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Alzapúa (arpeggios)

Apogido- (thumbs)

Golpe- for rhythm

Rasgado-

P. 39 Palmas with fingers - heavy sound

Ground rhythm .p.p.p / .p.p.p / .p.p.p / .p.p.p /

Palmas 1 .p.h.y / .h.p.y / .p.p.y / .h.h.y /

2 .p.p.p / .h.p.p / .h.p.p / .p.h.p /

3 y.p.p.p / y.p.p.p / y.p.p.p / y.p.p.p /

Falla's Seveta Andaluza

~~Bar~~  
P. 51 elements of polyrhythm folklore music  
ostinato  
(Andalucian association)

P. 52 Bar 106 - rasgado

P. 52 Melodie A B A

P. 69 (stark)

Gams P. 37

4 ways to play guitar

Alza para (consonants)

Aparado- (thumb)

Golpe- for rhythm

Rasgado-

P. 39 Palmas with fingers- heavy sound

Ground rhythm .p.p.p | .p.p.p | .p.p.p | .p.p.p |

Palmas 1 .p .h y | .h .h y | .p .p y | .h .h y |

2 .h .h .h | .h .h .h | .h .h .h | .h .h .h |

3 y .p .p .h | y .p .p .h | y .p .p .h | y .p .p .h |

Falla's Seveta Andaluza

~~Bar~~ P. 51 elements of polyrhythm folkloric music  
ostinato  
(Andaluzian association)

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Miesbaden 1990



# Lecture Outline

Introduction - Ancient Arabic music as major influence on Spanish music  
 Elements of Ancient Arabic Music - Melody  
 History - *Hudā* - Primitive Chant - meter  
           *Nasb* - link to poetry - measured melody  
           *ghina murtajal* - *qasbs* - influence in *cante jondo*  
 (No examples on Piano) *Psalming* - inflection - influence in Spanish music  
 now one note is attacked within a interval of the unison group octave ornamentation

ESPAÑA

## (Elements) Characteristics of Melody

- intervals - the unison, octave  $b^32 - b^61$  original  
 gloss -  $b^61 - 750$   
 (a) al-Takthir  $\swarrow$  increasing # of notes in the given range  
 (b) al-Talkhim  $\swarrow$  enriching notes - play # or b of a note or higher  
 (c) al-Tabdil  $\swarrow$  replacing note with same  
 (d) ~~replacement notes~~  
 (e) scale motion  
 (f) appoggiatura ornaments  
 (g) timbral ornamentation  
 (h) note of intensity  
 Modes - Aeolian - España for eg. ~~not Arabic~~ *Malagana* ~~Arabic~~ *Mysic*  
           2 modes? ~~Arabic~~ *Mysic*

The Oriental Influence on Spanish Music  
 influence on ~~original~~ Spanish Music  
 some influences

~~repetitious motif~~  
 Gypsy Mode  
 Gypsy Mode  
 repetitions motif

interval of a 4th  
 form - link to Poetry  
*cante jondo*, *duende*  
 soul between Fr. + Sp. music  
*Oranda* influence in *cante jondo*



# Influence of the Guita on Spanish Music

Soul in Music

Music - Espana  
Description of

Malagueña

cante jondo - Ancient Arabic influences  
& toque intermedio

Asturias



End Notes to do  
pages are  
numbered

Rafael Altamira  
Translated by Maura Lee  
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New York, ~~1949~~ 1966

## P.1 Chapter I Prehistoric Times

① First inhabitants probably from Africa. Ignorant, clumsy. Used stones sticks, flint. Work naked, acquainted with fire. Climate in Spain hot. ①  
others

P.2 Next - Cro-Magnon Man - from Africa. Better implements are improved. They came Cro-Magnon robust better proportioned  
② knew more. Implements finely made, from bones, stones, sharp horn. Know about fire, wore clothes, lived in caves, liked adornments - necklaces, bracelets. Cantabrian coast, Catalonia, Valencia, Andalusia. Climate changed to new cold. ②

### Rock ART

③ Art principal point. Caves of Altamira - 15,000 B.C.  
P.3 offer a wealth of technique and kinds of animals etc. ③  
Paintings in E. Spain from Janda to Granada - outside  
P.4 on rocks - portray both sexes, men dancing, hunting, fighting. Figures look like expressionist art animals realistic. ④

P.6 ⑤ Mediterranean "art" differs from other may belong to Iberians or Africans or their (ancestors). Rock art also  
meant found in Africa. ⑤ For their cave paintings were painted at night  
inter of caves indicates that they were dedicated religious inter  
in connection with the primitive religious beliefs. Art achieved  
the mystical. ⑤

Caves served as homes - can be found in Andalusia  
Roya, Catalonia.

P. 9

(Sopulchras)  
 (6) The Dolmens - Andalusian contribution - most notable associated with Andalusians of Copper period (first metal to be used in Andalusia). Weapons & tools previously made from polished stone or bone now fashioned from copper. Peaceful (Tartessians) dedicated themselves to agriculture & industry. Dwell in hamlets surrounded by protective stockade. Know many elements of life. (6)

P. 10

(7) In Andalusia dolmens were formed of huge slabs of stone set horizontally on other upright slabs - creating a door like entrance. Also had chambers & halls. (Malaga the refuge cave) Some were engraved. Not unusual - more luxury & art used on dolmens than habitations. In Granada & Almeria - dolmens had domes. Before 1400 B.C. (7)

P. 11

(8) Cyclopean walls - some dolmens made of huge stones no mortar - later copied by Greeks (Tarracon). (8)

Ancient Andalusians invented two kinds of pottery  
 two chief characteristics were:  
 (a) geometric pattern of parallel bands of stripes &  
 (b) bell mouth shape  
 very new artistic (8)

Bronze - extremely important innovations made their appearance first in Granada, then Murcia. Stone almost totally abandoned for tools, copper & bronze <sup>or copper or tin</sup> substituted. Products much harder yet flexible. Pike & swords with gold plated hilts appeared. Silver too introduced. First known silver deposit Cerro de Vera - Almeria. (8)



P. 13 Atacama  
① History of Spain

Two main periods in Ancient Spain characterized by two main materials - STONE & METAL. Stone Age longer than metal.

Stone Age → into two periods according to how the stone was worked.  
Old Stone or Paleolithic Age  
New Stone Neolithic " (polished stone)

With discovery of metal enormous improvements took place. ①

P. 15 The Iron Age

① marks historic time in Spain. Various invasions brought to Spain varying degrees of civilization much higher than what existed in Spain. Invaders intent was not to stay but to exploit the natural resources.

Phoenicians 11th cent. B.C.

First of these invasions by Phoenicians - came from Syria. Rich & prosperous, they were dedicated to commerce & navigation. In order to benefit from products of all countries, they sailed Med. Coast & came upon Spain. It was already famous for its resources. Resources offered excellent trading & harbors were established. Most important & first was Cadiz. 11th cent. B.C. ①

P. 16

② Phoenicians taught Andalusians to extend their commerce, work their mines more efficiently & write. Also instructed them in the Arts. Iron which had been used in the Orient may have been introduced by Phoenicians. ②



P. 16  
② Phoenician arts although imitative were fused to those of Ancient Andalusians. Oriental influences could be seen in the silver & gold jewelry, ivory combs & beautiful glass ware - even the prominent colour. Also African & Egyptian influences. ②

P. 14  
③ Phoenicians erected a temple at Cadix - became famous for its wealth, importance & adornment (dancers?) Two columns to Hercules (were constructed (brass?) at Agadir. Mystical water carried out at this temple. The prosperity of the Phoenicians & Gaditans (citizens of <sup>Spain</sup> ~~Cadix~~) ~~was~~ continued into time of Roman domination. Region of Guadalquivir well populated & Malaga another Phoenician city also very prosperous. ③ Lots of trade between Malaga & Morocco.

The Greeks - 6<sup>th</sup> century B.C. first arrived at Tartessos. Also interested in navigation & commerce. Oldest Greek colony near Malaga - Menaca. ③

P. 19  
② Greek rivalry bet Phoenicians & Greeks - disputed territory settled often by force of arms. ③ Greeks settled along Eastern coast (Girona). Greek culture fused to Spanish & of great importance - expressed thru art, literature, sculpture, architecture, tunnels, paved roads, waterworks, bridges. ④

Greek Influence on Spain  
mainly coming of money. Varied & rich sculpture in stone & bronze construction of tombs & temples, the arch & the palmette, a short sharp steel sword & pottery. ④

Most of things - assimilation & interpretation of Greek models not mere copies. Art & imagination of Spanish beautiful (already in place) further inspired by Greek was produced original works of art expressive of Spain. (Music too?) ④ ✓

# History of Spain Atlatlaca

## P.21 Life in Spain During Time of Moors

(5)

First Moors settled in Ciudad Vieja small off shore island. Later mainland divided into two principle cities separated by a wall. Moors built palace on other part inhabited by Iberians. Moors worked & did agricultural duty on both parts helped keep peace & independence. One time the two exchanged trading goods & suspicion grew less.

P.22

Arts & culture greatly cultivated by Moors. Schools & academies founded. (6)

(6)

Name Iberian given to Spaniards living in E. Spain near Ebro River. (6) Not known when Iberians really came

P.23

to Spain or where - Mesopotamia, N. Africa? Or from Neolithic or Age of metals era. It is known that they were in Spain in 6th cent B.C. Short statured & slight physically they were noble, hospitable & religious & at times could be cruel & sloth. Iberian is Moors name given to those inhabitants not Spanish. (7)

(7)

(dance)

START here

P.24

The Celts Moors & Phoenicians divided themselves in colonizing Spain & fused their different cultural influences on inhabitants. New invasion now by Celts, who settled in Spain around 1000 B.C they entered Spain. Settled in Catalonia. More important invasion took place 4 centuries later & spread through the Peninsula. Spanish civilization but familiar with iron from which they fashioned their swords they fought Iberians for possession of their lands. (8)

(8)

Except for Andalusia & Valencia Spain is bet. Celts & Iberians. An Aragon mingling of the two resulted in Celtiberians. Pure Celtic genes Galicia & Portugal. (8)



P. 27 Celts brought to Spain a European tradition known as Hallstatt (burned their dead. Greeks & Phoenicians did this too. Phoenicians intervened). This difference had tremendous significance in Spain's history. (9)

Celt influence produced swords with different shaped blades (short) mixed with copper & silver, magnificent scabbards, best cloaks in bronze & Damascus, dark pottery with engraved ornamentation (9)

## The Carthaginian Conquest

In the 6<sup>th</sup> cent B.C. Phoenicians were attacked at Gadir by the Tartessians. Not deeming themselves strong enough to resist, asked aid of Carthage (est. cir 900). Their capital Carthage had been founded 3 centuries before Phoenicians & was militarily & commercially important. Came to aid of Phos then conquered them. (9)

P. 28 Carthaginian rule very harsh & militaristic in Spain. (10) Carthage - Carthagoena. 3<sup>rd</sup> cent B.C. situation changed. Barca family decided to try to conquer Peninsula on their own. Lots of resistance by Spanish but others did surrender & joined Carthaginian army. (10)

## Influence of Carthaginians on Spain

P. 29 principally commercial. Heavily stimulated coinage of money which acquired shapes & symbols of African origin. Introduced swords with undulating blades. (10) Carthagoena very powerful city. Great defense system, storehouse for money & armaments. Had a palace. Felt city was so strong Romans would never attack it, took no care for its defenses. Big mistake. Advantage taken of their negligence Carthagoena fell in a short time to Romans. (11)

# History of Spain

## Atlantic

Chap III  
P. 30

Romans Come to Spain 4th cent B.C.

①

Carthage driven out of Spain by Romans - very powerful  
2nd Punic War brought Romans to Spain - swift victory

P. 32

(206 B.C.) Essentially a conquest since they set out to  
conquer Spain. Northern tribes tenaciously defended their independence.

②

Took 200 yrs. to subdue them. Brought out innate  
characteristics of Spaniards - hardiness, devotion, loyalty,  
heroism, conviction in defeating enemy. ②

P. 36

③

By 3rd cent B.C. Peninsula was inhabited by Iberians,  
Turdetanians, Masturians & other peoples in the more  
remote wilder areas. Diversity & separation kept tribes apart.  
(Own dances, customs, music etc.) This gave Rome an  
advantage since they were united & well disciplined. This 200 yrs  
marked Rome's greatest expansion period. ③

P. 38

④

Protest & resistance was fierce against invaders - since  
Rome had gone into areas never before penetrated. Tribes were  
resolved to maintain their independence. Great heroism on the  
part of many individuals & cities struggling to keep their  
independence. ④ Tribes had never had to fight so fiercely  
never had they encountered such firmness & resolution. ④

Greeks on other hand remained separate, knew unity  
only under foreign kings (of Macedonia). Encounter in Spain  
between these 2 ways of life so totally opposite led to  
peace & bloody outcomes. ④ Victory was inevitable for Romans  
which represented a deep misposition <sup>or</sup> ~~absolutely~~ <sup>absolutely</sup> contrary  
to their ancient customs. ④

Roman generals totally responsible for the long & cruel



war in Spain. (4)

P. 41  
(5) At first attitudes were conciliatory. Very humane conduct by Scipio. Most generals were not. Greed, broken faith, no desire for peace terms etc. Galba's bloody stratagem (luring Lusitanians into sense of false security then pitilessly pushing all to the knife) only caused conflict to blow up with renewed victory. (5)

Viriatus was a brave Iberian chief, a shepherd. Exceptional talent as a military leader. United numerous tribes outraged by Galba's cruelty, waged war for many years - his name a terror amongst the enemy. He was treacherously assassinated by some of his associates who had joined the Roman general Caepio. (6)

Celtiberians initiated guerrilla warfare - patrolling & harassing to Romans.

P. 44  
(6)

Effects of Roman Influence on Spain P. 44 (6)

1. implication of authority under central power,
2. subordination & discipline of the tribes
3. intermingling of tribes (changing their residence or forming union with others) ✓

P. 45  
(7)

4. linguistic unification (Latin)
5. juridical "Roman law superimposed on laws & customs of the tribes"
6. concepts of family property, laws of inheritance changed
7. Roads, buildings, commerce disseminated (7)
8. schools libraries by Romans est. as well as dress & manners.

