

Rough Draft

Lecture -

I Manuel de Falla

Life

Imbued in Mysticism

~~Research~~ into And. And Music

Revival of ^{also} del Cante Jondo

ANM began with ~~concerts~~ ^{in 1922} forca, artist & Falla
Granada

II Ancient Andalusian Music of Andalusia

saeta Passion Song
pre xtn rites

known as cante andaluz

3 song forms - Hones - o/s characteristics

early influences to become part of it

Byzantine, Prm Or.

Gypsy Contribution led to Ev. of

cante andaluz to cante jondo

~~Spec Char & Disting Features~~

Tragedy, melody

III Specific Characteristics & ~~Distinguishing Features~~

found in El Amor

1. Basis of El Amor ~~Brinjo~~ - total participation
in life no matter what outcome
2. others to Fate, Tragedy, Love (the 3 main themes)

IV. 4 dist. features - link - melody - guitar P.O mfl.

Elements
Importance of the Pr. Or. Influence found in El Amor

obsessive repetition
(Music, Amantation Ritual)

modulation - enharmonism - intervals mod.

range of melody

semitone

modality (3 notes fixed
4 changed)

Mysticism

VI Mystical Beliefs

ancient ritualism - magic, spells, incantation (3 things)
importance of words (Caves of Altamira)

obsessive rep. of a sound

divine - important part of mysticism

how mysticism was perceived

conflict bet. Pos & neg forces - Dark Tragic Forces

aka divine

Struggle - conflict Soul's conflict with fate or destiny
struggle - matterable
Soul to go through this

Places for Soul to go to carry out Struggle

Myth VII Coming of the Gypsies to Spain 14th cent.

P. 96

①

contributions

belief systems -

divine
& motifs

not to give in when conquered at the outset. Accept circumstances with dignity. Bravery, love, duty, risk

Tragic Myth VII Concepts of AAM Used By Falla in

P. 93

①

El Amor Brujo Falla uses most imp. motif - pena negra related to suffering & pain

frustration are assoc. with it. Like divine it belongs to the Past. no words to describe it. The feeling is vast & deep

Its melody evokes the Past. Sadness of the ancient peoples of Andalusia when all the hope for their suffering was resurrection

is revealed through dissonance. (Arab-oriental m.f.) Pena negra

brought to AAMusic.

- ① Beginning
- ② more marked
- ③ concepts
- ④ Pastora

Falla's life - Mysticism - His interest

Return to ^{his} Granada (1916) when ^{he} returned to Granada after Paris ^{with (El Amor Brujo)}

Marked change in his musical language ^{the folk songs} ~~was~~ ^{involved} with the ~~concepts~~ ^{concepts} of their ~~was~~ ^{was} their one ~~without~~ ^{without} comforts of life in exchange for the freedom to explore one's own personal feelings. Falla began at this time to adopt this attitude & it ~~was~~ ^{was} reflected in his music. ①

① P. 84 The ^{True} Myth GYPSY CONCEPTS OF MYSTICISM.

Stanton Gypsies believed their life was a natural gift not something earned through work. The demands of the spirit (emotion?) are obeyed while reason is rejected.

One notices when contact is made with the deeper regions of the consciousness.

the great Andal. dances

① * 1916 - Falla met Pastora Imperio who asked him to compose a song & a dance for her. Pastora's mother was an authentic gypsy. Heard lots of authentic songs & told Falla many tales of sorcery. These inspired him greatly & as to ~~inspired~~ ^{inspired} a work began to take shape in his mind. The work was El Amor Brujo.

② The ~~was~~ asceticism of Falla (due to two things) became more marked between the years 1919-1926. This was evident

in his deep desire to write objectively & truthfully. Up until he ~~went~~ ^{went} to Paris his return to Granada after

Paris, asceticism was not part of his composing. Upon his return to Granada he ~~was~~ ^{was} shocked to find it. He found it through ⁱⁿ the exoticism of the

ancient music of Andalucía & through his involvement with the Gypsies. He admired & respected their concepts of mysticism & gradually began to reflect them in his own music.

