

Intro we
for Steven

Falla - the Ancient Music of Andalusia

Souley
Falla - Luis
Editions du Campodónico
Saul
France, 1959

interest in ancient music of Andalusia had an
with folk music. For Falla authenticity ^{had an} spirit of the music
some importance. A work to be ^{the} ~~valued~~ ^{was} ~~regarded~~ ^{of} as authentic
having ^{authentic} elements of Anc. And. music had to
contain the following:

(Granada)

1. situation or story had to be represented through the dance
2. text had to be added to ^{the} music
3. some historical factor of Spain or Andalusia represented
4. authenticity as to moment in history or time ^{when} music was sung or danced.

Falla was able to bring all four of these elements together in his music. In so doing the expression of the Andalusian people contained within the music ^{was} ~~went~~ taken beyond nationalism & brought ^{special} a historical ^{event} moment to Spain

The main differences between Falla's music & that of ^{European} other composers
tradition & authenticity - ^{he} did not want impressionism
were very important to Falla. For him this represented authenticity

the above influenced placement of the overall technical language - Falla depended on inspiration not tonality - ^{too} decisive point ^{his own personal ideas} he preferred modality

For Falla, rhythm, modality & certain intervals determined the ^{melodic} ~~melody~~ ^{melodic} line & cadences that reflected the pure melody of the ancient songs. Truth took precedence to

accident or probability. The great Spanish musicologist Felipe Pedrell & composer Isaac Albéniz both affirmed this thought in their own approach to music.

Authentic elements
Review of the Ancient Music of Andalusia also seen through the certain characteristics of Falla was such as:

the tragic force of its expression of the work

violent lyricism
participation in life - successes & failures

in all aspects no matter what the outcome

solitude
love
death

} 3 main themes

Distinguishing feature entire work is danced - ~~it is~~ ^{music} ~~not function without~~ intimately linked to the dance & ~~does not~~ ^{rather} functions without it, the other

Concepts used by Falla

Particular conditions - allusion to oriental music (modes)

harmonization of a given melody ^{using} guitar effects & accompaniment

essential of the modes (modes 1, IV + V)

voice of the singers the dance

static harmony. The concept of the dance was very important

because its link to the music was one the distinguishing features of

guitar effects ^{introduced} And. And. music & because it was how Falla stabilized his harmonic progressions. In so doing

he gave a "seeming coherence" to this work of fantastic reflections. The words "seeming coherence"

give rise to the question of illusion and whether or not the ballet created a rupture ^{rather than unity} to the style of

the work. Examining Falla's use of the ballet more closely it can be seen that it ^{was} used not so much to rupture as it ^{was} to permit the co-existence of two

Falla & Ancient Music

3

distinct musical styles - the specific elements found in ancient music of Andalusia & the music of the gypsies.

An abiding inspiration to guide him Falla composed a work that was very Spanish yet at the same time universal. El amor brujo spoke to the soul of everyone.

Source Luis Campodónico
Falla