## History of Spain Attamaria

P. 43

- (7) Spain known as Iberia & Hispania. Country divided into provinces. Romanization policies followed but not totally successful especially in Galicia, Asturias & Cantabria, mountain tribes resisted mainly because of climate & hostile land. These continued to use Spanish & produced their own unique art.  
P. 50 local customs cont. (8)

(9) Intense Romanization produced significant results.

P. 51 1st cent AD Turdetania had many prosperous cities. Cordoba founded by Phoenicians borrowed for its commerce 1st colony to be est. in that region.

Cádiz - originally Phoenician eclipsed Seville, as a trading centre. Romans introduced monumental style of architecture arts & refinements. bathhouses, beacons along the coast

Boats built by Turdetani most important to thriving Roman ports. (9)

P. 52

(10) Cultural Romanization - public works such as circuses, amphitheatres, aqueducts, thermal baths, bridges, roads, urban planned towns & private residences. Statues, jewels, mosaics & mosaics. (10)

## P. 55 Spanish Contribution to Roman Culture

(11) ~~Roman~~ <sup>Spanish</sup> contributor or engine of Spanish art & culture after Romanization, geography, agriculture, poetry & oratory. (11) Because Spain embraced relation of its ever closer relations bet. Spain & Rome more intimate & interpersonal. led to mixed marriages & strong Spanish influences on things Roman. (12)



Examples The two Senecas - both great Cordobans moralists, the two Balbines from Cadix  
Lucanus & Martial poets of Calatayud  
Quantification of Calatayud  
all of the above enhanced literature which had an exotic quality & sense of freedom.  
Seneca's Moral Epistles directives for conduct & education of the will - very important in Spanish history. (13)  
All of the above were of Roman origin. (14)

music  
some  
physical pieces

P. 58  
(14)

Well to do lived well, poor did not. There was now need. Courses for sports amphitheatres for blood baths  
Romans loved between men or man & wild beasts.  
Baths heated, ornamented, unqualified since. Houses Roman style.

P. 68

(15)

P. 69

(16)

idol worship - involved sacrifice of animals & men.  
Women liked bright coloured clothing, diet warm - flour bread  
wheat & rye or beer. Meat principle diet of Celtiberians. (16)

Basques differed greatly could be sole survivors of prehistoric tribes of Caucas. (16)

P. 70

(17)

Chapter 14 - Paganism dominated - worship of many gods, Jupiter most of. Xnty appeared about 66 A.D. Suffered cruel persecutions. Many martyrs died at Barcelona, Valencia

P. 71

(18)

Tolosa & Saragossa. (17) Cruelest of these persecutions bet 284-305 A.D. Many many Spanish Xtns died - St. Eulalia (martyr) of Barcelona & many martyrs of Saragossa. (18)

Persecutions finally stopped in 311. Xtn faith recognized  
Constantine in 312 passed edict prohibiting persecutions.  
Church was allowed to organize. Bishop of Rome headed it - called himself Pope. (18)

Artu produced many famous poets & orators who spoke of martyrs. Most of difference in burial of the dead. X'tus introduced, Romans burned. Figure of the fish popular symbol.

P. 75 Chapter v. Visigoth Domination start here

① On the last century of the Roman Empire, great darkness set in. Invasions by German tribes undermined the 3 great qualities of Roman life - civitas, prosperitas, avaritia. Invasions shattered many organizations that upheld social order kept man away from devoting time to literature, art, music etc.

409 First invasion - Suevians, Vandals & Alani. Swept everything in Spain by fire & sword. Plague followed. Famine so severe women ate own children. Wild beasts added to the turmoil. ①

414 - Visigoths invade - less cruel, lived on borders of Roman civilization - cultural contact infl. them greatly. ①

P. 76 ② Converted to X'tu then to Arianism. Had a profound effect on Spain. Continuous wars caused a lot of turmoil & confusion. In mid 5th cent Theodoric, King of V's, fought Theodoric, King of Suev, lost to S's who treated all Romans with great cruelty. ②

P. 78 ③ Conquest of Spain 414, 416-18 & 466. Entered by Catalonia. 416 had all the ancient lands of the Iberians & Baetica (Andalucia). Visigoth king who completed these invasions named Euric. More warrior but also a man of culture & governing. Under him Visigoth monarchy was most powerful & influential. Byzantine Ambassadors & others flocked to his court. By 476 Roman Empire was over. ③



Thanks to Euric a Code was set down of Roman laws re govt family property.

p. 79

(A)

At the 6th cent. Visigothic kingdom of Gaul was cong. by the Franks, through Cantabria (Basque) & Sarcossa (N. Spain). Power was transferred from there down to Toledo. Many imports remain. Church of Christ of the Light city walls crosses & crowns near Guaduzar some of the columns. (A)

p. 80

(5)

King Athanasius responds for royal at Toledo. Overtook R Arian & supported by Justinian. R A continued Euric's policies under him most brilliant Visi. monarchy ever was establ. Son Leovigild cont. (5)

During I's reign a most momentous religious conflict took place bet he & one of his sons - Hermenegild. He was Arian. After H's marriage to Catholic princess Inunza, he was converted to Catholicism. Conversion caused uprising by Andalusian Catholics. Put them in opposition to H's father, I. At first I tolerant but as rebellion spread he decided to attack his son. Besieged at Cordoba H surrendered. I received him kindly & exiled him generously to Tarragona. He was thrust into a dungeon & told to renounce Catholicism. In 585 H stubbornly refusing to recant was assassinated. Religion's war that followed lasted 6 years. (5)

p. 81

(6)

King Reccared - I's other son recanted old policy of fusion upon succession to throne. Pursued diff. course to his father. Succeeded soon - conversion to Catholicism. Gave rise to conflict bet Catholics & those V's who did not want to convert. (6)

# History of Spain

## Althamir

P. 81 Africans get support from Franks caused a lot of internal turmoil for Reccared.

R responsible for reform of various laws a new Code of Law. Two more kings recast the Visigothic & Hispano-Roman laws into a single Code. A rounded & final compilation took place in 654.

P. 82 King Wamba 672-680

7 reign plunged into continual wars. During his reign Arabs first tried to invade. More successful attempt in later years. Reorganised the army obligatory service, rebuilt city walls of Toledo using Roman circus material.

Visigothic Decadence swift & brief. Continuous state of rebellion amongst noble main reason. Succession was by election. Ambition easily led to rebellion & seizure of throne not waiting for electoral process & assassination of incumbents being. Those kings who did make it tried to have crown succession without making it law. Didn't work.

Did add to bitter rivalry & conflict

Reign last V king was overthrown by Arabs. R vanquished, monarchy destroyed

P. 83

Splendour of V civilization bet. 562 + 681. Catholic

9 church main reason. Culture of church exp. many was V music laws, music etc. 10 Found of great writers (St. Isidore)

P. 84 10

Catholic Visigothic clergy took great interest in Spanish literature, Hebrew, Chaldean & Arabic. Scientific & movements were to have tremendous influence on other countries of Europe.

11 P. 85

P. 87  
(12) Visigothic Art - based on Roman art. Abundant in Spain. Also reflected Byzantine influence. Work had their own distinctive character, rather rudimentary. No time to perfect - too many wars. Gothic Cathedral architecture, accentuated the differences bet. Xtn & pagan art 4th cent A.D.

Puerta de Sevilla or Córdoba.  
mosaic bronze crosses, crowns (Royal armory at Madrid) (14)

MUSIC  
P. 89 Visigothic music influenced or fused to ancient Spanish music. (13) V contribution substantial after 7th cent.

(13) CUSTOMS & DRESS P. 89

Bull fight  
V's loved rural life. Marked increase in construction of housing. Roman villa type. Soldiers wore fringed tunics & helmets of beaten metal shields, coats of mail. Hair was long. Weapons were axes, lances, swords, daggers. Military coats on hawks or horns. Most nobles adopted Roman dress. Arena sports stopped - bull fight became popular. (13)

P. 90 CHAPTER VI - ARABIC DOMINATION 711-912

start here

(1) Arabs destroyed V monarchy beg. of 8th cent. Don Rodrigo defeated at Guadalete 711. Arabs born in Arabia - Moors from Morocco, or Moorish. Moors belonged to Asiatic monarchy called Caliphate. Origin in political & religious unification of Arab tribes in Arabia. (1)

Prior to 7th cent. Arabs were scattered tribes even had a sheik, lived nomadic or semi-nomadic lives. Independent as were the Iberian Spanish tribes. Continually clashed with one another, jealous, suspicious. Tribal bond still not recognized - do anything for it but to rest of world - Arab manifest. (1)



## History of Spain Al Andalus P. 91

P. 91

(2) Unification thru' Moham. Previous Arabs recognized various gods & idols. New religion took ideas from both Xtn & Jewish tribes among Arabs. Precepts set down in Koran. (2)

Doctrines created religious bond bet. tribes. Inspired them with a militant spirit. Dual bond politics & religion denoted Arabs who came to be called Moslems. Empire embraced Asia, Africa, Balkans, & a whole of Spain. (up until 15th cent) (2) Separation from power at Damascus weakened Emirate in time. (3)

P. 92

(3)

Conquest of Arabs - invaded Spain from Mozarabs in 8th cent. Dispute among Vs over crown paved way for the Conq. Witiza sought Arabic aid, Arabs came & stayed as conquerors. Over next 4 years they seized entire Iberian Pen. except for a few inaccessible mountainous regions in North. (3) Most city dwellers fled to mountains & other places early to defend. While capture of major cities was easy war was long & drawn out & sometimes cruel & fierce because of this. Arabs then tried to win Vs over by agreement of a respect of religion, lang. & laws. In return Vs had to recognize Supremacy of Caliph. Some places surrendered. (3)

P. 91

(4)

Muslim returned esp. in Andalusia & were given name of Mozarabs or Would Be Arabs. (4) Those who professed the Muslim religion known as Remezados.

Political Result - Spain became a province dependent on the Muslim Caliphate of Damascus & governed by an Emir. (4) This lasted 50 years.

During this time internal peace was disturbed by conflicts bet Arab tribes & Berbers. (Moors).

P. 94

11

Most notable emir of time Abd er Rahman el Gasfiki 730-732 (4) invaded against Portus & was utterly routed & slain. Result - Muslim domination confined to Spanish Peninsula. (5)

P. 96

5

The Independent Emirate

In 756 a Muslim prince named Abd er Rahman of Umayyad family was deposed from Damascus by Abbasids. Escaped to Spain & was supported by a partisans in Spain & Berbers. He attacked Emir of Cordoba in Battle of Alameda. Promised to deal fairly with all & to found a Muslim monarchy indep. of Abbas family. Called the Emirate & cont. thru his lifetime. (5) Region not tranquil.

P. 97

6

Had to fight against the Caliph who wanted his Spanish dominions back & against Arabs & Berbers who continuously disturbed the peace. Of great anxiety to Rahman. Unity was needed & egocentric spirit of Arabs & Berbers had to be brought under control (herald pres.) (6)

Six emirs followed Rahman I. Two famous for urbanism & adornme Cordoba. Hisham I great Mosque begun by Abd II. Abd II notorious for his persecutions of Xth Mozarabs. (6)

The Mozarabs & Rencardos often had leading part in the civil strife of the Emirate. Constituted a grave danger for Muslims. Most serious took place end of 9th cent by Vis. descendant Oman ben Hulsun. Had an independent kingdom in Malaga. Became a Xth but did not make a pact with Xth groups. Fatal error! (6)

# History of Spain Al-Andalus

P. 98

(7) Feroz's reign by his Mohammedan followers reign ended in 917. (7)

The Mozarabs - lived in their own little world. Had their own churches, cloisters, monks & runs own civil authorities judges & laws (Visig. Code) & their own language. Muslims still able to deal with them & each influenced the other. Eventually turned to Arabic which was favored (documents). (7)

Both Arabic lang & Moslem culture influenced them. They studied works of Arabs (poems & tales) & Arabic philosophers for purposes of learning & expressing themselves in the Arabic tongue more eloquently & correctly. (7)  
Alvaro the Cordoban also committed on zealous study of literature & lang. of Arabs. He was beheaded at Cordoba under Abd II's reign, along with a priest Eulacio & two young girls Flora & Maria on charges of insulting Moh. & Allah. Made saints from their martyr dom. (7)

## Mozarabic Rite

P. 100

Arabic lang spread to entire Peninsula.

(8) Eulacio tried to foster a renaissance of Latin studies in Visig. tradition. The fact that St. Eul. returned from N. Spain with books on Xth religion

Music in Latin & literature attests to preservation of ancient culture of Spain. (8) Mozarabs also retained a certain way of praying & singing masses from Visig. times. Known as the Mozarabic Rite. (8) Appears in Ancient Andalusian music (Guson)



P. 101

⑨ Rapid conquest of Spain by Arabs did not keep Spaniards in the N. from their attempts to take back their lands. Reconquest actually began in the 8th cent by Asturians <sup>group of</sup> Visigoth nobles & soldiers. Pelajo was their chieftain. First victory at Covadonga fort of Peña Santa one of the Picos de Europa. Asturias was formed as a result of this victory. ⑨ King Alfonso I, II first monarchs.