His music began to take the form of geometric lines with the accents of his spirit. It reflected ~~ambiguity~~ ^{ambiguity} &

P. 132 Historia de la Musica Española Contemporánea

J.B. Trend
②

is the case of El Amor Bravo
realism & violence. The gypsies were real
the knives were real their wounds were used
in the Frank which mortally wounded gypsy
Condela's ~~land~~ his composer ③

P. S. of the
horca & the
Spanish Tradition

lyricism. Written without any conceptions, it was
meticulous & had a profound ~~mystical~~ quality to it.
It contained new creations for which there was no
precedence & was ^{perfectly} expressed through the orchestra & small
chamber ^{music} groups.

Guitar cont -

(b) other words Dark & Tragic Forces of nature and nature are interpreted through guitar

rasquedo

sobbing quality

(c) Death characterized through subtle rhythms & dynamics

Does Spina represent Death?
what is a subtle rhythm

(d) Imagery - lyrical tension
what is this

- trembling - trill?

- waverina?

- undulating

- Pauses

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3

Dist. Feat

~~Thesis~~ Lecture

- Myth - Gitan - another recurring motif. Assoc with love & sorrow stands for the "untruthful side of love" & bitterness (gypsy's love for Candela's he is deceitful) ②
- ② Myth P. 34
- ③ Myth P. 39 melancholic beauty of melodic passages evokes intimacy of memories that sleep in the unconscious or Remote Past. while the sobbing of a waltz evokes the idea depths of human sorrow. ③

Falla was quiet to represent the Specter as he subtly tries to persuade Candela to return his love seen in rhythm & dynamics.

Dynamics range from piano to forte with discrete ranges of shading paces part of the dynamics they add to richness.

Generous - tension (typical) trembling, weaving undulating, ~~melancholic~~

Limitation of the gitan provides a plaintive melancholic atmosphere.

Specter interpreted through dissonance.
Andalusian
The Grande dominates all.

El Amor Brige

④ La Mused Antiquasent in Granada. the Remote Past

De Andalusia

Grande - in El Amor it's the Specter dark & negative element used in a dissonant context, never repeated passage or phrase written only once. ④

Mysticism - powerful concept in El Amor Brujo
(AA Music) total participation in life no matter what
the outcome. Ended in freedom to explore one's own
personal feelings (gypsy). Life is a natural gift
not something earned (especially through labour). Demands
of the spirit must be obeyed. ^{contact with the} Deeper regions of the
consciousness are not rejected. must be explored (the Remote
Past)

Myth
p 87
struggle
with the
Dionysian

Rough Draft

(5)

Concepts^m Used By Falla in El Amor Brujo

1. Pena negra - ancient Andalusian sense of suffering & pain
→ later became a motif of romantic yondo
- Tragic Myth
p. 33
①
- most important in Falla's music.
 - pain, anguish & frustration all assoc. with it
 - like duende, no words to describe it. Rooted in the soil of Andalucía.
 - evokes the deep sadness of the ancient people of Andalucía when all ~~the~~ ^{the} hope ^{they} had ^{was} for ^{their} suffering was ^{the} resurrection ^{of} ^{despair} ^{that} Fate or Destiny ^{was} ^{creation} ^{with}
 - revealed through ^{sharp} Dissonance (Ar. Or. influence) ^{linked to RRM}
which expresses anguish of the heart
(look for eg that resembles opening of La Andalucía & its contrast section)

Magic, casting of spells, incantation
assoc. with ancient rituals
duende.

2. The Guitar - was essential in cante andaluz. Assoc. with melancholy & unrequited aspect of love. Sorrow those brought are as bitter as wine of Malaga.

Falla uses guitar to create atmosphere through impressionistic dissonance & sound. Also to interpret the dark spirit or forces of cante andaluz. (Mystical belief of Anc. And. mysticism a conflict bet. Pos & neg. forces known as 'Dark' or 'Tragic Forces') Spectre would represent the conflict Camelias has w/ who she should love.

ASK
Steven
about
this.
Stanton
p. 33

Falla creates this by using I & V chords simultaneously & as well horizontally & vertically. (Find in El Amor & demonstrate on piano) Chooses to imitate the guitar because equilibrium between resonance & dissonance is more natural of the guitar. (2)

Other ways Falla interprets the Dark Force of cante andaluz -

(a) rasquedo - s/s characteristic of cante andaluz. Fingers are said to represent 5 swords, guitar is the heart. Vicious strumming which is rasquedo evokes heart being torn apart by the swords. (El Sombrero de los Tres Picos - #1)

H.H.
p. 48
Stanton
p. 39

(b) sobbing - represents the lost soul & expresses the universal sorrow of humankind (L.H. central notion of la Andaluza) find similar in Brujo.

