffused in such a way that the original culture continued, was amplified. P. 12

To go to an Andalusian village is like stepping back to Neolithic times. It is a living memory of the ancient customs & traditions of life. One finds cave cultures, farming, worked dancing girls, architecture, & the way of life in the remote areas. In the mountains of Ronda one comes upon the twisting villages with their peculiarities & folklore pagan practices, ritual of the bull, <sup>centuries old</sup> fishing methods, courtship beliefs. All of these things still exist in Andalusia. All reflect the survival of the most ancient cultures that have passed as well as the unique high culture of Andalusia. P. 12

Phoenicians

Cádiz - capital of Phoenicians  
sensual civilization she was the purveyor of excellent food & lascivious ladies whose dances of oriental origin still exist in the dance of the Andalusian gypsies. P. 11

hades - where the famous temple was built by the Phoenicians & dedicated to Heracles. Nearby rites performed in the temple included sunna dancing, meat-eating, prostitution, child sacrifice. Temple was built to honour their fertility goddess Astarte. P. 11

Etthen shows a temples <sup>were built to worship the</sup>  
Egyptian Isis, the Asian <sup>Earth</sup> Mother Goddess Cybele  
& <sup>with</sup> the great Persian god. (P. 11)  
Wicked

The Dancers of Cadiz start (Chapt 4 Josephus)  
From the days Ancient Cadiz or Gades as it was  
of the Phoenicians <sup>renown</sup> was famous for two things - its food  
& its dancing girls whose lascivious dances reflected  
elements of <sup>the</sup> ancient oriental sacred temple dances. The  
"beautiful" black-eyed maidens of "Heaven" (P. 67)  
were <sup>formed</sup> ~~formed~~ <sup>skilled</sup> ~~from~~ all the bewitching arts of love  
had been brought from Arabia & other parts of the  
Oriental World to Cadiz by the Phoenicians.

The Wicked Dancers of Cadiz were well  
educated. They could sing & dance & play upon  
a guitar like instrument. They lived in ~~the~~ magnificent  
houses that matched their own beauty.  
of Gaditanus

Their ancient dances ~~of Gaditanus~~ delighted all  
who watched them perform. In spite of all  
the prohibitions throughout the centuries they ~~are~~  
~~still~~ have remained unchanged from their  
remote origin of ~~antiquity~~ & are completely oriental. P. 68  
Only danced today in Sevilla by ~~the~~ <sup>the</sup> ~~most~~ a  
particular segment of the <sup>Andalusian</sup> ~~Andalusian~~ population ~~they~~ ~~there~~  
~~still~~ ancient dances of antiquity ~~at~~ "match to the  
minutest detail the elements of the ancient dances of  
Gaditanus. P. 68

Some of these elements are as follows:  
brazos - balancing action of the hands  
zapateado - heel work  
los farones - beating with the feet

Abd turra criss a turra

use of ~~the~~ <sup>ambow</sup> ~~ambow~~ & castanets. P. 68  
Oriental elements head movements, use of eyes &  
lascivious writhing of the hips. P. 71  
menea - wiggling hips

# Meeting

1. Discuss points in recent manuscript

2. To Date - materials covered

1st layer of Orientalism essence of fatalism  
Roman influences - stoicism

Roots of the Culture of Death

bullfight violence  
Rites & mysteries  
Dance passion  
Divide - essence of tragedy

Mysticism - Essence -

DIRECTION ANOTHER Root - The Mythic Roots  
poetry of Federico Garcia Lorca

would include the mythical basis  
symbolism - mystical in some cases  
application and the interpretation of  
Spanish music

CR - next layer of Orientalism  
The Arabs in Andalusia





# Ritual Fire Dance

TAMBOURINE - essential to Shamanistic & other ancient rituals. Held in LEFT HAND  
Little pieces of metal represent spirits  
origin - Orient

Ritual Dance - function was martial  
not religious  
although an interpretation for this  
dance has been given exact meaning for  
some not known.