P. 102

⑩ Other reconquests began in Navarre & Catalonia. ⑨ Slowly the Asturian Kings advanced their frontier. ⑩

The reign of Alfonso II extremely significant. Apart from his victories, two events occurred during his time,  
 (a) discovery of the tomb of Santiago  
 (b) pact with Charlemagne's Howard

P. 103

⑪ The discovery of St. John's body & sepulchre was so momentous, King ordered a church to be built. Became known as Compostela, or Santiago de Compostela. Lots of pilgrims. ⑩ This meant many foreign ideas & customs into Galicia & Oviedo (capital of Asturias) & Leon. Route taken called the French Road. Became an important link of communication bet Spain & rest of European world. ⑪ Started at Roncesvalles (frontier of Navarre) & went to Ribia, Leon & Asturias. Hospices & inns established. Wandering ballad singers sang of legends & songs about Charlemagne & various Spaniards who may have been real. ⑪

The scallop shell was their emblem. It was believed that Santiago rode with the Spanish in their wars against Arabs. Became patron saint of Spain. Order of Santiago est. 1170 - knight's emblem - a red cross in the form of a sword. Mission - to defend pilgrims. ⑪

start here

P. 156 History of Spain  
 (12) Altamira

An important event of Asturian Reconquest was domination of León. (Alfonso III). Court removed from Oviedo to León. His dominions (924) now included Asturias, León, Galicia, Castile, parts of Basque country & Navarre. (12)

P. 104  
 (13) Cordoba The end of Alfonso III's reign coincided with the transformation of Cordoba into a Caliphate. Effected by Abd er Rahman III. Transformation brought highest point in peace, homogeneity & social discipline. Rahman succeeded in quelling anarchical situations & rebellions over ambitious subjects & assumed title of Caliph. Period of great splendour for more than 100 years in Cordoba. (13)

P. 111  
 (14) Arabic domination in Spain was significant not only militarily & politically but culturally. Arabs brought with them a civilization that had been formed in Asia. (14)  
 P. 112  
 (15) Its initial influence was on the people themselves & eventually affected every aspect of Spanish civilization. (15)

Contributions of flora & fauna scientific & philosophic thoughts, its dissemination took place in & through Spain to Europe. (15)

P. 113 Chapter VII The Caliphate of Cordoba

(1) Rahman III reigned for 49 years. He had a dynamic personality & vitality that aided him to triumph over the lawlessness within the Emirate & increased the strength of Arabic Spain by forming alliances with shahs of the tribes. (1) In 929 he took Corda & was recognized as Caliph by the Berber shah Abu Yezid. (1)



P. 114  
② These alliances gave him international fame. His man was best organized & strongest in the world. He added to the already splendid beauty of Cordoba thru his city planning program & made it the economic & intellectual centre of Arabic Spain. ②

In spite of these things, his Caliphate only survived 40 yrs after his death in 961. 55 of those years marked the decadence that had begun to set in.

The Xth Reconquest continued to extend itself. During 10th cent Xth kings saw some notable victories. ② Ebb & flow of victory & defeat bet Arabs & Xths saw Arabs still strongest.

P. 115  
③ A few years after Rahman's death Marwan under King Sancho III became the strongest Xth kingdom of Spain. ③

P. 116  
④ An alliance in 960 with Arabs placed his kingdom at Moslem mercy. ④

### ALMANSOR -

Rahman's immediate successor was Hakim II who achieved victory after victory over the Xths. Cordoba cont. to be maintain its world prestige & was strongest State in all of Spain. Hakim fostered cultural & scientific & literary work, founded schools & libraries. ④

Hisham II - his son. Conditions might have changed except for this extraordinary Menzal Almansor. Hisham was only 12, Caliphate at first ruled by his mother Amora (a Berber) & Almansor the Prime Minister. 96 soon took over from Sultana Amora because she loved him so much. ④

P. 117  
⑤ Almansor created the first regular army, Caliphate ever had. Although he had some victories he failed to establish permanent dominion over cities he took. ⑤  
Died in 1032, military power vanished. Anarchy in Cordoba

## History of Spain Alamirato

P. 117

(b) Alsham III deposed & Caliphate split into several independent kingdoms known as Taifas. (b)

Kingdom of Leon Through this same period saw two kings Ordoño II & Ramiro II. Decadence also set in due to Sanecho's alliance or submission to Rahman III. (b)  
In 984 Arabs seized Leon & Coimbra, then Astorga & Santiago. (995)

In 999 Alfonso V ascended throne of Leon & 2 years later Almansor died. Alfonso decided to repopulate his kingdom & encouraged Mozarabs to immigrate from Cordoba Caliphate. (b)

P. 118 The New Kingdom of Castile

(a) Birth of kingdom of Castile represents fierce spirit of independence so characteristic of ~~people~~ <sup>people</sup> of Spain. CASTILE Got its name from the many castles erected for its defence. Achieved its independence mid 10th cent. Fernan Gonzalez responsible for this event. (b)

P. 119 It was a fierce & mighty warrior against the Arabs. In 1028 it was conquered & annexed to throne of Sanecho the Great King of Navarre. (a) Upon his death 1035 he gave Castile back its independence.

P. 123

## The Arabic Culture of the Caliphate

(a) Arabs found learning & zealous in their encouragement of education. Proof of this establishment of primary schools in Spain were the Koran as the text, poetry & astronomy & letter-writing. In the universities reason, grammar, medicine



philosophy, law literature & commentaries on the Koran were taught (8)

Foundation of Arabic learning were Greek & Roman works that had been translated by Arab scholars of Syria & Persia. Thus the Arabs became upholders of & transmitters of the Hellenic culture of the 3<sup>rd</sup> cent B.C. The Roman Empire had, at its end, incorporated both Oriented Mediterranean & Eastern cultures. The Arabs embodied into their own culture the scientific & artistic elements they had found in the people of Western Asia, India & China. (8)

Oriental influence in Arabic culture.

They did not limit themselves to mere duplication & assimilation, but produced as well original, vigorous scientific & literary movements of their own. They thrush through these 2 things transformed themselves into the most cultured people of Europe. They became the preservers of a transmitters importers of Eastern Asiatic learning & contributors of new ideas & discoveries. Reason why so many scholars came to Spain to study learning that could not be found elsewhere (9)

P. 124 (9)

Spain gateway to Europe

Through Gerard of Cremona came introduction of Arabic numerals we use today & off the clock with weights. During 10<sup>th</sup> & 11<sup>th</sup> cent. Monastery of Ripoll the great centre for science & math. (9)

Arabic cont. to Europe via Spain

The library of the Caliph at Cordoba had 400,000 books. In Andalusia 50 libraries were established. Caliph Hakim had ~~over~~ translators copy ancient & modern books from all over the world. Consequently, illiteracy rare. (9)

Arabic was the language but there was also a vulgar lang. (masses of people) which contained a lot of

# History of Spain Alhambra

P. 124  
 Music 9  
 Latin words. 9 Spanish Arabs loved poetry. Folk songs with musical accomp. extremely popular - wandering singers - greatly influenced compositions in the Spanish Xth kingdoms & in French countries. Influenced not only verse form of the poetry but music, too. 10

P. 125  
 Music & poetry 10

Arabs contributed most notably to sciences & letters although not all was originally their own. Arabic world of the East also a great focus of culture. Spanish Arabs maintained contact with it & continuously transmitted influences of Eastern Asia & Egypt, enriching the technical & creativity of Spanish Arabs. Their creative genius led to cultural modalities which are Spanish & yet are different from Western literature & art & eastern philosophies. 10

Jews in Spain also distinguished themselves during this time in poetry, philosophy & medicine. 10

## MOSLEM ARTS

P. 125  
 Spain as point of departure for art 10  
 The great culture of the Arabs was also manifested in the arts. Disciples of the ancient Asiatic peoples - Chaldeans, Assyrians, Persians & BYZANTINE ROMANS they invented new & characteristic forms in architecture & the decorative arts - Hispano-Moresque art constituted an original achievement distinct from art of Damascus (Moslem east). Spain became the point of departure because of this originality which influenced Spanish Xth cities & France. 10

The mosque was their principal edifice - had an entrance porch, ~~or~~ <sup>for</sup> ~~made~~ <sup>made</sup> supported by columns connected to one another with the horseshoe arch. It also had a vaulted niche known as the mihrab, always presented towards Mecca. 10

P. 124

(11)

And it had towering minarets - one or more from which the muezzin announced the hours of prayer. Roof of the mosque was also vaulted, had a cupola. Most famous mosque at CORDOBA. (8-10th cent.) Utilized much material from former Visigothic & Roman buildings (Roman columns & capitals) but also contained very important structural innovations which later greatly inf. Xth architecture. (11)

GRANADA

The most conspicuous innovation - solution of Alhambra - balancing a canopy huge architectural masses on slight supports too. & the technical achievement of the 3 main arches - horseshoe & lobed. The interlaced moldings of the dome anticipated Gothic architecture.

Seville

Other as the Giralda at Seville with its soaring spire. Arab part of it built in 12th cent - after fall of Caliphate of Cordoba.

Cordoba

Principal decoration known as arabesque. Plaques of marble or plaster carved in lace network with geometrical or floral designs on red or blue background - some luxurious relief was gilded. Minarets at Cordoba, azulejos that ornament the gardens (base of pedestals) Palace of Medina Azzahra & Alamoira splendid esp. (11) (outskirts of Cordoba) built during reign of Rahman III.

P. 129

(12)

Industrial arts - excelled in ceramics - lustre metallic jars of different sizes, the azulejos (glazed tiles) lamps, textiles sword hilts, scabbards, jewel chests, textiles, tapestries. Big production centres Almeria, Malaga, Murcia. Tissue of gold interwoven with silver still exists today bears name of Hisham (Caliph). All imitated by Xth (12)



## History of Spain Al-Andalus

P. 129

(12)

### MOSLEM WEALTH

development of scientific, literary & artistic culture due to prosperity. Their agriculture was now advanced & productive thanks to introduction of working class.

(mostly Mozarabs). New crops introduced - rice, sugarcane, cotton. new orchard fruits - peach, apricot, fig, date, pomegranate). Artificial irrigation.

Mining state rasma encouraged large wool & silk textile industry establ. Produced paper in place of parchment. Leather goods, carved marble, glass & crystal. <sup>Manufacture of</sup> silver imported from China est at <sup>10th cent</sup> ~~Jativa~~ Toledo 11th cent.

Exclusive to Spain for several centuries. (12) Money abundant

P. 130 most important gold (the dinar) & silver (the dirham) both later used in the Xth kingdoms. (13)

(13)

Cordoba The Great Cities - Cordoba most of expression of prosperity. In the 9-10th cent it had 500,000 homes, 630 mosques & 900 public baths. Streets were paved, piped water, house regularly white washed (still a custom in Andalusia). <sup>Palaces</sup> Ambassadors were envied, sumpt & had fountains.

Palaces of the caliphs sumptuous, as were the mosques. The Great Mosque of Cordoba had 21 doors & 1200 columns of marble & jasper. Pulpit was of marble & exotic woods lit by hundreds of lamps made of silver. (13)

Less sumptuous were other cities such as Malaga, Granada, Almeria, Toledo, Murcia & Saragossa. Their fame attracted numbers of travellers from other parts of

P. 131  
14  
the world. Through religious tolerance, visitors & pilgrimages to Santiago de Compostela, Arabic inventions & discoveries were broadcast. 14 Arabic numerals, the compass, wind mills, Arabic medicine as well as the new Arabian medicine, science, oriental literature, etc. 14

P. 132  
15  
The Mozarabes represented an important cultural factor within the Caliphate since they had religious & spiritual freedom & their Visigoth traditions. Many emigrations & were incorporated into the Reconquest. 15

Expressions of the Mozarab culture can still be seen in the monumental art & architecture of the Duero tableland - San Miguel de Escalada  
Santa Maria de Melque  
Rebena, Peñalba  
& kingdom of Asturias (more modest)  
Reflected Arabic art including architectural innovations  
of the Great Mosque. 15

The Mudéjars  
Arabs who yielded to the Reconquest & whose freedom, religion & special laws were respected by Xth Kings. Continuous daily contact bet Xth & Arab caused many Arabic words to be adopted by Spaniards. Five week journey to Cordoba by Kings of Castile & Aragon & mixed marriages strengthened influences bet the two. 15

P. 133  
16  
Reconquest last 800-115. Each sought the end of the other during certain conflicts. Mixed marriages freq. occurrences. Cordial relations did not prevent resumption of conflicts. 15

As Arabic control lessened friendly relations became less. 16

# History of Spain Altamira

P. 134

(16)

Tolerance that had been a political measure in earlier centuries did not last, especially in religion. No different today. Reconquest took so long - Asturias had nothing but mountains remain, poor & hard to cultivate. This was a pressing need - cultivation of the land. (16)

## Chapter VIII Beginning of SPANISH CULTURE

3 events marked this

P. 140

(17)

- (a) remarkable advance of the Reconquest
- (b) concentration of various political entities resulted in 3 kingdoms: Kingdoms of Leon & Castile & Navarre (Basque) Kingdoms of Aragon & Catalonia
- (c) appearance of the Romance languages: Galician, Castilian, Catalan (17)

P. 145

18

Toledo - mostly Mozarabs, Arabs & Jews. (influences can still be seen). Loss of Toledo greatly affected Muslim morale, many left & re-situated at Almeria, Cordoba, Salamanca, Avila & Segovia. (18)

P. 148

(19)

Toledo important in Spain's history because of two episodes: (19) 1. a mosque was taken by soldiers of a Don Bernard Archbishop & converted into a Xth church. Muslims asked King upon his return to pardon offenders - Queen & Archbishop. & make sure Muslim rights respected. Plan successful. (19)

2. Mozarabs saved several churches in Toledo where Visigothic rites were performed. But in Rome another



P. 150

(20)

idea of same was evolving. As a result of strong support by Muslims of Chamy Mozarabic rite was abolished a Roman rite ruled in Aragon 1071 & Castile 1077-78. (20)

Later when Toledo was conquered a judgment of God was invoked, each rite represented by a defendant & test by fire. Rite book was to be thrown into a bonfire. Whichever one didn't burn was right & good. Large fire built both missals thrown in Mozarabic one didn't burn. (1090). King however yielded to pressure from Pope & monks of Chamy & abolished Moz. rite except in 6 churches. Those Moz. who lived in Muslim territory also continued with the rite. It was still in existence in 1238 when Jaime I conq. Valencia. (20)

El Cid was a noble at court of Alfonso VI. Rodrigo Diaz de Vivar. Known as El Cid or Warrior Lord to Muslims. Saw King Sancho II assassinated but could not reach him in time (a Zamoran killed King). Almerind's led to a most beautiful poem or ballad. Alfonso VI, Sancho's successor. When the Cid started attacking Alfonso's allys King of Toledo, King of Seville, he was exiled in 1081. (21)

P. 151

(21)

Cid deserted to some Moorish K of Saragossa. Became his "warrior" in battle. During campaign of 1082 he not only fought against Muslim troops but also against Aragonese & Catalans. Always manifested chivalry & democracy when it was not custom to show mercy. (21)

P. 152

(22)

Crowning moment - when he took Valencia. Lived like a king there until his death in 1099. Merely beloved by his soldiers. (21) Personified the purest & loftiest type of warrior nobility at the time. (22)

1139

(23)

VALENCIA in 1174 it was a city of great military import. (23)

# History of Spain

## Alhambra

P. 142 The Great 13<sup>th</sup> Cent. Conquests

① Ferdinand III took Andalusia from Arabs Cordoba (1236) Seville (1248) Jaen (1246) A year to take Seville employed a squadron of ships from Cantabria - beginning of Spain's Great Navy. ①

Meantime Alfonso the Wise, F's son took Murcia, + Alicante.

