

For Stern - How Falla uses motifs & concepts of Ancient Music in ↓ Keep for reference K1 Amor Brujo Pastora

Sopra
M. L. de Falla was written in 1915. An ^{exotic} incarnation of
L. de Falla supported his dionysian theory (personal inspiration).
Sensual & austere it rejected Falla's dependence on
pure inspiration which in turn revealed the true
Spirit of Spain. ① The ballet was the essence
of the gypsy, the music, mysterious, powerful, sensual.
It evoked Granada, the Alhambra, dance forms, the
Andalusian gypsies & their ways. ② Written without
any illusions, it was meticulous & had a profound mystical quality. It contained
new concepts for which there was no precedence & was perfectly expressed through the small chamber
ensemble.

③ Obsessive love that the spectre of a dead gypsy
torca + the sp. folk has for a beautiful gypsy woman. Their love ends
in tragedy & catastrophe. These two elements ^{history} ^{characteristics}
clearly express the concept of mysticism a specific characteristic of
both ancient Andalus & later Andalus. Its ^{mystical} basis
is the total participation in life no matter what the outcome. Mysticism
in fact peninsular mysticism is expressed
throughout the work in the 3 main songs that
are heard continuously. The 3 songs represent the
3 main motifs - tragedy, fate & love. All 3 are
so intimately linked that they could not function without
one another.

The tragedy motif was the essence
of ancient Andalus mysticism & concepts
in the drama for ritual del Negro. The Ancient Andalusians
were well versed in magic & incantation. Dance too, formed
an important part of their religious ^{mystical} rules. It was not uncommon for
them to ward off the evil & tragedy which had befallen
them ~~because~~ because of their ~~Phoenician~~ Phoenician & Roman captors,
or other sad events. Sorcery & casting of spells were
part of gypsy mysticism

Falla's contact with the Gypsies ^{the many} takes of scenery told to him by Pastor's mother, a gypsy herself, provided Falla with authenticity. He decided to reflect this ancient concept.

Candelas has already decided in scene vi to free herself from the curse that the Specter has placed upon her. In scene viii the ritualistic fire is lit, the ^{cast} spells have now invoked a she begins to dance the Ritual Fire Dance which is intended to ward off the Evil Spirit of the dead gypsy. A handful of incense is thrown on the fire & for the music smoke & flames billow upward to the top of the cave.

Falla uses the Spanish theme a another theme based on an old gypsy melody. The implied guitar motif is ^{used} ^{on} the 9th & 9th chords at bars _____ created the dissonance suggesting *para negra*?

Sopranos p. 110
(3)

Ancient Andalusian musical elements are reflected in the modal melody, parallel ^{is this} & uninvolved appoggiaturas (3)