

Themes (cont)

A theme which may also be found in both canto jondo of Persia was hair. A woman's long tresses were the obsession of the national poet Iqbal.

P.38

(8)

horca

My heart has been ensnared  
in your black tresses since childhood

Not until Death  
will such a wonderful bond be undone. (8)

In canto jondo the same obsession in the following 3 lines which are profoundly poetic yet evoke a sad, Jambouistic eroticism. (8)

Si acaso muero mira que  
te encargo  
que con las trenzas de tu  
pelo negro  
me ates las manos

If I should happen to die  
I order you to tie  
up my hands  
with the tresses of  
your black hair. (8)

Motif

P.39

(9)

ibid

~~Love & Death~~ combined found in the Siciriyas  
De aquellos que  
no quiero acordarme  
porque lloran mi corazoncito  
gotas de sangre

I must not remember  
their love;  
my heart is crying  
blood drops. (9)

MOTIFS

## Themes of Gante

Abid (a) ~~separate not from the husbands~~

P. 31

(b)

The fake Juenteo day a night  
Need best with caution do

The Gypsy crads of Ifona height (b)  
Have sworn to lay him low.

Abid

P. 36

(7)

Punishment for infidelity - public whipping, facial disfigurement, mutilation or death. Laws of fidelity are very ancient respected & supported. They are enforced to demonstrate Gypsy superiority. (7)

Gypsy law also supersedes all else. It does 3 things for the tribe (a) protects their rights & interests, traditions (b) it is very democratic (c) it doesn't change - its known to all. (7)

Abid

(8)

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Prostitution or going to the marriage bed a non-virgin are two male eos. of infidelity

You are not called German  
Nor Ifonia, nor Pillan

Each day you may be called  
Whatever they wish

For being a woman of the street (8)  
Cimorra 1943: 114

Abid  
P. 41

(9)

(b) Mother theme - mother considered to be more important than a wife. Greater sorrow is felt when a mother than dies than ~~for~~ the father.

When a mother dies

Four columns of marble ~~to~~ break

When a father dies, Only one. (9)  
Quintana: 1960: 189

Abid

P. 41

(9)

Non cante gondo the mother motif most often used is "Au, mi madre!" It is the universal cry of one deeply wounded. (9)

keep but don't use

Abid  
P. 39

(10)

Abid  
P. 42

(11)

(10) Loyalty - one of the principal themes of cante gondo. His bonds keep outsiders apart from the tribe & their secrets. (10) For the Gypsy loyalty is the basis of everything. A betrayal of friendship is worse than a sexual misdemeanor. (11)

More to Motifs of Freedom - is one of the most romanticized themes of cante gondo. It has been written about by many poets. For the Gypsy, a compulsory military service is like going to jail. They depend upon pleasure & freedom & can't be bound by conventional things. The theme of freedom is reflected in their traditional occupations. These were designed to allow the tribe to make a living without being bound to any one place. (12)

(12) Abid  
P. 43

Abid  
P. 46

(13)

(13) Fastly - Fatalism -

↑ Hope God never gives,  
Even to those I hate,  
Such sorrows as he sent to me.  
Such evil, evil fate.

Brown 1929: 155 (13)

Gypsy fatalism takes two forms

(a) the joys & sorrows of the past are related to those of the present

(b) pre-occupation with Death (like ancient Andaman fatalism)

The Gypsies Gypsy fatalism believed that things of the past were inseparable from things of the present. This belief gave them the ability to survive

# Themes of Cante jondo

Abad  
P. 46 Que

(14)

P. 47

(15)

extreme situations, without complaint. They link Nature with Destiny. "Only dogs & Gypsies (non gypsies) get mad." (14) Because events do happen repeatedly they do not plan for tomorrow (similar to Ancient Andalusian fatalism). On the theme of fatalism there was always an undercurrent of sadness & tragedy. (15)

The obsession with death was what gave to both cante andalusí & cante jondo the quality of sadness. However in cante jondo grief was often transmuted into happiness. After a funeral, for eg, there is no prolonged period of mourning. "So & so is lucky to have died. Look at the sorrow & suffering he/she has escaped!" (15)

~~DDD - Wind, Night, Rain, Weeping~~  
(e) (f) (g) (h)

## MOTIFS

Que Gitano

There are 8 main motifs which may be found in cante jondo

P. 61 1. Love - a frequent theme. Songs of lovers were very passionate usually focused on unrequited love, trials & sorrows of the lovers. Characterized by hope & despair, these songs were very sad, changing to illusions & memories. One's own happiness was always subordinate to that of love.

became marble  
When I heard you were to marry.  
But I wish you well. (1)

Quintana 1960:191

2. Jealousy - This motif described a jealous love that ended up in jail or death. There is a chilling (cante jondo) squinxa gitana.