P. 144 King James I of Aragon took the Balearic Isles + they became part of that kingdom. Settled by a lot of Catalans (own laws + customs). ②

Valencia taken in 1238. Same year Granada est. Moors surrendered on condition King Jaen + all who wished, could leave carrying whatever personal items they could. ②

## Results of the Conquests

P. 145

③ 1. Linguistic heterogeneity - mix of Castilian (Romance) with influences of High Aragonese + soft Catalan. ③

2. Reduction of Moslem domination. Got as far as Granada. Reason Granada not taken for another two centuries - King's policies not continued, Terrano around Granada wild + unaged.

P. 146

④ 3. Paralyzation of the Reconquest. Aragon considered its work done + left Castile to do the rest. ④



P. 204

Poetry (1) Some of the early legends (dates back to Visigothic times) were made into poems. This kind of poetry flourished in Castile & was written by the monks. (1)

Sacred legends put into verse some known as Pentecosts of the Virgin. Others about heroic kings & warriors. (1)

P. 208  
Inquisition (2)  
Aragon

The Order of Black Friars was established by St. Domingo de Guzman of Calahorra. Along with the Order - a specific tribunal for investigation, trial & punishment of heresy was created called the Tribunal of the Inquisition. First Spanish Inq. constituted in Kingdom of Aragon (1209)? (2)

P. 208  
(1)

The fall of the Caliphate did not diminish the prosperity & culture of Muslim Spanish world. Damascus to Cordoba, but favored Seville & Granada. Favored many emigrants to go to Xth kingdoms where they were welcomed. (2)

P. 209  
(3)

Toledo in 12th & 13th cent became center of science. At Saragossa, the great philosopher Averroes flourished. Jewish poet Isaac ben Ruben at Barcelona, the mathematician Abraham ben Hiya at Tortosa. Barcelona became a center for oriental translations. (3)

Mudéjar

Xth kingdoms greatly influenced by Muslim & Jewish influences. Alhambra, Alhambra, Alhambra, Alhambra (medicine) Avicenna (physician & philosopher). (3)

Seville

In architecture & decorative arts - new style emerged called MUDEJAR. (3) the Giralda in Seville (12th & 13th cent)



P. 209

(3) Early Arabic, Mozarabic & Mudéjar all intermingled in architecture & dec. arts. (3)

P. 210

(4)

Textiles - another Arabic influence perpetuated & developed in the 14th centuries. 13th cent silkworms were raised in Spain, 6,000 looms at Seville. Tissues & velvets produced. (4)

P. 211 - Other Cultural Influences in Spain.

(5)

France & Italy thru monks of Cluny by poets & wandering minstrels. (5)

Results of all the influences seen most in literature. Latin no longer in use. Languages of Spain - Castilian (11th cent) Galician & Aragones, Catalan, Valencian & Mallorcan. (6)

Poetry

P. 213

(6)

First Catalan poet. J. de Moncada (11th cent.) Earliest known literary text written end of 12th cent in Catalan. Castile - the Gestas heroic poems ex. Poema de mio Cid. ballads & romances 12th cent. & devotional poetry & brief narrative poems. (7)

P. 214

(7)

The Fine Arts Foreign influences found. New style Romanesque - new version of Roman style. (7) Most important Romanesque monuments in Spain - Cathedrals of Santiago de Compostela (12th cent) Spread thru Spain but not to Andalusia. Muslim influence very strong. (7)

Arla

P. 218

(8)

Military architecture walls of Arila. Cathedral of Arila mix of both military & religious. (8)

Spanish Sculpture originated (8)

P. 219

(9)

Textiles all Byzantine & Arabic in design & manufacture. (9)

## P. 219 Gothic Architecture - The Origin of Pointed Arch (Gothic)

9

originated in France

churches in Spain: Leon, Burgos, Lencia, Toledo, Barcelona, Mallorca.

Salamanca cathedral - mix of Romanesque + Gothic

P. 222

10

MUDEJAR ART produced new forms because of contact bet the two civilizations: Spanish + Arabic. Not created by Arabs nor Mozarabes. Product of the combination of Gothic + Arabic elements.

Characterized by exterior use of bare brick over which ornamentation was traced. Slender, arched windows are divided by a column of azulejos, also uses the horseshoe arch as decoration or fundamental element.

Puerta del Sol - Toledo  
the Alcazar - Seville

10

## P. 225 Chapter IX 1252-1516

1

A general circumstances marked this period

1. Paralyzation of the Reconquest

2. Tapering off of military power in the Granada Muslim kingdom

3. Disputes among the nobles

P. 226

11

A conflict bet. principles bet monarchy + nobility

Cultural - original genius of Spanish people suffered mix of diverse foreign elements was to result in magnificent blossoming 2 centuries later. The two main expressions were political + cultural.

P. 232

(3)

Alfonso X's politics were fatal & indecisive but his literary & scientific importance proved to have great influence on Spain's culture. (3) He looked to Jews & Arabs for knowledge & establ. a U. at Murcia with a faculty.

P. 234

(4)

They represented the 3 races - Spanish Xtn, Sp. Muslim & Jew. As a poet, he left in the Galician tongue *Cantigas de la Santa Maria*, an enchanting collection of songs. (4) Promoted use of Castilian although he wrote poetry in Galician.

P. 238

(5)

Alfonso XI - reign notable because of his war against Muslims in Spain & Africa. Lost Gibraltar but drove out Moroccans. Diminished military importance of Granada. (5)

P. 269 The War of Granada

(6)

Catholic Kings decided to conquer Granada in order to complete Reconquest. Ismail III R of Gr. had handed Gibraltar over to Castile but was then obliged to pay tribute. This act showed decadence of military strength & fear of Castile.

P. 291

(7)

However Abul Hassan Ali who succeeded I refused to pay tribute to Castile & attacked the castle of Zahara in 1481. Castile responded with attack on Alhama. With these two events War of Granada began. (6) Deeds of great heroism on both sides recorded in the legends *Moorish Songs* & *romances de frontera*. (7) Xtns had difficulties because of Alhama patriotism on part of Granadinos. Animosity between Abul's son Boabdil worked to Xtns advantage. By 1492 only Granada remained. 1492 Granada surrendered.



P. 390. Manuel de Falla

~~g~~

*[Faint, mostly illegible handwritten notes on lined paper]*

*[Faint, mostly illegible handwritten notes on lined paper]*

*[Faint, mostly illegible handwritten notes on lined paper]*

# Form of cante andaluz

CHARACTERISTICS (oldest & most characteristic of ancient Andalusian song)

- reflects strong Byzantine - Oriental influences
- was enharmonic as a means of modulating (gives a quality of expressiveness to melody)
- divides certain functional ~~notes~~ notes into small intervals - these are inflected as determined by the words of the song.
- vocal portamento - sliding of the voice from one note to another thru infinitesimal gradations.

1. MELODIES - range doesn't exceed a 6<sup>th</sup> (marked Oriental feature). Usually accompanied by appoggiaturas above & below. Gives an incantation effect.

2. embellishment - very ornate (marked Byzantine feature). Never more extravagant ornamentation but a result of lyrical expansion induced by the emotion of the words. These embellishments can't be transcribed within the scope of the European temperamental scale.

Shouting - another <sup>musical</sup> Oriental feature - done to encourage singers & instrumentalists.

3. hand clapping (also Oriental) accompaniment to the rhythm in the dance.

VERSE of a cante - known as a copla consists of a few lines which express profound emotional experience. No form which exceeds the Andalusian copla.

Copla is accompanied by a guitar. At the end of the copla is an interlude called a FASETIA. (4)

Rhythms go between  $\frac{3}{8}$  &  $\frac{3}{4}$  (typical of cante jondo)

(4) ✓  
Taken from  
Dances of  
Luis Armas  
no page #

- Four main cantes in jondo
  - ✓ saunya gitana Tunisia
  - ✓ ~~po~~ solea
  - martinete
  - pole
  - cancion # 7

Solea means solitude - a plaintive song of sorrow & solitude & loneliness. One who is not remembered by anyone is expressed in the solea (idea) It's a song of dialogue reflects gypsy influences especially those who worked in wheatfields & olive groves (loss of freedom to roam)

(5) ✓  
Ruis  
Intro flamenco  
p. 96  
Its strophe is 3-4 lines with 8 syllables  
assonant or consonant. Follows style of Arabian poetry  
12th century. (5)

The Primitive soleas was the archetype of both cante jondo grande & cante chico - filled with torment & tragedy. Considered to be the most profound of all the jondo songs. (6)

(6) ✓  
Gin Gitano!  
p. 53  
A soleas vs cante jondo category or grande > is sung, danced & played. It has existed for centuries

(7) ✓  
p. 145  
Solea grande - strophes are 4 lines long & difficult to sing. Characterized by solemnity with references to wisdom, philosophy & death. Difficult to dance because of slow tempo. (7)



Soleá cont.

Pohren  
P. 146  
8

Quisiera por ocasiones  
estar loco by no sentir  
que el ser loco quita pena  
penas que no tienen fin

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

Pohren  
P. 146  
9

Dancer & singer perform with great emotion, yet  
independent of one another. The rhythm is straight forward  
for the guitar & allows for toque virtuosity.

P. 111  
Pohren  
10

El Polo - song danced & played all 3 are  
cante baile toque grandes  
most pure & ancient form of cante and dance  
was an Arabic song called guanná. Reflects  
oriental influences

P. 112  
Pohren  
11

of characteristic passage song in "ave". Thought  
to have been influenced by early Muslim sources of prayer.  
cante is sung to tompas or freely.  
not easy to dance very difficult  
very formal - one wears ritual garments to perform it

Ruiz P. 74 (12) Martinete - originated with gypsies who were forced to work in the mines or forced prisoners. Characterized by its forced tones. Cante has no rhythm, its sung freely, extremely desolate. Known as a Night Lament as the gypsies wander by light of the moon. (12)

Martinete begins with a plaintive melody very slowly as if it can barely pull itself or crawl along. Gradually ascends to regions of liberty & aguiline majesty, then expires in a moan of anguish! (8)

Pobon P. 154 (13) A martinete is an off shoot of a tona which was sung only. Tona related to stories & events & were sung by wandering minstrels (13)

Primitive Tona who went from village to village. A tona was another early form of cante andalus primitiva. (1)

Pobon P. 154 (14) The tona developed into a profound cante andalus which included the martinete canelera & debia. A tona has no compas is sung unaccompanied. Extremely difficult. (14) CAROL of the Birds

Pobon Example of a tona reflecting Gypsy Violence & Tragedy

P. 153 (15) Hoy --- no te rebelas aiona, Hoy - do not fight it, gypsy girl, yo fono hecho juramento I have sworn del pacto con la muerte, to pay you with death. Vinieron y me dijeron que tu They came & told me habia hablado mal de mi Had you have talked badly of y mira me <sup>me</sup> buen pensamiento & mecame my opinion of you que no le crea de ti That I didn't think you capable of it. (15)

Primitive

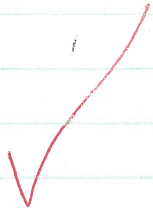
cante andaluz

5

## Notes on the Farnuca

P. 121 Dance of the Miller Falla  
danced

① ~~sung~~ & played rarely sung. Came to Cadiz in the time of Phoenicians. Originally a dance of Asturias it follows the <sup>compas of the</sup> ~~compas~~ of Cadiz. It reflects bravery & courage. The accomp. is usually done by the guitar, its chord structure & accents differ from the tango (for the dance). ①



P. 122

② Gypsy. sung & played not danced. Come from the fandango grande strong Arabic influence, particularly those of Granada. Melody highly ornamented - cante is sung freely has no predetermined compas. Known as a Song of Granada (Granadine - Nini) ②



Not Done

## Form of Ancient Cante Andaluz

Characteristics & influences - Byzantine, Primitive Oriental  
enharmonic, division of certain notes, vocal portamento

melodies

range

obscure repetition

ornamentalism - Byzantine feature

shortness - Pr, Oriental

hand clapping " "

The Tones

Eg of a Tona

The Fama

history

characteristics

Verse

copla

falseta

Granatina

Song of Granada

characteristics

Rhythms

Two -  $\frac{3}{8}$  +  $\frac{3}{4}$

4 main cantes in jondo  
siguriya gitana  
sobra  
martinete  
polo

Sobra - characteristics  
primitive sobras  
sobra grande  
poem

El polo - characteristics

origin - gnamma - Arabic song

El martinete - 2) Night Lamour

1) characteristics

Done

Cante jondo  
Andalus

solis

La Musica Antigua  
de Andalucía

April 1971  
cante jondo poetry  
lúna, lunera, cascabelera

Do los álamos negra noche  
de ver como los monera el aire.

Do los álamos de Sevilla,  
de ver a mi linda amiga.

Ancient Song of Andalucía

Cante jondo poem by Federico Garcia Lorca # 246

Córdoba,  
Far off and lonely.

Coal black mare and big full moon;  
Olives in my saddle bag,  
Even though I know the roads,  
I'll never come to Córdoba.

Along the plain, along the road,  
Coal black mare and blood red moon.  
Death's always watching me now  
From the towers of Córdoba.

Córdoba,  
Far-off and lonely.

In 1922 Manuel de Falla, Garcia Lorca &  
the Spanish painter

# END Notes

Cante jondo has for centuries been shrouded in mystery. It is considered to be the oldest & most pure of Andalusian song. It has been described as an oragastic lament with a melody that is ha Musica melismatica. Falla was convinced that its roots went back to the ancient songs of Andria. ①

solis  
ha Musica  
Antigua  
de  
Andalucia.

Early cante jondo appears to have been associated with some form of ritualism involving dance & incantation. ① Its Dionysian nature suggests mythic origins & has a tendency to cast a spell over its listener. ② It has also been linked to the Shamanistic belief in which the <sup>entire</sup> universe is believed that attempted to explain nature & life. ③

Stanton  
P. 10  
Obid

The most outstanding characteristic of cante jondo andalus or Primitive Song of Andalus is its Tragedy. The Tragedy unfolds under the spell of the duende, a spirit or dehsh that takes full possession of the soul & draws from it the most profound expression of suffering & death. This is sometimes referred to as The Tragic Myth. ④

Stanton  
Title of  
book

A second outstanding characteristic of cante jondo andalus is its melody. The melody advances, unadorned & falls by unrelativated semitones which are not possible to notate on the rigid European staff. Its melody has been compared to the song of birds & the sounds of forest & water. It is a constant interaction between Man & Nature, Man & the Cosmos. ④

Stanton  
P. 10

Cante jondo andalus is also marked by elements of hindu chant. Of particular interest are the modulation by semitones, the narrow melodic range & the obsessive repetition of one note. ⑤ Falla song # 7 This latter is often

Stanton  
P. 10



# cante jondo andaluz

3

associated with incantations.

