

(a) Polkron P. 18

Opening paraq.
Cante jondo - the strongest expression of 1st night of
Flamenco - derived from ancient religious chants ^{of cante andalus}
gypsy-inspired - a lamentation on life. Sung well
its powerful, sung poorly its pitiful & grotesque (a)

As mentioned in a previous lecture entitled The
Influence of Flamenco on Spanish Music, cante jondo
is one of 3 categories of modern Flamenco. Of the 3
~~types~~, it is ~~the~~ the most profound & emotional.

(1) Cante jondo has for centuries been shrouded
in mystery. (3) ^{It is} considered to be the oldest & most
pure of Andalusian Song. (4) ^{It} has been described as
a "howl" and as an orgiastic lamentation with a melismatic
melody. One of Spain's greatest composers, [Manuel de Falla
was convinced its roots went back to the ancient songs
of India.] Put on Essential Elements,

(1) La Musica Antigua de Andalusia (solis)

The Beginnings

(2) Early cante jondo was thought to have been some form of
associated with some form of ritualism which involved magic.
dance & incantation. Since the entire gypsy culture was
strongly rooted in shamanism this is not surprising. Shamanism
too uses dance & incantation to achieve a trance-like states.

translated by me Ruiz (1a) P. 31

Also known as cante andalus in its primitive form
have been 3 factors, which have contributed to
its evolution. ~~These same factors have also had a~~
formidable influence on Spanish musical history.

On Music & Musicians Falla. (2)

? Primitive chant the Byzantine chant
invasion of the Arabs
& coming of the gypsies to Spain (2)

Primitive

Cante andalus was a product of Andalusia. The
following "Sen y estan seria" reflects this sentiment or important characteristic
of it. The style of primitive cante andalus was very
archaic, it had no form, or style. It began in the streets of
The first Andalusian songs were ^{marked by elements of primitive} followed the Byzantine liturgical song

Ruiz Andalusia P. 28

(4) in the Mozarabic Churches. These contained melismatic modulations & influences of the ancient Hindu songs which had been brought to Spain in the 9th cent by gypsies from

Bagdad. ^{They also contain} primitive musical influences which had been brought to Spain as a result of the Byzantine civilization & its ^{This} influence which had been exerted upon the Church of Spain during the Visigoth Period & cont. up to 11th cent. (5)

On Music P. 31
Pallas P. 101

~~Other~~ elements of the Byzantine chant which ~~may~~ ^{may} be found in primitive canto andaluz are ^{the} Hindu * - the tonal modes of the primitive systems

Folia (6) P. 101 - use of enharmonic intervals - ^{SEE FARMER} typical of primitive modes & has to do with division & subdivision of an interval of a 4th. ^{to approximate} This was very ^{rare} tonal function?

* assoc. with incantation - no metrical rhythm in the melodic line (Hindu) - a wealth of modulating inflexions (6) * modulation

It is interesting to note ^{by} ~~some~~ ^{some} ELEMENTS may be found in Arabian Andalusian songs - originated much later than Byzantine liturgical music. (6) leads to question who influenced who?

ARABIC ELEMENTS - INVASION of Arabs

P. 94 ^{Before} ~~Before~~ Arabs come to Spain they found Andalusian ethos refined & cultured & a fully matured civilization which already had rules about their poetry. They discovered poetry

(7) which has sensitive, spiritual & artistic & strongly reflected the Andalusian character. (7) The Arabs contributed a richness & brilliance to the already existing folklore & with ^{from genius} gave to it exceptional poetic grace (9)

(9) [The Pit after gypsies] contribution of Andalusian folklore or canto andaluz

Beginning
Comite Jondo

Ruiz

P. 27

(7)

Example of a ^{cante andalus} Poem found by the Arabs.
Cuando termino la muerte
si diere a levantarse
a mi que no me despierten (7)

P. 28 Ruiz

(8)

Que yo me acostumbro siempre
y una vez acostumbrado
a mi que no me despierten (8)

P. 31 Ruiz

(9)
cont

The poem reflects ^{most} an important characteristic
of cante andalus - FATALISM

The absorption of ~~with ancient~~ ^{with} ancient ~~Byzantine~~ ^{oriental} influences, & ~~Arabic~~ ^{Arabic} oriental musical
& ~~proletarian~~ ^{proletarian} influences ~~of~~ ^{of} popular song form that
was ~~both~~ ^{both} sophisticated ~~stylistic~~ ^{stylistic} & ~~musically refined~~ ^{musically refined} - ~~cante jondo~~ ^{cante jondo} (9)

COMING OF GYPSIES

P. 31

(9)

