



Falling cadence - (lah sol, fah, mi) also a prominent feature of primitive oriental song

(2) Primitive Song

conflicting rhythms - simultaneous use of different rhythms  $\frac{3}{8}$  &  $\frac{3}{4}$  for eg.

shouting - another Primitive Oriental element of song. (2)

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(3) The Gitano!

ornamentation - used to give lyrical expansion to the melody & was induced by the emotion of the words. (Appoggiaturas, complicated arabesques & infinite gradations of pitch.) (3)

hand clapping - used for the conflicting rhythms. (2)

Ring

(4)

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The Copla - the verse of Primitive Songs of Andalusian Song was known as a copla. The copla consisted of a few lines which expressed a profound emotional experience. Its form remains unequalled. Here is an example of a copla (4)

Cuando terminé la muerte  
si diéramos a levantarse  
a mi que no me despiertan (4)

Que no no acostumbro siempre  
y una vez acostumbrado  
a mi que no me despiertan (4)

This particular copla reflects a most important characteristic of cante andaluz - Fatalism.

Ancient Song

P. 106 (5)

Falla  
In Music  
& Music

new modes (5)

characteristic

Ibid

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(6)

Vocal portamento was also a feature of Primitive Oriental music. This involved sliding of the voice from one note to another through gradations of sound. It was as well another means of modulation. (6)

(7)

P. 105  
Ibid

In PD music the range of the melody never exceeded the interval of a 6th. The melodic line had no metrical rhythm & modulation within the melodic line was always by semitone. (7)

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(8)

Qué Gitanos!

A marked feature of PD music was the obsessive repetition of one note. It was usually accompanied by appoggiaturas above & below. The obsessive repetition of one note has been linked to certain forms of magic & enchantment rituals. (8)

Dances  
Armstrong

(9)

The falling cadence was yet another prominent feature of PD music (lah sol lah mi). It was heard both in the voice & by the instrument. (9)

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Qué Gitanos!

Falla

Ornamentation in PD music included complicated arabesques & infinite gradations of pitch & appoggiaturas. Ornamentation induced emotion for the words & provided lyrical expansion for the melody. (10)

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(11)

Shouting was used to urge the singers & dancers on to higher moments of ecstasy & hand clapping was used to accent the conflicting rhythms which were  $\frac{3}{4}$   $\frac{4}{8}$ ,  $\frac{3}{8}$   $\frac{4}{8}$ . (11)

The verse of the Ancient Song of Andalusia was known as a copla. The copla consisted of a 3 or 4 line which expressed a profound emotional experience. Its form remains unequalled. Here is an eg. of a copla.

Quando tomme la muerte  
si dión a brantarse  
a mi que no me despertan.

Que yo no acostumbro siempre.  
y una vez acostumbrado  
a mi que no me despertan (12)

This particular copla reflects the essence of Ancient Andalusia - fatalism.