

Rewrite but keep

The Four Distinguishing Features of Ancient Cante Andaluza

Capodonica

According to Manuel de Falla the ancient music of Andaluza had 4 distinguishing features which also set it apart from other music throughout Spain.

the music always

(a) it was intimately linked to either a dance or a poem, so much so, that the one could not function without the other.

When the Arabs came to Spain they found a highly refined style of poetry & music in ancient Andaluza, already in place. The poetry expressed intense emotions & in fact these were reflected through the music.

2.104 Music & Musicians
On (1) Falla

(b) the melody could easily be sung & lay well within the normal range of the voice. It was a peculiarity of ancient cante andaluza that the melody did not exceed the interval of a 6th, while in Eur. music this interval contained 9 semitones (through use of 12 notes).

(c) some aspect of the primitive or silent art influence was always present (refer to the various elements). The PO influence gave to ancient cante andaluza a character that was more typical & unmistakably Andaluzaian.

(3) P. 105 Abia

(d) the influence of the guitar was always present either as part of the melody or in the harmony.

P. 106

Dance had always

been an inherent part of Spain since the beginning dawn of its civilization. Dance was used to express how the people felt. It was used to celebrate victories, it was an important part of the religious rites, it was an important recreational outlet especially for the ladies & it was used to intimidate one's enemies.

(2)

Its intimate link to music was not just through its rhythm so characteristic of other dances but contained many elements. This was due to the fact that the ancient civilization was one of the most advanced in Andaluza.

Since the ancient civilization was one of the most advanced in Andaluza, it was not surprising that the music was also of a high quality.

a highly developed, poetry too had flourished. When the Arabs found Andalus they also found exquisite poetry & a form of poetry with a which particularly pleased them. The style lent itself exceedingly well to music as did the poetry which was incomplete without the music.

Of all the distinguishing features, ~~of~~ ancient cante the influence of the guitar was the most important. It represented two ^{clearly defined} musical values

- (a) the rhythmic value which was external & immediately perceptible ^{was pronounced easily for imitation only for outside} ^{one to be used for outside}
- (b) the tonal-harmonic value which ^{was pronounced by} ^{was not recognized until time of Scarlatti} (b)

The internal harmonic phenomena of ancient cante andalusy & later cante jondo was known as the "toque jondo" (touch jondo). The harmonic effects ~~which~~ ^{using this technique} were achieved by the early guitarists were both phenomenal & marvellous.

There were two ways to play the guitar. The most ancient way was to strum it, with strumming only chords were formed. The chords were considered backbone but in reality ^{was} a ^{marvellous} revelation of sound ^{which} was associated with the cante. The function of the guitar in this instance was harmonic.

The ^{ancient} melodic other way to play the guitar was to pluck it. Its function in this capacity was melodic & its sound was like that of a lute or bandurria ^{sweet & soft & melodious}.

Albini
P. 110 (5)
P. 110 (6) Albini

P. 111 Albini (7)
P. 111 Albini (8)

1. Introduction

Cante Andaluz

① Primitive cante andaluz was a product of Andalusia. The following phrase "Sen y' estan senia" reflected its essence. It was marked by archaic elements of Hindu chant & it had no form or style. It began in the pueblos.

② The first ancient songs of Andalusia evolved from primitive cante andaluz and were marked by elements of the primitive Oriental influences. Soon to follow was the Byzantine influence from the Byzantine liturgies which were sung in the Spanish churches. ③ The Byzantine civilization exerted its influence upon the churches of Spain from the Visigoth Period up until the 11th century.

④ Elements of Byzantine chant which were fused to the ancient song forms of Andalusia were

- primitive tonal modes which were based on the division & subdivision of an interval of a 4th. (4 out of 7 notes altered)
- use of enharmonic intervals to modulate

- no metrical rhythm in the melodic line
- a wealth of modulating inflexions
- modulation by semitones
- obsessive repetition of one note, which was also an element of Hindu chant ⑤

When the Arabs came to Spain in 711 A.D. they found a rich & cultured Andalusian cities and a fully matured civilization which already had rules about their poetry. The Andalusian poetry was, the Arabs discovered, sensitive, spiritual, artistic and strongly

P. 31
P. 31

reflected the Andalusian character. (5) The Arabian influence contributed richness & brilliance to the already existing folklore, through their genius, of the Arabian poets, a new Ar. infl. to Andalusian poetry an exceptional grace. (6)

P. 31
P. 31

(6) The Gypsy influence was brought to Spain in 1449. Once they had absorbed the Andalusian style it was transformed to suit their own needs. (7) Andalusian Song - cante jondo - through the absorption of the many cultural influences was fused & shaped from a primitive ^{stage} form into a sophisticated refined cante which eventually became known as cante jondo. (8)