(c) Death - symbolic of love & death. Death characterized through subtle rhythms & dynamics. (eg Spectre in El Amor) as he tries to persuade Camelias to love him in return for obsession he has for her.

(d) Arrogance - lyrical tension, trembling, wavering, undulating (3) Pauses also important all produced by careful attention to Falla's dynamics.

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7

Concepts used by Falla in
El Amor Brujo

Mysticism - Mystical Beliefs of Andalusians

Stanton
P. 82

1. Soul is transported to a level where it recognizes Remote Past & accepts the idea that emotion & intuition can never be replaced by Reason. The Remote Past is a place of fear, violence & tragedy (1) (we have all done unrepeatable things).

2. Mysticism is a conflict between Positive & Negative forces - known as the 'Dark & Tragic Forces', or *Mane*. It is the Soul's unalterable Fate or Destiny to struggle with these Dark Forces. It must struggle in order to attain Perfection. How it struggles will have a profound impact on its present journey on Earth (the 'mortal voyage'). The struggle represented the total participation in life no matter what the outcome, for the mortal people.

(2)
Stanton
P. 87

For the gypsies this similar philosophy ended in the freedom to explore one's own person & emotions. To them life was a natural gift, not something earned (especially through labour). Demands of the Spirit were meant to be obeyed. Contact with the deeper regions of the consciousness were not to be resisted. (2) Underlying idea - no matter how bad the conflict, one did not accept defeat. The struggle was to be achieved with dignity, self-assertiveness & determination. (2)

Rough Draft

7

Expression of cante andaluz in Falla's Music

done through them. Origin ^{of ideas} for them had to be exact. Details as to tempo, accentuation, technical long, & tone had to reflect authenticity. For Falla impressionism repudiated authenticity. Spirit of the music was of utmost importance. Duende for Falla ALWAYS governed the music. Pure melody represented Truth & took precedence over accidental or probable intervals or melodic lines.

Works that supported his Duende Theory El Amor Brujo (1915) & Las siete canciones populares (1911). Both are conscious yet austere & exhibit Falla's dependence on the Duende which in turn reflected the true spirit of Spanish Andalusia.

Federico Soriano
Falla's
Su Musical

El Amor Brujo is an incarnation of fantasy. Set outside of Granada music is mysterious, powerful sensual. Full of cante jondo it evokes magic, incarnation, fantasy, the court, the Alhambra & the Andalusian gypsy. The ballet is the "essence of the gypsy." (1)

Ibid

The mysticism of Anc. And. is perfectly expressed in the 3 songs that run through the work continuously. Like Anc. And. Music they are so intimately linked to one another that they could not function without one another. The 3 motifs are Fate, Love & Tragedy & evoke the mysticism of cante andaluz. (2) (Pursue this)

Songs are developed in the following ways

- (a) particular use of 7th & 9th chords
- (b) implied guitar motif & guitar chords (2)
- (c) elements of aestheticism & impressionism.

Ancient And. Musical Elements

modal melody

parallel 5ths

impressed appogs

complex meters

freq. changes of time sig

simult. use of diff. rhythms

The Dance - was a crucial point of evolution for Falla in his music.

It brought coherence to the work

and provided an important reference to the

of its Dist. Features

La Música Antigua

3

intimate link bet. music & dance. In so doing he created a new element for the expression of his musical lang. - ambivalence. Two distinct streams emerged - ~~the~~ Ancient Andalusian music & ^{spiritual} universality of ~~the~~ work's message. El Amor Brujo is so very Andalusian yet is so very universal. Falla's musical lang evolved in the direction of ambivalence because of his deep interest in mysticism & spirituality. Both allowed him to compose ~~unimpeded~~ ^{unimpeded} without making concessions. His music spoke ^{to the souls of} to everyone. 3

Story - strong elements of mysticism

tragedy

fatal love - conflict

Destiny unalterable

catastrophic results

obsession of Specter's love