Ibid - Que

P. 62

(2)

I killed her. She belonged to me,  
I killed the woman that I loved,  
And should she come to life, I know  
A hundred times I'd kill her, so  
She'd never deceive me here below.  
(Brown 1999: 207) (2)

Ibid

P. 62

(3)

The jealousy motif was also reflected in the dance,  
which accompanied the song. Dominated by a surface  
gaiety the underlying current was asceticism mixed  
with melancholy, violence, sexual hunger & jealousy,  
(1959: 935 - 936) Hornax (3)

3. Revenge - this motif occupied the prominent place in  
cante fonda. There were two kinds of revenge

- (a) personal
- (b) tribal

Ibid

P. 62

(4)

I sallied forth upon my gray,  
With him, my hated foe,  
And when we reached the narrow way,  
I dealt a dagger blow.  
Borrow 1908: 293 (4)

Ibid

P. 62

(5)

The subject of revenge is not sung in public places.  
It is confined to exclusive gatherings of Gypsies only.  
The songs are full of warnings & imprecations & curses  
associated with painful death & affliction. (5)

4. Princes - see themes more to Motifs

5. Freedom - themes "

6. Persecution - occupied a prominent position in cante fonda.

Motifs - cont

Persecution It was rooted in the past (as with ancient cante andalusí) when violence & cruelty were sanctioned by law. (8) Victims of excessive brutality the gypsies

expressed their grief, frustration & uneasyness will in the Songs of Persecution. (9) The following Gypsy Ballad by Federico Garcia Lorca illustrates the persecution motif.

Alad P.64 (10)

Their deadly faces are laden,  
Therefore they never weep;  
Spouts of patient leather,  
They come along the roads.  
...

Through the shadowy streets  
The Gypsy old women flee

Rosa de los Camborios  
Sobs on the steps of her door  
With both breasts cut away  
And placed on a serving tray. (10)

O City of the Gypsies  
Flames encircle the town;  
Through a tunnel of silence  
The first Guardia departs. (10)  
(Humphries 1954: 49-52)

Que! P.65 7. SORROW - The motif which was the essence of cante andalusí (tragedy, essence of cante andalusí). It was the most frequently used motif of all.

(EXPAND?)  
(Penas negras)

I am drunk  
If you knew why  
you would be, too.  
Cantano. (11)

8. Fatalism - Death - as in ancient *cante jondo* andalus death was linked to fatalism. The motif of ~~death~~ <sup>of death</sup> in *cante jondo* evoked obsession, fear & finality. Fatalism was attributed to the oriental influences associated with the ancient Andalusian Oriental personage of the Cybele. The Cybele was regarded by the Ancient Andalusians as the true Sphinx of ~~Spain~~ Andalusia & was one of 3 Oriental gods worshipped there. A Phrygian deity the cult's most spectacular rite was baptism in the blood of a bull. Entry into the priesthood required self-castration. The temple was located at Cordoba. (12)

(12)  
 Roman Spain  
 P. 124

*Lorca Song*  
 Deep  
 P. 49  
 (13)

The Cybele symbolized the Triumph of Death whose presence solved the innumerable questions for the ancient Andalusian people. (13)

P. 65  
 (14)  
 Que Gitano

The pre-occupation of the mystery of life & death continued to be expressed through *cante jondo*

There is no greater truth in this world than that of a deep grave; There, money is ended forever and beauty and the clock of nobility. (14)

1. Lyrical channel
  2. Mysticism <sup>deep do not use</sup> comparisons bet. Ancient And
  3. Musical Points <sup>Gypsy</sup>
  4. underlying idea of <sup>use for SG</sup> Gypsy Mysticism
- ## The Gypsy Contributions

① While there were many factors & no one simple thing that <sup>eventually</sup> resulted in the cante jondo, <sup>as already stated</sup> an enormous contribution was made <sup>towards form</sup> by its <sup>evolution</sup> with the coming of the gypsies to Spain in 1492. In addition to the facts already <sup>noted</sup> stated, it should be noted that <sup>one of</sup> their greatest contributions was to provide a lyrical channel through which to express all their pain & natural gestures. ① This was accomplished by <sup>not by</sup> trying to <sup>alter or impose</sup> but <sup>rather by</sup> merely <sup>to</sup> interpreting the musical idiom <sup>that</sup> had found <sup>it</sup> shaping it to their own needs <sup>thus</sup> giving the cante jondo its final form.