Fada
On Music
P. 102

(8)

(2) Deep Song + Prose
Lorca P. 26

1

reference

Primitive Cante Andalu

(1) La Música de Antología Andaluza no p. #

shrouded in mystery for centuries - ~~para~~ described as an pragmatic lament

most characteristic of song
oldest known Andalusian possessed its own intimate unmistakable character
of songs
Andalusian
songs of Andalus (2)

roots could be connected to the ancient songs of Andalus (2)
according to Falla, (1)

(CANTE) ANDALUZ - Primitive

Stanton
Tragic
P. 10

associated with ritualism which involved dance & incantation (2) (casting of spells).

nature of Primitive Cante suggests a mythic origin (3) because of its ability to cast a spell over the listener. (3)

(3) Abia

most of its characteristic - tragedy.

(4) Thom
P. 10

the tragedy is expressed ^{unfolds} through a spell of a spirit or demon known as the Juchande that takes possession of the soul & draws from it the most profound expression of suffering & death. (4)

Musica en
(5) Jaen
Cavalle
P. 16

another of Chan - its melody - monodic

melody advances rises & falls by undulating semitone & microtones. Been compared to singing of birds & sounds of a forest & water. (4)

other characteristics include elements of Andalus chant instruments: percussion & modulation by semitone

brassy bells used for accomp.

narrow range

had special function in the more religious rituals. (5)

not obsessive rep. of one sound (4)

(represents incantation)

Themes - pain, suffering, love & death, wine, women
no middle road - they deal in extremes
nocturnal subjects.

Lorca *triste la luna*

mi amor ha muerto

all are profound & intense (4)

Love - always triumphed (El Amor Brujo - Falla)
Women - ~~more~~ personality theme
usually a dark & tragic figure
Man - long, dark, flowing (4)

P. 33

Motifs of Cante andalusí

duende - a mysterious power, felt but not seen.
the hidden spirit of a suffering Spain

(5)
Abid

guitar - poetic symbol assoc. with ~~with~~ ~~with~~ ~~with~~
aspect of love, not brutal.

assoc. with sorrow

bitten as wine of Malaga (5)

(6)
P. 50
Abid

the Bull - symbolizes violence

forces of darkness.

destiny

shedding of blood

connection to the Moon (6)

P. 82

(7)

linked Bull to Fate or Destiny.

mysticism - perceived as Soul's conflict bet.
positive & negative forces (7)

- Soul's struggle with the Dark Forces

La Música
antigua
no p. #

Elements of Ancient Music - cante andalusí

modal melody

11 zals

unvaried appogg.

complex meter

freq. changes of time sig. (8)

simult. use of dif. rhythms.

Remember but keep

The Four Distinguishing Features of Ancient Cante Andaluza

Capadocia

According to Manuel de Falla the ancient music of Andalusia had 4 distinguishing features which also set it apart from other music throughout Spain.

(a) ^{the music always} it was intimately linked to either a dance or a poem, so much so, that the one could not function without the other. When the Arabs came to ~~Spain~~ ^{Andalusia} they found a highly refined style of poetry & music in ~~ancient~~ ^{ancient} Andalusia, already in place. The ^{poetry} ~~poetry~~ expressed intense

emotions & in turn ^{these were} reflected through the music. ^{the melody} ~~the melody~~ ^{could easily be other} ~~could easily be other~~ ^{una & lay} ~~una & lay~~

2.104
On Music

(1) Falla

was within the normal range of the voice. It was a peculiarity of ancient cante andaluza that the melody did not exceed the interval of a 6th, while in Eur. music this int. contained 9 notes (through use of ^{more notes} ~~more notes~~)

(b) some aspect of ^{primitive} ~~primitive~~ ^{music} ~~music ^{was} ~~was ^{able to produce} ~~able to produce~~ ^{substantive} ~~substantive~~~~~~

3
p. 105
ibid

influence was always present (refer to the various elements). The PO influence gave to ancient cante andaluza a character that was more typical & unmistakably Andalusian (3)

(c) the influence of the guitar was always present either as part of the melody or in the harmony.

p. 106

Dance has ^{always} been an inherent part of Spain since the ~~beginning~~ ^{beginning} dawn of its civilization. Dance was used to express ~~how the people felt~~ ^{the feelings of the people}. It was used