## Themes

The basic themes of cante jondo andaluz are pain, suffering, love & death. The themes do not follow a middle road. They deal with extremes. Many are nocturnal subjects, all are profound & intense. Here is an eg.

Cerco tiene la luna  
mal amor ha muerto.

(b)  
Stanton  
p. 10

Certain themes take on a personality & are portrayed as such. A favourite theme of this type is the dark & tragic woman, especially her hair when it is long, dark & flowing. Wine is another popular theme. Love is a never ending theme & always triumphs. (works of Falla).

## The Elements of Cante Jondo Andaluz

### 1. Duende

As already mentioned duende has been described as a demon or spirit which must enter the soul in order to give it the necessary inspiration. Duende is derived from the Latin "damitus" whose basic meaning is inspiration.

In cante jondo andaluz it had a mysterious power that could be felt but not could not be explained. Lorca describes duende in his Poemas del cante jondo as the hidden spirit of a suffering Spain.

(7)  
Abid  
p. 10

(8)  
Abid  
p. 10

Duende in Spanish Piano Music - portrayed by Falla as a dark & mysterious element & is used in a dissonant context. (La Vida Breve & la Andaluzia (el Peccador))  
It is never repeated in Falla's music. It is totally dependent on the passage & the moment. Falla only writes the particular phrase once.

Ends ✓ done

2. Pena negra - a most important <sup>motif</sup> element of cante jondo and also <sup>is</sup> known as pena negra. The <sup>motif</sup> <sup>expresses</sup> the <sup>Andalusian</sup> theme of suffering & later became one of the themes of cante jondo.

Stanton p. 33  
9  
Falla ~~reveals~~ expresses pena negra in his music through sharp dissonances which may be interpreted as pain, anguish & frustration. The suffering is vast & deep felt in the soul. The <sup>harmony</sup> of its melody evokes a deep sadness & resignation to the fate of life & the hopeless despair which accompanies this <sup>unbearable</sup> destiny. 10

Pena negra is deeply rooted in Andalus. The harsh sounds <sup>of some notes</sup> are impossible to translate into emotion. They evoke the anguish of the heart & great sadness. (As Andalusian flamenco has a central section)

11  
The Guitar - the guitar is ~~an~~ essential ~~part~~ in cante jondo melody. Its role is that of a poetic symbol. It is associated with the untruthful aspect of love (infidelity not love) sorrow and is as bitter as the wine of Malaga. Falla uses the guitar as a recurring motif in his music to create atmosphere. Through impressionistic dissonance & sonority, he interprets the stark spirit of cante jondo melody. Does this by using tonic & dom. chords simultaneously & horizontally, <sup>vertically</sup>. Since the equilibrium between resonance & dissonance is <sup>more</sup> natural Falla chooses to imitate the guitar because it produces the natural kind of resonance. Canon # 3 - mp. dis. & son. → El Sombrero de los (resonado) Tres Picos



The interpretation of the dark spirit of cante jondo through the idea of the guitar has been accomplished by Falla in the following ways:

(a) harshness - its characteristic of guitar role in cante jondo & ~~more~~ cante jondo andalus. Fingering are said to represent the 5 swords & guitar represents the heart. Vicious strumming of rasgado technique reflects the heart being torn apart or wounded by the swords. (Eg. El Sombrero de los Tres Reyes. Falla)

(b) sobbing represents the lost soul & expresses the universal sorrow of humankind. (Eg. La Andaluzia central section Falla)

10 Stanton P. 39

(c) melancholy - evoked through the use of intimate chords that sleep in the memory. (10) (La Andaluzia - last page.)

(d) death - as guitar is associated with love so it is closely connected with death. In Falla's music death is characterized by subtle rhythms & dynamics. Dance of Terror - Falla

11 Stanton P. 43

(e) dynamics - in Falla's music the range from f to p with delicate shadings in between. His specific markings must be followed closely since they add richness of sound to both the rhythms & the resaca points. They also add lyrical tension, trembling, weaving & undulating imagery. (La Andaluzia central section) trembling, weaving, undulating

All of the above are of course subordinate to the Andalusian Juende.

The Bull - yet another MOTIF that has prominence in



✓

cante jondo a cante jondo andaluz. In Falla's music a Lorca's poetry, the Bull symbolizes violence a permeates much of both artists' works. Symbolology of the Bull can be traced to the mythological Bull of the ancient Mediterranean cultures which represented the force of darkness, destiny a shedding of blood. In some ancient religions the death of the bull stood for reincarnation of the life force.

(12) ✓  
p. 50 Stanton The animal was thought to have a luminous transcomplanary with the moon a was therefore linked to Fate or Destiny (12) (eg Carmen by Bizet). Eg of violence El Toro # 7 canción

Another essential element of cante jondo a cante jondo andaluz is mysticism. It embodies the belief that the soul is transported to a level where it recognizes the remote past a accepts the idea that emotion is intuition cannot be replaced by reason, a place where fear, violence a tragedy (13)

see flamenco lecture for wording

(13) ✓  
p. 82 Stanton Mysticism is also perceived as the Soul's conflict deep within between positive a negative forces which has a profound impact on the present. It is only as the Soul struggles against the dark forces that it achieves dignity, self assertion a determination to realize the ~~highest~~ ~~realization~~ accept one's Destiny or Fate (13)

The music of Falla a ballads of Lorca abound in mysticism. An excellent example of mysticism in Lorca's poetry is the wind. Wind causes a morbid fear especially amongst the gypsies. Wind is thought by the gypsies to have a life of its own. It is seen as an element of great power a when it chooses, wind can destroy an entire caravan, turn a village into a devastating wave or parch the land dry by drawing dust over it. It can

ha Musica Antigua  
solis

known over weather vanes & steeples, essential guides to  
travelling gypsies.

### Peninsular

Another example of mysticism is water. Gypsies never  
pitch their tents on other than dry land. Very few ever  
fish & seldom does a gypsy become a sailor. They have  
a great aversion to bathing (funeral - they don't bathe for 3  
days or shave or change clothes) and only do so when it  
becomes absolutely necessary. Water to the gypsy causes one  
to lose touch with "the man". (14) Cisterns & wells in  
particular represent fear & tragedy & suffering. Granada is  
full of wells, pools & fountains. In Falla's music &  
that of Turina (Danza #4) Nights in Gardens there are  
many allusions to water & its symbolism.

The underlying idea of Peninsular mysticism in  
cante jondo & cante jondo andaluz is that no matter  
how bad the conflict conjures one, one must not accept  
defeat.

Expression of cante jondo Andalus in Music of Falla  
of great importance & goes beyond nationalism. Themes  
of utmost importance. Incom of an ideas for them had to  
be exact. Details as to tempo, accentuation technical language  
& tone had to reflect authenticity. For Falla impressionism  
repudiated authenticity. The spirit of the music far  
more important than other elements. Falla was always of  
the opinion that the diatonic governed the music. For Falla  
the pure melody or truth as he called it of the ancient  
music took precedence over accidental or probable  
intervals or melodic lines that would make up the  
final end result.

Majors works that support his diatonic theory



# RITUAL FIRE DANCE

include El Amor Bongo (1915) & Las Sietes Emociones de Populares (1911). Both works are, sensual & evocative & exhibit Falla's dependence on pure inspiration which in turn reflects the true spirit of Spain.

(15) Federico Soriano  
Marrakech  
Folk & S  
Musical  
Andalusian  
Modus 1948  
109

El Amor Bongo - an incarnation of fantasy. Music of Granada mysterious, powerful, sensual. Its full of rante jondo, evokes the guitar, the Alhambra & the Andalusian gypsy. The ballet is "the essence of the gypsy." (15)

Story - love of a Spaniard for a gypsy girl & inevitable tragedy that follows. Their love is fatal the inevitability & tragic catastrophe which result clearly culture & element of mysticism. Found in rante jondo.

(16) Soriano P. 110

Pompeian mysticism is perfectly expressed in the 3 songs that run throughout the work continuously. They are so intimately linked that they could not function without one another. Danza ritual del Fuego - motif of Tragedy.  
Fate & love motifs intricately intertwined with the Tragedy motif - evokes mysticism of rante jondo Andalus.

## IMPORTANT TECHNICAL ELEMENTS

Falla develops his 3 main melodies in the following ways:

- particular use of 7<sup>th</sup> & 9<sup>th</sup> chords
- implied guitar motif & guitar chords
- elements of aestheticism & impressionism. (16)

Ancient musical elements are the modal melody parallel 5<sup>th</sup>, unresolved appog. complex meter, frequent changes



of motion (time sig) & simultaneous use of different rhythms,  
Elements all found in canto jondo andalus

Central point of evolution in Falla's musical  
language is the ballet. The dance brings coherence  
to the work. As well he provides us with a reference  
to impressionism connects his ancient elements to it  
by through stabilization of his harmonic proportions.  
Even with this reference one must ask if there is the  
in fact harmonic stability is a reality or an illusion.  
Does the work have unity? The question arises due  
to a most specific element in canto jondo andalus -  
ambivalence.

The ambivalence is created because the work expresses  
two distinct thoughts - the ancient music of Andalus &  
the universality of its message. El Amor Brujo is very  
Spanish & not so universal. Ambivalence became a  
part of Falla's musical language due to his deep interest  
in mysticism & spirituality both of which allowed him to  
compose unimpeded & without concessions, his music spoke  
to souls of everyone & became a universal work.

### Las Sietes Canciones

also reflects the new style of Falla. Similarities between  
this work & El Amor Brujo

- (a) resonated effect of arioso
- (b) natural resonances that define principal  
note of chord
- & new procedure of harmonization of melody  
& static harmony

1/3 feature of this work - sound & how he achieves it  
through harmony

← start here

Soprano  
(14)  
p. 106  
Sound based on perception of harmony notes & how they are situated & their correspondence to notes that produce a natural resonance. His system of sound changes the cadences & modulations by transforming the tonal function of the chord & it also affects the internal rhythms.

(18)  
Ibid  
p. 106  
Work is realistic & authentic - melodies are personally determined. Mellow combination of Greek musical elements & Falla's personal, graceful melodic & harmonic lang. (18)

III  
see examples at end of paper  
El Paño moruno - use of acciaccatura (first use). With this he literally attacks the chord. Used a lot by Scarlatti but with less violence.

La Secundilla Murciana - features prominent use of the quater motif. Simultaneous use of tonic & dom. harmonies.

La Asturiana - reflects a most particular harmony. All chords heard vertically & horizontally. Results in a natural resolution of the note.

La Jota - features characteristics of the dance. Diminutions & modulations modify the tonal function of the 7th degree.

Berense Andaluz - also known as Nana. Based on a song Falla knew as a child. The theme is a violent, blood thirsty one of remote jondo andalus.

Has a special nuance also used for 1st time by Falla, the *mormorato*. Voice treated in a special way to represent a light melisma.

# La Música Antigua solis

11

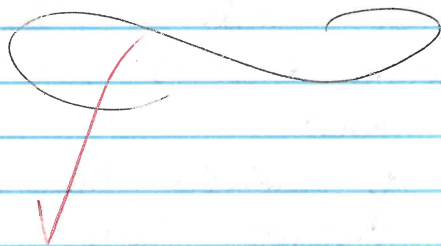
Because cont- ~~entire~~ 20 bars constructed on a tonic pedal harmonic scheme. Produces a resonance that envelopes each harmony & an exquisite lyricism.

Canção - features a permanent discord that exists bet. voice & harps. Produces an interesting rhythm.

El Polo - features repetition of a note that becomes insistently obsessive. Percussion of piano opposes melisma of voice - violent opposing nuances typical element of crato gondo andaluz.

7 songs alternate between Tonic major & minor keys.

The work is impregnated with an extraordinary tragic force, violent lyricism & participation in life with all of its successes & failures.





Cordoba

Cante jondo poem by Lorca # 246

others  
dark haired  
woman  
nurse

O/s characteristics of cante andaluz  
Themes - 4 basic themes - pain suffering, love, death

Mystical Motifs & Elements of cante andaluz

duende

pena negra

guitar → rasgado

schubert

melancholy

death

dynamics

The Bull

Peninsular Mysticism in cante andaluz & jondo

moon

wind

water

underlying idea of mysticism

Expression of Cante Andaluz in Music of Falla  
important elements used by Falla

Themes

authentic melody  
duende theory

El amor brujo

Falla's 3 motifs & their development

(3 ways)

crucial part of his evolution - use of ballet

ambivalence - two messages

mysticism & universality

camerones

has sites populares

# Prehistoric Religion

P. O. James  
Publishers Barnes & Noble, Inc.  
New York, 1963

## Chapter 1 - Paleolithic Burial, Ritual

P. 14

Death most mysterious, disintegrative & critical situation to prehistoric man thru ages. Earliest belief system centered on cult of the dead. Ritual of Death dates back before Neanderthal Man. (10)

### Cult of Skulls

carved at Dragon Bone Hill near village of Choukoutien, China. Fossil teeth found. Remains of Peking Man offer some evidence of ritualism of the dead - they used debris of cannibal feasts. (1)

Sow (500,000 years)

Fragment of skulls & long bones also found correspond to Java ape man. Bodies decapitated after death heads carefully preserved for ritual purposes. It was supposed soul resided in them. (2)

P. 18

Skulls showed signs of injury - possibly victim killed crania broken open to extract brain for sacramental reasons. (3) Established feature of the cult - cannibalism. (9)

### Monte Circeo

This practice widely adopted in prehistoric times. In a grotto at Monte Circeo skull found broken in on right side, brain extracted & probably eaten - 20,000 - 100,000 yrs ago Neanderthal man. Brain eaten to imbibe its magical-religious qualities. Some skulls used as drinking cups. Artificial cuts suggest violence, strong evidence of cannibalism. (3)

magical  
P. 14  
(3)



## Ofnet Bavaria Neolithic Period

P. 20  
(14) 24 skulls embedded in red ochre facing west. Heads covered with a flint knife ceremonially processed. 20 children, 9 women, 4 men - possibly result of an attack, men left women behind to be decapitated. (14)

Not only cranium that was ceremonially treated. Whole skeleton also.