In 1447 a great number of gypsies arrived in or
Cataluña in Spain. They were called gitanos Andaluces
& suffered terrible persecution. One of their greatest
contributions to early cante andalus was rhythm which
they had brought with them from India. Another was
their ability to imitate what had already been created. (9)
This ability to assimilate ~~definitely~~ ^{definitely} influenced cante
andalus. Firstly, therea ~~reminded~~ ^{reminded} the gypsies of their own
origins. They recognized the abundance ^{of beauty} of Spain. They
shared the same intense feelings as the Spanish Andalusian
people - fatalism, melancholy, profound sadness. They
settled especially in the wine-making barrios & it was the relationship
& affinity they had with these particular barrios that
influenced the cante andalus. Since cante ~~andalus~~ ^{andalus} evolved
from the lower classes of people the traditional cante ^{was} ~~andalus~~ ^{andalus} (9)

first authenticity had to be known. Who better to learn this than in the bosom of the Guardalquivir - Triana (barrio in Sevilla) Juan de la Frontera, Santiago. (9) Once gypsies had

absorbed the Andalusian style they transformed it to suit their own needs. The description of the traditional Andalusian song or ~~cante andaluz~~ of the ancient Byzantine liturgical influences Arabian, oriental musical & poetical influences & the gypsy influences eventually produced a ~~popular~~ song form that was sophisticated, stylistic & refined - ~~cante jondo~~. (9)

As can be observed in this brief summary, Cante jondo was really the end result of many factors & not one single thing. The original Andalusian element ~~was~~ fused & shaped by all the of ~~the~~ ^{many} preceding influences. (10)

P.103 The name ~~cante jondo~~ is given to a particular group of Andalusian songs. The most genuine is the ^{of the Andalusian And. songs known as cante jondo} siguiriya gitana. From this song stemmed others which we shall also briefly discuss el Polo

Siguiriya

solares (11)
martinete (11)

The siguiriya is the only song that has been preserved. Its structure & style reflected only the highest qualities of Primitive Oriental Song - (11) ^{whose purity}

P.104 Folia Qualities of Primitive Oriental Song
(12) - enharmonic modulation (11)
mode (12)

P.105 (13) vocal portamentos, means of modulation
enharmonic modulation - birds etc.

P.51 (13a) Que Gitanos
* assoc. with certain forms of enchantment (gypsy element) ^{range of melody} observe repetition of one note (13)

A

5

P. 14 Que Gitano

(India)

Qualities of Primitive Oriental Song

cont

13 a

13
P. 105

ornamentation - [Infinite gradations of pitch, metallic tone, complicated melodies, conflicting rhythms, shouting, falling cadence]

The siguiriya & its derivatives have not merely been songs that have been transplanted from the Far East. It took many centuries & an accumulation of historical facts in the Iberian Peninsula before it was revealed. 13 And even though the siguiriya reflects many of the essential elements (as above) of Primitive Oriental Song it still remains "muy hisico" national & has its own character which unmistakably Spanish. 13

1) P. 8 Que Gitano!

THE SIGUIRIYA

P. 76
Pais

1

is a very ancient Andalusian song. It is extremely difficult to sing & play. It belongs to a group of Andalusian songs known as cante jondo. Profound & emotional it is sometimes called the weeping song. Its ^{is about despair, hope & tragedy of life} message must be felt the sound of bells & ^{delance} meaning of the soul. 1

The opening bars reflect the ~~Byzantine~~ ^{character} & a deep sadness. It is marked through by double 3/8 & 4/8 the latter imitates the bells. Builds to a forte & ends slowly. 1

The copla has 4 lines & is strophic. Its very intense - & introduces the theme of the song.

Its form is important - attributed to the gypsies &

F all a
P. 102

(15)

led to because it gave a new character to the
ancient song form & eventually led to form of
cante jondo (15)

Basic Form or Outline of a Siguiriyas

P. 103

P. 142

(16)

A siguiriyas is danced, sung & played - it signifies
a release of pent-up hate, persecution, denied liberty, love
tenderness & relentless stalking of death. Unleashed it gives
a rare glimpse of the world as the soul sees it - with
all the hopelessness, despair, tragedy & cruel happenings. (16)

Its compas is ~~identical~~ composed of 12 beats

8 9 10 11 12 / 12 3 4 5 6 7
— — — — — / — — — — —
(5) (7)

Most gypsy of the cante jondos richly varied. Most
difficult of the jondo dances to perform due to its character
& slow paced compas. Danced by upper torso only.

P. 103

P. 143

(17)

Verse 4 lines 3rd line longest (17) characterizes it

No quiero que se entere
quien solo era miá,
que en mis profundos suspiros
por ella.

se me va la vía.

I don't want her to know
she who was only mine
that in my profound
sighs for her

my life is wafting away.

(17)