Based on SNAKE DANCE - snake movements is characteristic  
Dance starts by tinkling metal pieces  
BAT - for altar design







## Cemeteries MYSTICAL

In the center of the labyrinth where death looks everywhere ready to swallow the soul in its climate of mysterious storm & premonitions a light flows. In spite of the intensity of suffering, where the soul has had a momentary glimpse of a realm in which life unites with death & man embraces its fate with dignity - the terror of the night gives way to the dawn returning to illumine the sorrowful earth, in the silence of the hour of the grass roots of life & death the distant angels song is still heard.



## RITUAL FIRE DANCE

Candelas as the incarnation of the High Priestess. She is desperately trying to free herself from the Spectre of a murdered gypsy who has her in his control. She decides to dance to the Fire god in an effort to exorcise the Spectre's control over her and end the conflict between them.

Her dance is earthy and primitive. She is so desperate that she is going to use magic even though she knows that this is not really the right thing to do. The fire for her is a god. It is symbolic of purification and cleansing that she seeks for a love affair that has gotten out of control. It will burn away the dross, impurities and conflict. Her offerings to the firegod are magic herbs and potions that have been prepared by the older wiser witches of the clan and her dancing with which she hopes to find favour with the firegod. The potions she throws on the fire create billows of smoke that rise to the top of the cave and are like the incense a sensor gives off in the church and are intended to purify and set her free from the Spectre.

- The High Priestess also dances before a Firegod on behalf of the tribe. Her reason for dancing is to placate the Firegod and to exorcise the misdeeds and faults the tribe has committed and to resolve conflicts they might have with the Firegod.

Her dance too is earthy and primitive. Her snake like movements of body and arms and hands are meant to please the Firegod who is the duende. If she can summon the Firegod and please him she can save the tribe from annihilation. She also knows magic and will use it to intercede for the tribe. Fire for her has a cleansing power. It burns away the dross gives a fresh start and ends conflicts so that the tribe can continue.

maybe  
herself not

go between represents tribes  
but not of the tribe

duende is  
fire

duende - depends on how its used

snake into  
brings ritual  
all components  
air water earth  
fire

dance is the ritual

Snake - represents danger,  
imp. in ritual -  
god between earth  
medium poison  
air gam  
swim





# Dances of Terror

Atmosphere - Fear

Agitation Agitated

quietest part for Candelas may return  
 Candelas uses agitation of ~~the~~ dance to convey <sup>perhaps</sup> that gypsy boy is not dead &

Viola exhorted to play on heel of bow to get morbidity or morbidly staccato.

contains 3 motifs

- (a) ~~trumpet~~
- b ~~trumpet~~
- (c)

hypnotic <sup>repeated low</sup> rhythmic motif  
 up. <sup>in Viola</sup> ~~trumpet~~ <sup>dissonance</sup> over Candelas

Trill - duende

43-46

81-84

Piano I

motif (a) pair of Bars 6-8

Bars 131-16

37-40

(b) transposed

part of (b) ~~Bars~~ 55-60

switched a " 69-72

(a) transposed 73-74

(a) switched 77-80

transp. & expand. 81-85

(c)

85-96

(b)

97-100

Piano II

(a) pair of 5-8

(a) transp. 9-11

(a) " & exp. 17-20

(b) 21-24

(b) 29-32

(b) transp. 37-40

*Alley*

(b) trans.	Piano 45-49
(b) part of	52-55
	56-60
(a) with appog.	67-73
(a)	77-81
(a) transp.	81-85
(b) transp.	97-100
(b) transp.	105-108

Viola  
 Corrections to Score  
 70-71 accent  
 22 staccato  
 26 - accent

Piano I  
 Bar 1 - accent

Piano II

## Words

Lo mismo que en fuego fatuo

Lo mismo es en querer

he jueves y tepen sigue

le yamas y echa a corré

Lo mismo que en fuego fatuo

lo mismo es en querer

Mal haya los ojos malos que le alcanzan  
a ven

Mal haya en corazón triste que en su llama  
quiso arder

Lo mismo que en fuego fatuo desvanecer  
en querer



El amor built on modes derived from melodies

Pakissa - Palla

rich & exotic chromaticism not implied

Dance of Terror inspired by a gypsy dance whose rhythm is almost forgotten

rapid motion/Palla uses imitation of dance to convey  
Viola Play on heel of bow to get kind of staccato Palla wanted  
Song of Love - melismas - canto gondo  
imitates guitar no acc comp

divided  
no external rhythm  
characterized by pauses in cadence

Both amor dolido & Palla reflect <sup>imitate</sup> different  
varying techniques of guitar playing.