P. 23

(3)

Case hastened upon disposal of bodies such as at La Ferrassie establish a prolongation of existence after the dissolution of the body. (3)

P. 24  
(6)

Custom of burying the dead in a deposit of ochre on earths widespread in the Upper Paleolithic. (6) (Red Lady of Paviland). (7) buried in red iron ore.

P. 26  
(7)

## Paleolithic Cult of the Dead

skull preserved  
brain extracted

ceremonial interment either in an extended or contracted position.

Flint implements & animal bones to suggest a funeral feast.

P. 28

(8)

Widespread custom of coating the corpse with red ochre had a ritual significance. Red is colour of living health. Purpose was to make the body again recognizable for its owner's use. (8)

P. 30

(9)

Grave seen as a portal to the after life. As maximum men went further resorted to magical & religious devices such as surrogates for blood, life, best young animals to re-animate the dead body. (9)



## Prehistory & Religion - Jones 1963 B & N Inc.

P. 30  
Reason - fear of dead returning to exact  
revenge for old unsettled scores, or avenge the neglect  
of the mortuary ritual. Firm trussing of the  
body was supposed to prevent it from "walking". (10)

These Paleolithic funerary  
practices continued into Neolithic times  
from which customs found off the Amberon Peninsula  
in Brittany, bodies had been clothed

SPAIN P. 31  
In Spain near Tros Puntos, Alava, under a  
tumulus at a mill called Axhea, a number of  
human bones including mandibles of 5 children found, along  
with pierced shell beads, ochre & late Tardenoisian  
geometric flints. (10)

Ritual burial was well established in the  
Azilian-Tardenoisian culture around 12,000 B.C.,  
even though no intentional disposal of the dead  
was found in the Maglemosen culture which  
flourished in Denmark & along Baltic coast about  
7000 B.C. (10)

With the megalithic culture, the first thing to  
appear was the dolmen tomb-form.

## P. 34 Chapter II Neolithic Burials in the Ancient East.

The transition from food gathering to food production  
was a very gradual process notably in the Fertile Crescent  
in the Ancient Middle East & had a marked effect  
upon the disposal of the dead - i.e. more elaborate  
tombs & a more complicated mortuary ritual. (1)

Graves were still dug in the ground & caves were still used. With the rise of the mesolithic culture massive sepulchral structures developed. In Egypt the funerary cult assumed gigantic proportions & became a focal point of that civilization. Upon the royal tombs the Egyptians lavished their art in mural paintings, sculpture & architecture which are expression to their beliefs, hopes & achievements in the hereafter. ①

The cult of the dead in the Nile Valley dates back to well before 4000 B.C. Bodies were clothed & adorned. Corpses were laid on a bed of mat on left side head faced west or south surrounded with beads, perforated shells, pebbles. Contracted position adopted tight flexing rare. Sometimes there was a pillow. No trace of coffins. Head sometimes wrapped in cloth. ② no multiple burials. Graves oval shaped.

Soon after 4000 B.C. with infusion of Getulan & Libyan strains from desert margins (graves) were still oval but became more circular. Bodies wrapped in matting a few wooden coffins appeared. Position & orientation to west ~~with~~ continued. (Land of the Dead). Sometimes there was dismemberment head substituted with a cooking pot or ostrich egg. ③ Communal burials more popular.

Asiatic influences made their way to Egypt 3500 B.C. Grave rise to a very advanced culture in which copper, painted pottery & cast objects were features along with marked changes in ideas. No changes to burial rites other than graves were deeper & ledge provided for the offerings. ④

Ancient doctrine of the "West" as permanent realm of the dead was submerged in the Dynastic



# Prehistoric Religion - James

Pyramid Texts in favour of the East - abode of the pharaoh. Associated with the renewal of life since sun always rose in the east. Another home in the texts the Elysian Fields in the northern sky. Beliefs were similar to Paleolithic as were the rituals & funerary practices.

With the establishment of the First Dynasty of Pharaohs 3000 B.C. significant changes to tomb construction took place. Simple people still got graves erected unless got elaborate royal tombs. Tombs were really an attempt to construct a subterranean reproduction of a house or palace of the one living.

## The Mastaba Tomb > Pyramid.

Page 72 Iberian Peninsula - The Almerian Megaliths about 2600 B.C. megalithic tradition began to be represented in Almeria & surrounding district. Communal graves associated with simple & chambered dolmens called vaults with or without entrance ways & even known stone monument could be found. Almeria's wealth in metals made it a commercial enterprise for traders & voyagers. It was the Chalcolithic invasion of Spain that introduced the megalithic culture.

The Megaliths settled on hilltops like El Garcel near the med coast in SE Spain. Brought with them a culture having some affinities as Balearians & Meninicians of prehistoric Egypt & Fayum. Megaliths made their impact when they established themselves at Los Millares. In a region rich with copper, gold, silver & lead they erected a settlement overlooking Andarax River with a cemetery of collective tombs.



that contained copper daggers, axes Flint arrowheads & ivory ornaments, bracelets & armlets, also stone axes, hammers, bones & vessels, decorated with conventional animals. (2)

P. 74  
(3) Built rectangular houses with dry stone walls & supplied them with water via an aqueduct from a spring in the hills. These megalithic builders became powerful & established the fashion of imposing stone tombs with corbelled roofs. (3) (over 100).

Although there were traces of partially burnt bones incineration was the normal method of sepulture fires were likely for ritual & purifying purposes. Furniture was rich patterned was Almerian decorated with incised geometric & ritualistic designs. (3)

### South west Iberia

Granada also contained several large cemeteries of collective burials near Guardix, Gor & Gorge. Small, contained Almerian funerary furniture. (3)

P. 75

(4) In fertile Andalucia at Antiquera vast tombs were erected (Cueva de Menga & Cueva de Viera). Reveal antiquity of the tombs. (4)

### Chapter IV-

Once the megalithic culture had run its course, the cult of the dead underwent major change. Cremation!

P. 117

(1) Chapter V - Cult of the Dead Beliefs & Customs have not really changed.

Disposal in caves - necessity & security. caves led to depths of the earth believed to be subterranean haunts of the Dead (caves) & entrance to underworld. (1)

# Prehistoric Religion - James

P. 119 Skull Cult - recurrent feature of mortuary ritual since  
 (1) Early Man. In American tombs common, interred usual way.  
 For an important person corpse hung up in his son's house  
 in a canoe or enclosed in a sword fish. (2) Sometimes  
 skulls are worked placed in baskets & offerings made to  
 them. (3)

Secondary Burial - cannibalism for purpose of  
 imbibing qualities of the dead.

P. 130 Relation of Body & Soul - soul is separated from  
 body was the belief. Primitive people unable to separate  
 the two. (1)

Fire was regarded as a spiritualizing agent or  
 medium. Sacrificial offerings are burnt to release  
 their vital essence. (2) ~~The~~ Material nature converted to  
 immaterial by fire. In Brahmanic ritual in India  
 3 fires lit to assist soul to its ascent in sky. (3)

P. 150 Eastern Spanish artists of Upper Paleolithic Period  
 introduced men & women into their cave scenes. In the  
 rock shelter of La Vache at Alpera bet Alicante &  
 Albacete, both male & female dancers are depicted in dark  
 red oxide. More than 70 figures are combined with birds  
 & animals males shown shooting at the animals with  
 bows, legs of two are apart showing their generative  
 organs & wearing head dress of plumes. Two women  
 wear skirts, 3<sup>rd</sup> is naked. (1) Attitudes are those of a  
 sacred dance - paintings show possible African affinities.  
 (S. Rhodesia) (3)



## P. 163 Goddess Symbolism

earliest Mesolithic influences felt in Crete about 10000 B.C. From this centre in Asia Minor Goddess symbolism was likely introduced. Once established it became a dominating force. Crete claimed the Phrygian Mysteries of the Great Mother. She represented life giving principle in nature & in man.

Am her role as Mother Earth she is represented on clay & porcelain with outstretched arms or uplifted often holding snakes, wear a skirt with flowers & a high headdress. (Minoan 1300 B.C.)

## P. 167 The Iberian Goddess Cult

2700 B.C. Cult of Mother Goddess spread from its centre Malta to Iberian Peninsula - especially in Valencia. Found expression in hundreds of female figurines in megalithic tombs & huts at Los Millares. Not so corpulent like Mesolithic one. Not clearly defined of East. El Gavril a fiddle like idol found, characteristic of Iberian culture. 2700 B.C. began to make its way to Europe.

## P. 229 Chapter 4

Early Man was confronted by 3 things that profoundly affected his every day life experience birth death & subsistence in a precarious environment. Ritualism was designed to sublimate the stress of struggle & pressure of events.

Limit of Dead eventually gave way to Mother Goddess cult many problems absorbed.



# The Jews of Spain A History of the Sephardic Experience

Jane S. Gerber

Publ. The Free Press

A Division of Macmillan Inc  
New York, 1992.

## Preface

vii

①

History of Jews remarkable story begins in remote past. For more than 600 yrs Sepherael (Spain) was home to Jews. who were rich & virtuous. Expelled in 1492 this marked end of one tragic phase of their history. Now here 500 yrs of wandering extinguished the Sephardic Jew or diminished the proud memory of a dazzling civilization which they created on Spanish soil. ②

Introduction - An Epitome of 1492  
① On the evening of Aug 2, 1492 two great dramas were unfolding in Spain. On the part of Palos, 3 ships under command of Christopher Columbus were about to embark upon their historic voyage of discovery. Throughout Spain the Jews were spending their last night on Spanish soil. Both were well aware that they stood on the threshold of a terrifying unknown.

500 yrs have passed since that summer when the Sephardic Jews were expelled. Deeply rooted in the Iberian Peninsula since their dispersion, they loved Spain fervently. They were fiercely loyal & some of the characteristics of Spanish Jews born in Iberia would become a legacy of the Medieval Golden Age. ① Although Spain had not adopted as a 2<sup>nd</sup> Jerusalem, centuries of persecution would cling to the Sephardim like a shadow. ②

Upon the <sup>expulsion</sup> decree of King F. & Q. <sup>promulgated on March 31</sup> 1492 Jews had to leave Spain over the next 4 months. Shock & disbelief were the reactions. The initial deadline of July 31 was first postponed to Aug 2nd because of the Tisha B'Av holiday. Surely the prominence of their people, the longevity of their communities & presence of so many conversos (Xtians of Jewish ancestry) would offer protection & avert the decree. (2)

The book of Obadiah spoke of the exile of Jerusalem in Sepharad. The Sephardim believed themselves to be descendants of Judah's royalty (King David). They were proud of their poets, philosophers, mathematicians, scientists & physicians. Their intricate grammarian's had earned a place as professors in the Hebrew language. They were resourceful & diplomatic, they had co-existed with Arabs & Xtians. (2)

P. 21  
(3)

But the <sup>implacable</sup> harsh reality of expulsion was not to be rescinded. In spite of a substantial bribe from a highly respected Jewish intellectual to King F. - the decision stood. (2)

Sephardic Jewry was a unique portion of the Jewish world that emerged as a result of the commingling of 3 civilizations in Iberia in medieval times.

During the 6<sup>th</sup> & 7<sup>th</sup> centuries final years of Visigoth rule, severe persecutions forced the Jewish community to go underground. With the passing of this turbulent kingdom in 711 Spanish Jewish life slowly revived. Spain became part of the Arabian Empire & Judaism flourished in spite of Islam & the were included Arabs & Xtians. (3)



## Jews of Spain Gordian

P. XIII  
(4)

Only in Spain were Jews not in the minority.  
It was home to all 3 faiths from 711-1492.  
All 3 shared fortune & misfortune. (4)

It was not by accident that special words (*mudejar*) were invented to denote Arabs living under Xth rule & Xthrs under Islam (*muzarabes*). It was a way of recognizing the fluidity of cultural boundaries. Jews often served as intermediaries bet the two realms & were shaped by their influences.

Since the two major peninsular powers were locked in battle for centuries the "holy war" ultimately shaped the destiny of the Jews. During the conflicts crusade & crisis Islam & Xth were altered. Early flexibility & tolerance soon gave way to fanaticism & intolerance. In Andalusia Islamism replaced multi-culturalism. Most drastic symptom of this change abandoned practice of forced conversion - culminated in laws of racial purity, ghettoization & expulsion. (4)

Sephardim raised the issue of acculturation & assimilation as no other Jewish community had. For many centuries they borrowed freely from Arabic culture. Even after they went to Xth Spain they still interacted with Arabian culture. When persecutions overwhelmed them in 1391 they were offered choice of conversion or death. Converts definitely outnumbered martyrs. Mass conversion unique to Jews. Great philosophers such as Averroes blamed but it was not just them who succumbed. (4)



Important  
cultural  
concept  
P. XIII  
(5)

Throughout Jewish history they have always borrowed ideas & transformed those to create something new & compatible with Judaism. Their history is really one of creative, cultural adaptation in order not to become foreign in the ancient mold of time. Jewish encounters with Arabs & X'ns profound & enduring, their fruits more varied & rich.

Sephardic history centers on versatile personalities who were not ghettoized but mixed in the wider society with unusual confidence. Their familiarity with secular culture did not come from living in a society that was tolerant & welcoming, but rather from one that scorned them. However their more goal to embrace the world around them was one of their strongest traits. They ~~were~~ <sup>were</sup> culturally <sup>well</sup> <sup>grounded</sup> in spite of tension & extreme prejudice that surrounded them.

Most great themes in world history have revolved around idea of exile. Sephardic Jews good ex. They yearned for redemption not always patiently. This broke its bounds in 17<sup>th</sup> cent. erupted into one of the most bizarre & destructive of messianic movements. Sephardim believed in the impostor Sabbatai Zevi out of an explosive need to believe. (5)

P. XIV

(6) Exile for the Sephardim was comfortable & was like a 2<sup>nd</sup> Jerusalem. Expulsion from Spain was a tragedy it was like a double exile. (6) Some poor souls of it but at same time calculated that redemption would be in where exile ended.

The expulsion from Spain was in Jewish history, unique. There are no other in (ancient) Jewish

# History Jews - Marhen 5

XIV history where they identified so closely to a land outside of their own. Why the loss of a country that treated them so kindly?  
29's How did Sephardic Jewry become so defensible within the Jewish world (4) (Sephardic identity).