(2)

to celebrate victories, it was an important part of the religious rites, it was an ~~important~~ ^{important} recreational outlet especially for the ladies & it was used to intimidate one's enemies. Its intimate link to ^{the} ~~the~~ music was ~~reflected~~ ^{not just} through its rhythm so characteristic of ~~other~~ ^{other} ~~musics~~ ^{musics} but contained many elements. This was ^{due to} ~~due to~~ ^{the} ~~the~~ ^{primitive} ~~primitive ^{music} ~~music ^{being} ~~being~~ ^{of} ~~of~~ ^{the} ~~the~~ ^{cante} ~~cante~~ ^{andaluza} ~~andaluza~~ ^{one of} ~~one of~~ ^{the} ~~the~~ ^{most} ~~most~~ ^{important} ~~important~~~~~~

elements. This was ^{due to} ~~due to~~ ^{the} ~~the~~ ^{primitive} ~~primitive~~ ^{music} ~~music ^{being} ~~being~~ ^{of} ~~of~~ ^{the} ~~the~~ ^{cante} ~~cante~~ ^{andaluza} ~~andaluza~~ ^{one of} ~~one of~~ ^{the} ~~the~~ ^{most} ~~most~~ ^{important} ~~important~~~~

a highly developed, poetry too had flourished. When the Arabs found Andalus they also found exquisite poetry a form of ~~poetry~~ ^{harmony} which particularly pleased them. The style lent itself exceedingly well to music as did the poetry which was incomplete without the music.

Of ~~all~~ the distinguishing features, ~~of~~ ancient cante the influence of the guitar was the most important. It represented two ^{clearly defined} ~~musical~~ values:

- (a) the rhythmic value which was external, immediately perceptible ^{was} ~~based~~ ^{with some} ~~with some~~ ^{particular} ~~particular~~ ^{external} ~~external~~ ^{one to be used only for cante}
- (b) the tonal-harmonic value which was ^{harmonic} ~~pure~~ - ⁱⁿ ~~recognized~~ ^{recognized} until time of Scarlatti. (5)

The internal harmonic phenomena of ancient cante and later cante jondo was known as the "fogue jondo", (touch jondo). ⁽⁶⁾ The harmonic effects ~~which~~ ^{using this technique} were both phenomenal & marvellous.

There were two ways to play the guitar. The most ancient way was to strum it, with strumming only chords were formed. The chords were considered barbaric, but in reality ^{was} a ~~marvellous~~ ^{marvellous} revelation of sound ^{which} ~~it~~ ^{was} associated with the cante. (7) The function of the guitar in this instance was harmonic.

The ~~melodic~~ ^{ancient} other way to play the guitar was to pluck it. Its function in this capacity was melodic & its sound was like that of a lute or bandurria. (8) sweet & soft & melodious.

ibid
P. 110
(5)
P. 110
(6)
ibid
P. 111
(7)
ibid
P. 111
(8)
ibid

1. Introduction

Cante Andalusí

① Primitive cante andalusí was a product of Andalusia. The following phrase "Sen y' estar senia" ① reflected its essence. It was marked by archaic elements of Hindu chant & it had no form or style. It began in the pueblos.

Form

The first ancient songs of Andalusia evolved from primitive cante andalusí and were marked by elements of the primitive Oriental influence. Soon to follow was the Byzantine influence from the Byzantine liturgies which were sung in the Spanish churches. ② The Byzantine civilization exerted its influence upon the churches of Spain from the Visigoth Period up until the 11th century. ③

On Music

Falla
p. 101

Falla ④

On Music
p. 101

Elements of Byzantine chant which were fused to the ancient song forms of Andalusia were

- primitive tonal modes which were based on the division & subdivision of an interval of a 9th (4 out of 7 notes altered)
- use of enharmonic intervals to modulate

- no metrical rhythm in the melodic line
- a wealth of modulating inflexions
- modulation by semitones
- obsessive repetition of one note, which was also an element of Hindu chant ④

When the Arabs came to Spain in 711 A.D. they found refined & cultured Andalusian cities and a fully matured civilization which already had rules about their poetry. The Andalusian poet was, the Arabs discovered, sensitive, spiritual, artistic and strongly

Rings P. 27
⑤ reflected the Andalusian character. ⑤ The Arabian influence contributed richness & brilliance ~~and~~ to the already existing folklore, through their genius, ^{of the Arabian poets} & ^{are} the Ar. m/l. to Andalusian poetry an exceptional grace. ⑥

Rings P. 31
⑥ The Gypsy influence was brought to Spain in 1447. Once they had absorbed the Andalusian style it was transformed to suit their own needs. ⑦
Rings P. 31
⑦ ~~Andalusian Song - cante - cante~~ ^{Andalusian Song - cante - cante} through the absorption of ~~the~~ many cultural influences ^{from various countries} was fused & shaped from a primitive ^{stage} form into a sophisticated refined cante which eventually became known as cante jondo. ⑧

Faula On Music P. 102
⑧

Deep Song + Prose
Lorca P. 26

1

reference

La Música de Antigua Andalucía no p. #

shrouded in mystery for centuries - ~~para~~ described as an prophetic lament roots could be connected to the ancient songs of Andalusia (1) according to Falla. (1)

most characteristic of song
oldest known Andalusian
possessed its own intimate
unmistakable character
(2)

CANTE ANDALUZ: Primitive

associated with ritualism which involved dance & incantation (2) (casting of spells).