El Circulo Magico

deeply evocative

strange primitive quality  
produced by more mod. of 5ths <sup>unexpected</sup> chromatic

intervals within diatonic scale (Bar 4 E<sup>b</sup>)  
F's line of harmonics & medieval music  
are work unusual sound.

La Cueva - Bar 3 - passage of 5ths  
murmurando

Los Crane

El Joco - harmony is vertical reunion of  
melody notes

El Apareado - all notes of harmony flat  
melody notes natural  
glissandos on black & white keys  
imitates black & white of harmony &  
melody notes.



## Primitive elements

Repetition - obsessive use of one note  
characteristic of enchantment  
dates back to prehistoric times  
used in mystical belief of gypsies - Shamanism  
Integral <sup>gives</sup> ~~of 5th~~ exotic quality - mysterious, intoxicating  
Guitar techniques

## Freedom of Expression

Falla was greatly appreciative of his librettist Martiñez Siso for producing a libretto that allowed the music to take prominence. This provided Falla with the means to express what he had to say with a lot of liberty. At least that, Martiñez had to adapt himself completely to Falla's musical language which he did effortlessly.

At least that Falla could make his music live like the gypsy / ~~through his elements~~ express the <sup>new</sup> soul of that ~~people~~ <sup>people</sup> ~~gypsy~~ /

However there were those who did not understand & fully appreciate Falla's liberal expressivity to which he answered "Let time pass one day it will be known how to appreciate what has been done."

The flow - how of <sup>means of communicating emotion by means of</sup> ~~conventions~~ <sup>aural sensation</sup> understood or not ~~had~~ or accepted ~~any~~ of interpretation like seaweed waving gently under the water.

Through technique of instrumentation he  
completely mastered means of expressing exactly what  
a faint tremor of unmastered hope he wanted  
a harsh cry  
a harsh shout & within the shout the tears  
the woman is swallowing, see how her voice falters



# Symbology of Guitar

steady, unwavering type of accompaniment  
quasi-oriental - mystical symbology - ~~man's~~ eternal  
attempt through the soul to find comfort  
out of chaos

chords that scream chromatically  
symbology - passion & disorder

Falla's dominant motif in his music

\* ~~Dance of Terror~~ <sup>suffering / seeking</sup> ~~is the overwhelming~~ <sup>Dance of Terror</sup> ~~confrontation of the~~ <sup>between over-</sup> ~~absolute force~~ <sup>symbology</sup> ~~of a host power of the former~~ <sup>of the</sup> ~~epic / lower & Catalans~~ <sup>power of the</sup> ~~linked to the blind fight - facing death heard on~~ <sup>power of the</sup> ~~is part of the Andalusian belief system - face death~~ <sup>power of the</sup> ~~only on head on look it right in the eye & confront it as a~~ <sup>power of the</sup> ~~we face death reality of life. No illusions as to its reality.~~ <sup>power of the</sup> ~~do we find the courage to live.~~

Life to the Andalusian is near to the bone  
a running fight in an inhospitable, harsh landscape.  
Life is harsh, relentless & hostile yet its mysteries  
are deeply woven into the texture of the soul. The Andalusian  
soul is not indifferent or implacable that it just is not  
under false illusions.

Accents & cadences - <sup>musical</sup> dialect of rante andaluz

# ES CENA

still  
misreading  
the power key  
has she her.

Follows the Ritual Fire Dance there is  
a new scene between Gandelas & the Spectre  
who is surrounded by will o' wisps (mischance)  
Andalucian sprites. Suddenly a row of  
moonlight illuminates the inside of the cave  
(last note F#) needs special intensity.

Spectre (Dance) seen through the serpentine like  
construction of the solo passage for the viola  
Oriental influences can be heard  
should be played with great flexibility & varying  
back to main note F# using shaded dynamics & flex

Will o' wisps appear at Bar to harass  
Gandelas. A dramatic passage follows expressing  
her despair. The Spectre appears again & a scene  
ends on last note moon fills the cave & its power  
causing the Spectre, will o' wisps to disappear.

SYMBOLGY - moon means Death  
its presence indicated Death at hand,