XV Sephardic identity began long before there was an entity known as Spain (5). The separate Jewish name was designated a Sephardic. When the great Maimonides used his letters as Moses ben Maimon ha-Sefaradi (the Sephardic Jew) in the 12th cent. he was exploring a reality his readers already understood (3).

3 dist. features The Spanish element in Sephardic identity reflected a special relationship with both the Xth & Arabic cultures of Spain. A cent long after the two with the country were broken. Scattered Sephardim sang ballads about medieval Spanish knights & masters in their medieval Spanish language Ladino. (5)

Literature would preserved for centuries thru the "romances" the classical Spanish genre. Brutally wiped out in WW II by Holocaust & <sup>destroyed</sup> ~~most~~ of the European Sephardim also destroyed.

Persistence of Spanish language also held the culture together during its diaspora until eve of its destruction.

Final distinctive feature of Sephardic history - notion of descent from royal & aristocratic lineage. Claim began with earliest myths of origin in Spain in Roman times (250 B.C.)  
(6) Sephardic view perception of aristocratic has not always created them to other Jews nor easily understood. (6)



1. XVI  
(6) Chris Columbus arrived in Spain in 1492. Inquisition had not been established, charge by K & Q I to lower down "the heretics", who secretly engaged in Jewish practices. Jews & conversos both constantly watched. Rumors & blackmail struck terror amongst thousands. Arrival of CC evoked no comment. (6)

1. XVII  
(7) As is well known he finally got K & Q to back him. Not so well known intervention by powerful Jews & conversos helped the decision. In spite of this the K & Q were at same time drafting their historic decree of expulsion. Expulsion decree announced same day CC got his permission to ready his fleet. (7) How did CC obtain such powerful backers?

→ quickly got himself at court & made friends with influential conversos. They were so enthusiastic about his voyage they offered money. He accepted the loan voyage was financed. He did not need to sell his jewels. (7)

→ Many important conversos helped CC. Abraham Cresques - Majorcan master of maps & his son. Cosmography, map drawings & astronomy occupations by Jews. (7) Inventiveness led to the quadrant used with an astrolabe manufactured by two Jewish physicians at the Lisbon court. Rodrigo & Joseph Veirinho. (8)

Sephardic astronomer taught Veirinho & was famous for helping CC.

Two Alfonsine Tables also given to CC prepared by 2 Jewish astronomers. Alfonso the Wise 13th cent. (8)



# Jews of Spain - Merari

~~P~~ ~~19~~ On the night Jews were expelled from Spain  
xix to conversos on board the 3 vessels of C.T.  
Did the explorers share their background?

Reasons to suspect this: (9)

(a) origin in the family of Santangel  
a converso family of Alfonso de la Caballera  
in backing

(b) C.T.'s dates of his correspondence  
always from La casa segunda - (secunda)  
date of 2<sup>nd</sup> temple destroyed rather than birth  
of Christ

(c) strange cipher he used in all  
of his letters but one to his son Diego except  
for the one that was to be shown to Q.  
Resembles Hebrew abbreviation for the Great Shem.  
(with the help of God). Common in Jewish  
correspondence.

(d) his strong interest in Jewish  
matters.

(e) frequent use of OT allusions  
to describe hazards of his journey.

(f) letter announcing his discovery not  
to K & Q but to the conversos Sanchez &  
Santangel. (9)

Translators were Rodrigo - fiscal inspector of the  
expedition

translator Luis de Torres who spoke  
Hebrew, Arabic & Aramaic

Bernal, the apothecary & Marco the physician  
both conversos. (9)

Two possible reasons they were advised  
C.T. might find an asylum for the Jews (10)

xx  
(10)

to they shared an attachment to Judaism that has since disappeared. Mystery has never been solved.

Whether (C) was an Italian or Spanish converso will never be known his papers were destroyed by his heirs. (10) His dependence upon the conversos is a matter of record. Invited courtiers wanted him to explore & find the realm of Lost Tribes. (10)

xxi

(11)

Some tried to emigrate to America during the 1500's. Attempts were unsuccessful. (11) Man who left last major expedition & Jews. Don Isaac Abrabanel offered riches & position beyond his dreams if he converted to chase to lead his people into exile.

In 1483 he was forced to flee Lisbon a victim of political & court intrigue surrounding succession to the throne. Leaving behind his fortune he entered service of King Ferdinand soon achieved prominence & regained his wealth. What drew him to the Spanish court? (11)

xxii

(12)

It is not known what motivated him. He did witness the expulsion of the Jews from Andalusia saw the dreadful court trials of the Inquisition that wreaked havoc on scores of secret Jews & was familiar with the power & destruction of the Santanels. Lived in a time of mounting tension for the Jews. (12)

High point of his career spring of 1492. Learning of expulsion decree he tried to have it rescinded to no avail. Found refuge in Naples until 1494, when he had to flee again. (12)



## Jews of Spain. Menken.

Two routes of exile followed the expulsion:  
 (a) eastward from Spain to world of Islam thus closing the circle that began with Arabian conquest of Iberia in 8<sup>th</sup> cent.  
 (b) to Portugal & then Europe.

The (a) diaspora stretched from Morocco to N Africa & Egypt & Palestine. New roots scarcely planted before towering trees began to flourish along with Sephardic craftsmen & skilled artisans. (12)

Mysticism

A characteristic of post-expulsion Sephardic Jews that remained prominent was MYSTICISM. Characteristically formed their own synagogues & communities (Babylonian Jews did same). Remained loyal to their past.

More concentrations caused splits where unwilling to relinquish cherished traditions imposed too much. Their own ways e.g. in Turkey & Morocco. (13)

Of the dispersions - Sephardim largest. 90% of world Jewish pop. in 12<sup>th</sup> cent.

## Chapter 1 - Early History of Jews in Spain

P. 2  
 Myth based (1) Mesopotamians eluded in myth & legend. According to medieval Sephardic traditions, Jews reached Iberia in biblical times. City of Tartessus to which Jonah sailed in hopes of evading God's command was originally a Phoenician & later Carthaginian report on Mediterranean coast. (2)

Tombstone of Adoniram, King Solomon's general (3) was supposedly unearthed at Murviedro. The destination



Sepharad is mentioned in Book of Isaiah 1:20  
has been identified with Isparmia (Spain).

P.2

①

Recd. some of ancient Jerusalem's aristocratic families deported by Babylonians in 586 CE & again by Titus Rom. Emperor in 70 CE settled on Spanish shores. ①

Historic truth - migration of Jews thru Roman diaspora 200 B.C. to 200 C.E. Recorded by Greek geographer Strabo. Also known that merchants & travellers followed the Phoenician & Syrian expansion of trade colonies along Med. shore.

Jews flourished in Roman diaspora because the Rom. Empire recognized Judaism. Religious toleration & cultural rel. govt permitted seen as a good thing. Jews constituted important economic force. JPs did not have to recognize cult of the Emperor. ①

P.3

②

On other side pagan Rome did not understand exclusivity of their monotheistic faith, viewed Jews as sympathetic. ②

Rome also recognized Jewish cultural ties to Palestinian homeland. Permitted them to send contributions to Holy Land. ③

P.4

③

Isparmia was one of the wealthiest provinces of Roman Empire. Granted citizenship in 212. It participated in a flourishing commerce. Rich soil & mild climate allowed cultivation of grapes, cereals & livestock. ③ Also had a superb communications network. The great Roman highway, the Via Augusta (13,000 miles) facilitated transfer of info. ④

Jews - Gerber

a movement of troops & goods Gaul to Carthage

3.4  
(3)

Basic unit of admin - the municipality. all shared basic Roman appearance - the aqueduct amphitheatre, temples, arches (Secovia Tarracoena). bridges of Mérida & Salamanca (3) So long as Rome was tolerant Jewish life prospered & flourished. (3)

3.6  
(4) Deterioration of Jewish life in Spain began in 5th cent when the Rom Emp converted to Christianity under Emp Constantine. As Empire became more chaotic & lawless, Jewish life declined. Confiscation began in 3rd century. Symptom of the lawlessness.

Finally inevitable came confrontation but when the two met Judaism Conversion to Jud a capital crime. Many Jews held in high esteem. Community had a substantial & influential presence. Vexing problem of Jews led to Elvira Council 306. Strict laws passed regarding relations of any kind with Jews - couldn't eat with them or let them bless anything. Council was very exclusionary. (4)

3.6  
(5) It was proved because Jews were so influential that the Council found it necessary to regulate them from Judaism. The separation was long & had profound consequences for Jewish communal life. (5)

3.7  
(6) After Constantine's conversion attacks were no longer just verbal. The pen of the bishops began to influence the Emperor's anti-Semitism joined with pagan anti-Semitism. Assaults followed on person & property. Their situation began to have decline back to the painful & dismal of medieval times. (6)



p. 8  
⑦ In 409 Spain was overrun by 3 different  
Germanic tribes - Suevi, Vandals & Alani who ravaged  
the countryside. A few years later a 4th tribe, the  
Visigoths, drove out the Vandals & established themselves  
in Spain. In the process they destroyed many Roman  
institutions on <sup>ideological</sup> grounds that public baths for eg encouraged  
softness & effeminacy. ⑦

The Visigoths constituted an alien element both  
ethnically & religiously. German speaking heathen never  
exceeding 200,000. They practiced Arianism, a form of  
Xtry that did not recognize the Trinity. After they  
ruled over 8 million Latin speaking Christians. In this  
case it was prudent for them to tolerate the Jews. ⑧

The several centuries of Jewish life under Visigothic  
rule are the most obscure in Jewish history. When the  
Visigoths Germans arrived they found a well integrated  
popl that formed an influential part of the society.  
Initially there were no drastic changes to their life style  
because of the invasion. Patterns est during Roman  
rule continued & were respected. ⑦

p. 9  
⑧ Under the Visigoths Jews worked in a wide range  
of occupations. Some possessed landed wealth & had  
slaves to till the land. ⑧ Slavery was a tough  
subject in early centuries, Jews involved in the 9th cent  
slave trade in pagan slave lands but not in  
African slave trade of Middle Ages.

p. 10  
⑨ Under Jewish law slavery was actually an attractive  
option - slaves did not work on the Sabbath. ⑧  
⑨ Treated with kindness & respect. Jews actually ransomed  
Jews from servitude as it was illegal in the Talmud  
to hold Jewish slaves. ⑨



## Jews in Spain Moors

Q. 10  
 Slaves given places of trust in the home & allowed to do business on their own account. In Arabian countries one of the last rites of a dying Jew was to free his servants. Female could only work if another present. Islamic households owner was entitled to use her sexually. (9)

Q. 11  
 The Visigoths set up their kingdom at Toledo held little dominion outside its walls. (9) Undisciplined & strife ridden they never did establish a principle of succession & orderly dynastic rule. During the several hundred years they ruled country was in political turmoil. It became a time of growing anti Jewish legislation. (10)

The single institution they did control was the Church. <sup>Monotheistic</sup> Appointed bishops, structured dioceses & convened the clerical councils in Toledo began in 589 with King Recaredus who converted to Catholicism. Jews were then the only alien element left in Spain with this absorption.

Although religiously united the state remained deeply divided politically. 18 kings ruled up until Arab conquest, 7 were deposed or murdered. The monarchy's desire to win over the clerical was responsible for the ultimate persecutions of the Jews. The two centuries that followed Recared's conversion comprise one of the darkest periods in Jewish history & ominously foretold Spanish policies toward Jews in the future. (10) Because the King was head of the Church & not the Bishop of Sevilla anti Jewish laws were absorbed into Canon law & served as precedents in other parts of Europe.

They were only ever devised to address local conditions & satisfy whims of Spanish royalty. (10)

P. 12  
(11)

Disregard for Jewish integration & strength King R. joined with the Church to put slavery to an end. Death sentence for those who did not comply. Next they decided to make Jews conform to a lower status thus bringing their worldly positions to an end (could not intermarry or hold public office). (11)

In 1493 King Sisebut issued a radical decree that called for forced conversion of Jews. Any Jew who refused baptism received 100 lashes & if still resistant banished & deprived of all property. Those who had converted had to revert or were publicly flogged & enslaved. (11)

P. 13

(12)

One cleric Isidore of Sevilla repudiated the king for this harsh decree but not on humanitarian grounds. He felt like Pope Gregory that forced conversions would not be genuine. Sisebut's decree continued to stand. About 90,000 converted, uncounted thousands fled. (11)  
The century became one of forced conversion & martyrdom. (11)

As Pope G. foresaw, many conversions were pro forma. The ancient religion continued to be practiced in secret. Crypto-Judaism became a long standing problem in Spain. (12)

The 7th century persecutions clearly foreshadowed the drastic policies of the Inquisition. (12)

P. 14

(13)

In 680 King Erwig gained the throne after a particularly brutal battle for succession. Typically he unleashed 28 laws against the Jews on the first



two months of his reign. He was soon advocating their extermination. By 1094 Jews were finally pushed to edge of revolt. Plans thwarted by informers. Franks at this failed plan of insurrection 1202 Toledo Council declared all Jews to be slaves. Goods confiscated, children under 7 bound over to Xtn slave masters. (13)

Visigothic Spain contributed to the sordid history of the persecution of the Jews in a novel way. Forced converts to renounce their faith & pledge devotion to Xtn in extraordinary oaths of abjuration. Had to vow to have no further contact with practicing Jews or participate in Jewish festivals. Had to present themselves to priests during Jewish & Xtn festivals & eat foods specifically forbidden under Jewish laws. For breaking these & violate laws they were burned alive, stoned or sold into permanent slavery. (14)

The cruel, forced oaths were characterized by disdainful tone towards Judaism. Converts had to declare their former religion a "superstition" or the "remnant of former error" phrases coined by Pope Greg. 591 letter. All business transactions bet Xtns & Jews had to begin with Lord's Prayer & eating a dish of pork. (14)

In Palestine the Jews formed a potent military force alongside the Persians & captured Jerusalem in 614. They had welcome Persians as liberators from their Byzantine persecutors in Antioch & elsewhere. 37,000 were deported from Jerusalem. This only served to inflame Xtn-Jewish relations in Spain. (14)



p. 16  
⑬ The new faith, Islam, swept thru' the Med  
provinces in 711. As Arabian armies spread across  
N Africa Spanish Jews sought asylum in Morocco.  
The Visigothic monarchs began to realize the connection  
between the powerful enemy abroad & at home. They  
began to exacerbate persecution of Jews. Another  
reason for doing this was the series of natural  
disasters that began to afflict Spain - bad harvests,  
plagues of locusts, famine. Eventually the country  
lay in ruins, commerce strangled, irrigation systems  
~~in ruins~~ destroyed & cities decimated. ⑬

Although conspiracies attributed to Jews, far  
worse was those of certain Visigothic princes - devastated  
their kingdom. While disputes reared over succession to  
the throne, a small group here of K. Witiza &  
Burgundine gov of Central opened gates <sup>of Spain</sup> for Arabs  
internal collapse, no interest on part of Spanish &  
continued instability of Visigothic domination led to  
its downfall. ⑬

p. 14  
⑭ Conquest of Spain depicted by historians as one  
more victory in Islamic expansion. And to the thousands  
of Spanish wealth sent Tariq & 400 men across  
strait to investigate. Found discontent & themselves  
as liberators. but tried Spanish & persecuted Jews. ⑭  
Second the Peninsula ripe for conquest a 2<sup>nd</sup> invasion  
took place in 711 under Tariq ibn Zayad, Visigoths  
quickly collapsed. Within an incredibly short time a few  
troops Arabs had begun an occupation that would  
last 800 yrs. ⑭

With cyclonic speed Islam also shattered  
Persian & Byzantine Empires, Indian Ocean, China  
& Sicily. Relentless advance finally stopped in 732 with

# Jews - Moslems

at Ptolemais under Charles Martel. Islam barely a century old (632).