Stanford
Tragic Myth
P. 10
Ab. 2

nature of Primitive C. suggests a mythic origin (3) because of its ability to cast a spell over the listener. (3)

most of its characteristic - tragedy.

(A)
The
P. 10

the tragedy is ^{unfolded} experienced profoundly through under the spell of a spirit or demon known as the duende that takes full possession of the soul & draws from it the most profound expression of suffering & death. (4)

another of its char. - its melody - monodic

Musical on
(B) Joan Carver
P. 16

melody advances rises & falls by undulating semitones & microtones. Been compared to singing of birds & sounds of a forest & water. (4)

other characteristics include elements of Andalusian instruments - percussion & modulation by semitone
bongos bell used for accomp. narrow range
had special function in the magic religious rituals. (5)
cantos andalus (represents incantation)
the obsessive rep. of one sound (4)

Themes - pain, suffering, love & death, wine, woman
no middle road - they deal in extremes
nocturnal subjects.

Coro tiene la luna
mi amor ha muerto
all are profound & intense (4)

Love - always triumphed (El Amor Bruja - Falla)

Women - ~~make~~ personality theme

usually a dark & tragic figure

hair - long, dark, flowing (4)

Motifs of Gypsy andalus

p. 33

duende - a mysterious power, felt but not seen.

the hidden spirit of a suffering Spain

(5)
ibid

guitar - poetic symbol assoc. with ~~with~~ aspect of love, not brutal

assoc. with sorrow

bitten as wine of Malaga (5)

(6)
p. 38
ibid

the Bull - symbolizes violence

forces of darkness,

destiny

shedding of blood.

p. 82

connection to the Moon (6)

(7)

linked Bull to Fate or Destiny.

mysticism - perceived as Soul's conflict bet.

positive & negative forces (7)

- Soul's struggle with the Dark forces

bc. Musica
antigua
no p. #

Elements of Ancient Music - cante andalus

modal melody

11 2/3

unresolved appogs.

complex meter

freq. changes of time sig.

simult. use of dif. rhythms. (8)

Nov. 9/00

Discussion with Steven

1. How ^{are} the MYSTICAL ATTITUDES or beliefs reflected in the music?

(a) conflict bet. positive & negative forces ~~represented thru the themes~~
or could be responsive to a former ~~part of the work~~.

(b) dark or tragic forces - ~~dissonance~~? ~~embodied~~ ~~melody~~ ~~horizontally~~ ~~vertically~~ ~~harm-~~
(Paula El Amor) through simultaneous use of I & V

(c) participation of the Soul in the conflict bet. positive & negative forces

(d) Fate - struggle of the Soul with the Dark Forces

(e) the Soul itself - how is it represented

(f) the places Soul goes

2. What are the archaic elements of ~~the~~ ~~music~~ ~~them~~?

3. What is the difference bet. Sharp & impressionistic dissonance

Sept 28/00

Discussion with Steven
assoc. with harmonizing nat. forces for pos. purposes
Native MAGIC - its meaning in religious ritual
Mystical Attitude how is it reflected in music

MUSICAL Elements of Ancient Andalusian Music
Things to look for in El Amor Brujo
unwashed dissonances
modal melody
parallel 5ths
complex meter
changes of time signature
simultaneous use of different rhythms
tempo accentuation

Concepts Used By Falla
Pena negra (tragedy)
Sharp Dissonance

Q for Steven

Guitar - atmosphere created by Falla
through impressionistic dissonance &
sound. What is this
difference between sharp &
impressionistic dissonance

Explanation
needed

- dark forces interpreted through
simultaneous use of I & V chords
both horizontally & vertically. Falla
imitates the guitar because equilibrium
between resonance & dissonance is more
natural to the guitar

Prep for Steven

(3)

reference

Primitive Hispanic instruments

P. 15
Music
vs
Jaan
Cavalle

percussion - as seen in the Cave of Abadna at Quesada. (1) Prehistoric

brass bells - Cave of Joberna at Castellón de la Santisteban. Date back to Neolithic Age.

P. 16
double flute & trumpet (4 & 3 B.C.) at Torre Banzelá (2)

clay & tibia - time of Quintilano (Roman)

Ibid

Dance

(2)
P. 16

functional character of the music was reflected in the dance, which would be part of it because of the intimate link bet. dance & music. Paintings of dances show certain movements found in Cave of La Grava at Simona & Cueva de la Barranca at Aldeguerradas. (2)

Questions for Starem

1. Archaic elements of Hindui chant
2. explanation of division & subdivision of a tonal mode based on Interval of a 7th.