② ~~Part of this form was realized through certain themes & motifs.~~  
 The second major contribution made by the gypsies to cante jondo was mysticism. <sup>was mysticism</sup> Mysticism was <sup>one of</sup> essential elements of both ancient cante jondo <sup>and</sup> including <sup>the</sup> cante jondo <sup>was</sup> mysticism. <sup>ancient mysticism</sup> <sup>embodied</sup> the belief that the Soul was transported to a level where it recognized the Remote Past. Recognition of the Remote Past meant acceptance of <sup>the</sup> emotion <sup>that</sup> <sup>was</sup> <sup>the</sup> reason. It also meant recognition of a place <sup>in</sup> <sup>ones</sup> past <sup>ed</sup> still haunted by fears, violence & tragedy. ②

③ <sup>P. 82</sup> Ancient Peninsular mysticism was further perceived as the Soul's <sup>deep</sup> <sup>conflict</sup> <sup>deep</sup> <sup>within</sup> <sup>between</sup> positive & reactive forces, which had <sup>impacted</sup> in the Remote Past would have a <sup>big</sup> <sup>found</sup> <sup>found</sup> <sup>found</sup> impact on the present. Total participation in <sup>all</sup> <sup>aspects</sup> <sup>of</sup> <sup>life</sup> was therefore <sup>crucial</sup> since it was only as the Soul struggled with the Dark Forces of the Past <sup>to</sup> <sup>overcome</sup> that <sup>it</sup> could achieve dignity, self-assertiveness & determination. Acceptance of one's Fate or Destiny through the struggle <sup>ultimately</sup> led to realization of the Higher Realm. ③



④  
P. 84  
Stanton

The ~~underlying~~ <sup>gypsy culture</sup> idea of Peninsular mysticism especially in ~~the gypsy culture~~ <sup>the gypsy culture</sup> was that no matter how bad the conflict became, one did not accept defeat. ④

## MYSTICISM & THE GYPSIES

①  
P. 2  
Elements  
of  
Shamanism  
Drawn

The gypsy culture whose origins have been traced back to India was rooted in Shamanism. Shamanism was the ancient practice of using an altered state of consciousness to get in touch with various gods & spirits of the natural world. Art, magic & incantation were all part of the practices. ①

Like ~~the~~ Ancient Andalusian mysticism <sup>gypsy mysticism</sup> ~~shamanism~~ believed in god & bad spirits. The journey of the soul was its heart, ~~and from~~ <sup>and from</sup> this journey the mind travelled to the inner world. ~~There, as with Peninsular~~ <sup>And. And.</sup> ~~mysticism~~ <sup>mysticism</sup> emotion & intuition overcame Reason & the mind was haunted by the fears, violence & tragedy of the Past. ①

②  
P. 8  
Drawn

~~Done~~ <sup>By</sup> ~~As with Peninsular~~ <sup>And. And. + gypsy</sup> ~~mysticism~~ <sup>mysticism</sup> the transcended state of the soul during ~~the~~ <sup>the</sup> ~~mystical~~ <sup>mystical</sup> rites was achieved through dance, song & an ~~instrument~~ <sup>instrument</sup> ~~shamanism~~ <sup>shamanism</sup> ~~Shamanistic~~ <sup>Shamanistic</sup> ~~center~~ <sup>center</sup> ~~and~~ <sup>and</sup> ~~both~~ <sup>both</sup> imitated the sounds of birds & animals since this ~~voluntary~~ <sup>voluntary</sup> ~~function~~ <sup>function</sup> was absolutely necessary since it symbolized the link between God & man. ②

Some of the <sup>mystical</sup> beliefs held by the gypsies were as follows:

sickness - the soul had been captured by a ghost  
guardian angel - the divine journey to the underworld - evil demons were believed to be there

On Music & Musicians  
Falla

## Other Essential Elements

### The Essential Elements of PD Music found in ~~the~~ Cante Jondo (the Siquiriya)

P. 103  
Falla

As the original Andalusian element continued to be shaped & fused by the Gypsies the name cante jondo began to be ~~used~~ applied to a particular group of Andalusian songs. One of these was the siquiriya oitana. The siquiriya has been the only <sup>song</sup> ~~style~~ in which melody, structure & style have been preserved <sup>over the</sup> ~~the~~. These were <sup>also</sup> the 3 <sup>elements</sup> of primitive oriental song. (1)

#### Prim. Oriental Music

Other essential elements of cante jondo that <sup>may</sup> ~~are~~ follow be related to Primitive Oriental Music ~~are~~: found in <sup>the</sup> ~~the~~ cante jondo

1. Modulation -