

# Early The Siguriya

was the most direct descendant of ancient cante andalusí. In its <sup>form</sup> pure, it was the only song to preserve the essence of Primitive Oriental music. According to Falla it also had a special poetic quality & was not a mere transplant of Oriental music. The ~~PO elements~~ <sup>elements</sup> had an affinity with ancient Eastern poetry.

Falla & Llorca both argued that the 3 major factors that contributed to the evolution of the siguriya were the

(a) use of Byzantine literature in the Spanish churches

(b) Arabian domination in Spain 711-1492

and (c) arrival of the gypsy 1442.

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found These 3 factors combined with the ~~ancient music of Andalusia~~ <sup>elements of PO music</sup> in the <sup>early</sup> siguriya led to cante jondo. Two parallels that may be ~~found~~ <sup>found</sup> in both Byzantine chant & the siguriya were

(a) primitive tonal modes

(b) no set rhythmic patterns (2)

of the early siguriya

The verses consisted ~~of~~ <sup>of</sup> ~~assonant tercets~~ <sup>of</sup> a quatrain. (3)

At certain points elaborate vocal ornamentation was used on <sup>such a word</sup> ~~it~~ <sup>that</sup> ~~became~~ <sup>part</sup> of the melody (3)

Profound & emotional, the early siguriya was sometimes called the Weeping Song. Its themes centered hope, despair & the tragedy of life. Its resonance reflected the sound of bells & the moaning of the soul. (6)

Its form was very important because eventually it led to the form for cante jondo. The form of the siguriya has been attributed to the gypsies as was the new character they brought to the ancient song.

Song played the opening bars of the early siguriya

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El Gitanito  
P. 8

(1)

④ ~~were sung & played.~~ deeply sad, marked by double 3's  
Rings a 4th the later imitated beats. Building to a forte  
P. 75 to suggest the Soul's pent up anger, it ended slowly. ④

Abid  
⑤ P. 75 The strophic copla consisted of 4 lines & was  
very intense. The purpose of the copla was to introduce  
the theme. ④

⑤ P. 142 As it evolved the sauriya became part of a  
group of songs known as cante jondo & was sung, danced  
& played. ~~It was~~ extremely difficult to dance & sing <sup>because</sup> its significance  
was the release of pent up hate, persecution, denied liberty  
love, tenderness & the relentless stalking of death. Unleashed  
through its 3 mediums it permitted a rare glimpse of the  
world as seen by the Soul - with all the hopelessness, despair  
tragedy & cruel happenings. ⑤

⑥ P. 142 The sauriya was the most gypsy of the cante jondos  
& was richly varied. ~~At was~~ Its complex was composed  
of 12 beats with the accents as follows:  
8 9 10 11 12 / 1 2 3 4 5 6 7

⑦ P. 143 The dance was performed very slowly using only the  
upper torso. ⑥

The o/s characteristic of the sauriya was its 3rd line  
of the copla (verse) which was its longest

I don't want her to know  
she, who was only mine  
that in my profound sighs for her  
my life is ebbing away. ⑦

# Solea

Another authentic Andalusian Song also thought to have been derived from ancient cante andaluz was the solea. A plaintive song of sorrow the solea's themes are solitude & loneliness. Its essence is about one who is not remembered by anyone.

As the solea evolved it became a song of dialogue. It strongly reflected gypsy influences especially those who worked in the wheat fields & olive groves. ~~It spoke~~ The main theme was the loss of freedom to roam. ①

Armstrong  
Dances of  
Spain  
① no.  
p. #

The strophe of the later solea consisted of 3 to 4 lines with 8 syllables either assonant or consonant. The rhyme to a style of the strophe followed the form of 12<sup>th</sup> century Arab Arabian poetry. ②

Platz  
Intro  
p. 96

The primitive solea or soleares was <sup>to become</sup> the archetype of both cante jondo & cante chico: filled with torment & tragedy it is still considered to be the most profound of all the jondo songs. ③

③  
The  
Gitano  
p. 53

The soleares is sung, danced & played. The strophes have long lines & are difficult to sing. Characterized by solemnity, with references to wisdom, philosophy & death it is also extremely difficult to dance because of its slow tempo. ④

④  
p. 146

Abid  
⑤  
p. 146  
Quisieras por ocasiones  
estar loco no sentir -  
que el ser loco quita pena  
pena es que no pueden fin

Sometimes I'd like to be  
crazy & not feel  
for being crazy takes away grief  
grief that has no end. ⑤

The dancer & singer perform independently of one another

yet with great emotion. The straightforward rhythm  
for the guitar allows the guitarist to display his  
technic virtuosity (1)