

1

ORIENTAL Influences

The earliest known contact Arabs had with the Oriented world was in 668 when a certain Tashkistan princess married a Chinese emperor & took with her as part of her court retinue ^{included} her own private musician ^{who introduced} Suchijo ^{her own} with him of traditional Arabian music which he ^{had} brought to new world of the princess.

brought with him

a further contact

During the eventful reign of Al Walid 705-715 ^{when time} of Islam was planted in the Orient. ^{With} at this further contact more assimilation & integration of elements of both cultures took place.

In ^{the} ^{Arabian} ^{musician} ^{crossed} the great Arabic musician crossed the ^{oriental} ^{influences} ^{which} were in turn to have a profound effect on the sound of Spanish music. Anterated ^{into} the old Spanish melodies the music evolved in a most gracious & elegant manner. This was mainly because the Arabian-Oriental influences had been brought by way of the Palace, not the peasant. ^{This} is one of the reasons ^{it} sounds why so gracious & elegant ^{is} ^{no} ^{master} ^{what} ^{its} ^{form} why all Spanish music has a graciousness

gracious elegant

CHARACTERISTICS

Distance to its sound. One of the characteristics of Oriental music ^{which influenced} found the sound of that at conscious ^{of} ^{the} ^{sound} of Sp. music is ^{of} ^{the} ^{sound} of Sp. music ^{was} ^{inspired} ^{by} ^{me} ^{of} ^{Arabian} ^{musicians} long before ^{for} ^{musicians} ^{begin} ^{to} ^{make} ^{use} ^{of} ^{it}.

2 notes of the double 3rd

Soundably

in combination

Ex. opening line Granados #2 Dance simultaneously. the 2 notes of intervals of double 3rd ^{undulation} of ^{melodic} line. Play line without aids than with ^{another} ^{oriental} ^{characteristic} of ^{oriental} ^{music}

Belongs to Sensuousness³

There is the opening line of the Sp. Dance #2 by Enriquez Hernandez entitled Oriental.

We notice that the line exhibits the sinuous undulating provocative quality so characteristic of the Arabian melodic line.

With the added 3rd covering following the line the sound of sensuousness is added to the original melody produced

CHARACTERISTICS

One of the of characteristics of Gr. music which influenced the sound of Sp. music was that of sensuousness. Sensuousness in Gr. music was produced by the sounding of 2 or more notes of the mt. of the 2nd simultaneously, which was known for Dr. musicians according to Arabic theorists. The interval was one of the intervals introduced into Arabian music. The sensuous quality of the 2nd was achieved by Sp. composers which had a slow and deep. The combination of the interval of the 2nd with the sinuous undulating provocative quality of the Arabian melodic line. Excellent ex. Sp. Dance #2. Influence we often associate with sound of Sp. music.

DEEP SADNESS - was another characteristic which marked Oriental music. This was achieved largely through use of a minor mode. The central part of this same Gr. Dance is a perfect ex. of the deep sadness & the piece is in C-.

Oriental Influences - The Malagueña

belongs to Prov. of Málaga, consists of *cante* of *triple* *intermedio* but it is not danced.

Cante intermedio is one of the old song forms of Andalucía. It is not as intense as *ronde*, but is still very profound. It is of particular interest as it is directly influenced by Arabian melody. It is characterized by melodic dissonances, harsh discords & more oriental melodies. Its verses encompass the most profound of human emotions - here is an example

¡Ay ví a mi mare
en el cuento de la pena
y se mi ocurrió a mi el decir
Siendo mi mare tan buena
no se debía de morir

Here is the *Malagueña* by Isaac Albéniz. Listen for the repetitive motif chromaticism

melodic dissonances
the *cante intermedio* which is heard
in the h.t. at the opening & also marks
the center part
suspicious undulating inf. of Ar. mel. line
& guitar influences