P. 17

(16)

Sometimes Muslims not having good luck in Spain Prince Pelagius of Galicia & his brave rugged mountaineers kept Muslims at bay & retained large portions of territory that became a base for eventual Christian conquest. (16)

Under King Alfonso I (739-57) much of Asturias, now Spain & Portugal were re-conquered. Became another rallying point against Islam domination. (16)

P. 18

(17)

It was not only the speed of the conquests of Spain but also the permanent effects they had that was so astonishing. (17)

The Arabic language supplanted Latin, Greek, Syriac & Aramaic - cultures & empires.

The umma (extended community) descended over entire Mediterranean. A new era had begun.

N. African Berbers

Tariq's original force of 12,000 was small next city after city capitulated. Christians usually fled the towns leaving gates unguarded & a few Jews. Berbers gathered them together & put them in charge as local militia. Saw Arabs as liberators not as being deliverers of Spain to them. (17)

P. 19

(18)

This historical truth is unmistakable in spite of erroneous charges of Jewish betrayal etc in the Middle Ages by Christians. By 715 Arabs had conquered all of Spain except for the most mountainous areas. (18)  
The Berbers who engineered the conquest were not given fair share of rewards. (18) Land was not equally divided, it went to the 7 Arabs in the Berber army. (18)

Berbers who attacked interior mountain sides caused an economic division bet<sup>n</sup> Arabs & Berbers. Elite Arab forces were brought in to ensure the  $\alpha$ -dominant upper class formed. Yet they were essentially divided by same rivalries & tribal factions that plagued Arab rule.

P. 19  
(15)

Each group staked its claim:  
Arabs - Guadalquivir valley  
Syrians - Granada  
Egyptians - Murcia  
Berbers - hillsides of Andalusia  
& high plains of central Spain

In none of these areas did they form a clear majority nor was Xtn Spain entirely subdued. (18)

Another distinctive feature of the conquest was a small number of Spanish who converted to Islam, mass conversion followed in 9th cent. Converts were Muslim underclass. Xtns did continue to live in areas controlled by Arabs - called mogarrabes. Arabs who became Xtns known as mudéjars.

Andalusian Spain received much vigor from this ethnic diversity - linguistic diversity well accepted. (18)

P. 20

(19)

The invasion set off a wave of Jewish immigration to Andalusia. Many returned from forced families reunited. This immigration was a significant part of the invasion.

By the 13th cent Andalusia was an intellectual thriving center - a magnet for scholars Jews & Muslims. (19)



# Jews - Golden

17

P. 95  
P. 95  
P. 95  
Although Spain was formally annexed to the Umayyad caliphate in 713, it took a long time for Umayyad commanders to reach Spain from Damascus. Rapid conquest was followed by slow consolidation of Muslim power. While conquerors & settled Jews & Christians did much of the administrative work. (90)

Because cultural confrontations took place bet the Jews, Muslims & Christians, influences came to rely on Jews' economic & administrative talents - more than Muhammad's ideology anticipated or intended. (90)

P. 96  
P. 96  
P. 96  
From the middle of 8th cent. a violent coup in Damascus drove last Umayyad caliph from power. He moved to Baghdad. A lone survivor Abd al Rahman evaded the Syrian massacre & escaped to Spain where he set up a caliphate in 756 in Cordoba. Driven by splendor of Baghdad he ensured that Persian traditions & architecture dominated the institutions. (90) It flourished abundantly & resulted in a new form of cultural expression. (91)

After the horrors of Visigothic rule, the Jews were now on the brink of becoming a distinctive group known as the Sephardim. (91)

## Chapter 2 - Birth of the Sephardim

P. 98  
P. 98

In the 10th century Cordoba was a most beautiful city. The splendors of Syria, Egypt & N. Africa could not compare. Known as the Golden Age the 10th & 11th centuries found the Jews enjoyed unusual power & participation in a dominant culture. (1) Abdalrahman asked for 50 thousand clean shoes, a sea well stocked with fish, trees with every species of fruit, beautiful women, a just govt. Allah granted 4.

P. 98

Had the last been omitted this would have rivalled  
① Ravenna. ①

Rehman I chose Cordoba for his capital because of its location & fertility. Became a natural market for all kinds of commerce. 100,000 by 10<sup>th</sup> cent. 700 mosques, 3000 public baths, paved streets, illuminated, indoor plumbing in rich homes. The air was filled with 5000 looms weaving silk & brocades. Water cascaded over beautiful expensive tiled basins. There were countless fountains & reflecting pools. Muslims used trees & water for landscaping & dramatic views. ②

P. 99

③

Cordoba's sparkling cultural life included 70 libraries. The caliph's library had 400,000 volumes. A center for medicine & technology it was also recognized for its observatories. Classical works were translated into Arabic. The nucleus of that splendid time were Abd al Rahman I 756-88

II 822-52

III 912-61

a Harem ~~III~~ II 961-76

Cordoba's great mosque, most famous Islamic monument. ②

Embellishment of Cordoba not reached its peak in 10<sup>th</sup> cent when Reh II built a palace to honor his favorite concubine Zaira. A colossal undertaking it provided work for many.

It is known that sometimes a conquering country wants to inherit a subjugated country like its own. Hence the same trees, plants, & crops cultivated in

P. 31  
③

Syria & some foods that were served. Beautifully silk mirrored taste of both Arabs & Jews. ③

P. 32

④

Most surprisingly Arabic literature traveled down



8th & 9th cent & so did the Jews. Their religious persuasion was no barrier & many made several journeys during their life time. (H)

P. 32  
(H)

Storehouse of thousands of commercial & personal papers discovered in the Casa Gariaz indication of the free travel. (5)

P. 33  
(5)

Obtention of travel did not make it less perilous. Always threat of piracy many had to be overland. (6)

P. 35  
(6)

Despite its fame, Cordoba not the only developing center of Arabic civilization. Sevilla, Granada, Malaga & Lucena. (7)

P. 36  
(7)

When Cordoba was sacked by the Almoravids in the 11th cent, Sevilla became Andalucia's great center. Cordoba remained major center of Jewish life until 11th cent. When Sevilla taken over by Xth Jews in 1248, power seat was Granada. fell in 1492. (8)

P. 37  
(8)

Before the Arabic conquest Jewish quarter of Cordoba in SW corner near city wall. Moved & enlarged in 1st cent. in north quarter. So prominent its gate was known as Gate of the Jews. Residential segregation time honored trait of Middle Eastern living, not mark of discrimination.

P. 38  
(9)

Cordoba's highly developed Jewish community was surpassed by one in Sevilla. (Sephardic) in 11th cent. There too, Jews stayed in one district. (9)

Before conquest of Cordoba, great Andalucian Jewish center was Lucena. (9)



P. 39

Granada

(10)

Considered to be 1st Spanish Jewish intellectual center also remembered as a City of Song. Hebrew language a poetry journal cultivated. Town's beloved teachers introduced a curriculum that served as a model for Sephardic learning.

37

Legend

In Granada also a large Jewish community. Medieval legend - Granada founded by Jews after destruction of first temple of Jerusalem following of Babylonian captivity. 15th cent Arab historian Ahmad ibn Razi called the city Granada of the Jews.

By 1066 a family of Sephardic courtiers, the ibn Nazzaras had become so powerful Muslims were enraged. Muslims rose against Jews & they were put to flight. Moses ibn Ezra Hebrew poet also an exile nostalgically lamented the demise of beautiful Granada.

Other strong Jewish cities Calatayud & Almería. latter founded by Jewish exiles from Jerusalem became home to aristocracy & nobility.

Toledo too important Jewish center. Maintained its importance until eve of expulsion.

Music

P. 40

(11)

Ziryab

Arbitration was one of his greatest talents. Jewish intermediary who was particularly influential at court was Abu al Nash Mansur, music master for ~~at Harun II~~ Rahman II. Assigned to introduce sweeping innovations by important one of Baghdad's virtuoso entertainers. Ziryab. Although a political rival. Mansur persuaded Caliph to bring Ziryab up in grand style. Soon won Caliph's confidence

# Jews - Gorker

had access to private passageway to royal chambers.

P. 40

(11)

Zurab introduced new instruments establ. a conservatory of music, reformed court etiquette by introducing a set order to meals, insisted upon ~~entire~~ use of table cloths & redressed the wooden ~~spoon~~ ~~rod~~. Also composed a tangier music (11)

P. 41

(12)

Z's influence extended to personal hygiene - introduced perfumes, cosmetics, depilatories & toothpaste set vogue in hair styles & prescribed separate wardrobes for winter & summer. His reforms set tone for Cordoba court for 23 years & found their way to the lesser kingdoms of Andalusia. (12)

Political intrigues part of daily life. stakes high when life of privilege or violent death. Many Jews rose to power in this way. (12)

P. 42

(13)

In 999 Rahman III proclaimed himself Caliph of Cordoba. Tried to create a unified kingdom. His conciliatory attitudes towards minorities combined with encouragement of arts ushered in a reign of peace & tranquility. (13)

loved the lavishness of court surrounded himself with artists of every kind. (13)

P. 43

(14)

10th cent. - as time of tolerance Cordoba grew inviting to the Jews. Rahman's caliphate presented a challenge to Barchinot caliphate - they saw it as usurpation of power & rebellion.

In 999 Fatimids emerged in N Africa. a Shi'ite dynasty that destabilized the Mediterranean. (14)



P. 43  
14

Byzantium was natural enemies to both Abbasid & Fatimid dynasties. because of their geographical proximity. Rahman also had to keep his eye on the Xth kings in north of Spain. Upon his death his ~~son~~ <sup>son</sup> al-Hakam II 961-76 continued expanding the ~~power~~ <sup>power</sup> of the Andalusian kingdom, supporting the arts. (14)

P. 44  
15

First mention of Jewish participation was between Rahman III & Constantine VII. Sephardic courtiers were present in many subjects & had a broad education. (15) Special emphasis on the arts revealed Jewish cultural know as a man was judged by both his literary skills & social graces. The multiple roles they played at court were to share Sephardic history. (15)

P. 54  
16

In 1013 the Caliphate of Cordoba was dissolved. It had been 4 yrs earlier when Berbers, Sagaliba & Andalusians all of Arab & Iberian stock tore the country apart in interethnic warfare. In the process a Berber force sacked & destroyed Cordoba massacring its inhabitants pulling the city & burning the palace to the ground. (16)

3 groups of Berbers took over Malaga & Algeiras, Granada (Zirids) & Cordoba. (16) These petty kingdoms lasted until 1091. Toledo fell in 1085 Seville sought help from Almoravids in Morocco.



For Steven

# The Phoenicians

1200 B.C. Actual start of Phoenician history a civilization began <sup>in 1200 B.C.</sup> with the invasion of the Sea People at the beginning of the Iron Age. The invasion produced a deep rift in the Near East. (not expanded upon) <sup>what rift?</sup> ①

World of the Sabotina Moscati

Abid ②

They lived on a strip of land between the Mediterranean Sea & the mountain chain of Lebanon. Hemmed in by Hebrew & Aramaean peoples & with only a 20 miles wide coastal strip upon which to live, they were compelled towards the sea. ②

In prehistoric times they were known as Semites, from Sincia (20,000 B.C.) - they lived as nomads, very poor, travelled around the ~~desert~~ <sup>wilderness</sup> ~~the~~ land. Called Barbarians. Despite their abject poverty & loneliness the early Phoenicians did not regard themselves as poor. Life, as it was being lived, had its own quality. They lived quite apart in total isolation & deliberately kept away from any kind of societal group or civilization. ③

The P/B's The Purple of Empire of the Almost World of Harshard Heron

Abid ④

on (Syro-Lebanese coast) Eventually they settled where Palestine is today & called themselves Canaanites. They remained as outsiders amongst other Mediterranean dwellers. They continued to behave in their established cities like nomads & avoided the rigidity of ordered life of the bigger cities. ④

to the sea in the 9th cent. B.C. their cities grew rich. The ship took the place of the camel, trade posts were the new pastures for their "camels." For the Phoenicians, the desert was like the sea nothing ever stayed the same. Waterholes dried up, mountains crumbled, the sand was everywhere. The only permanency was the sky & the mother mass that emitted its burning rays from morning till night. ⑤

Abid ⑤

Alway

⑥ Abid  
P. 39

~~They were noted for their~~

Their sea voyages brought them into contact with Egypt & they came under Egyptian influence. Link between the two ended in 1600 B.C. Egyptians used BLACK MAGIC to solve problem.

They were noted for their Hirs, aquiline features & scarred jaws. Their oriental customs were prominent in new part, they were regarded as orientals. They gave instead away, came & did their business & left. They were skilled merchants, skilled & technical, new invention.

Their arts imitated the Primitive Oriental influence & included silver & gold jewelry, Ivory combs & a special kind of green glass ware. Purple dyed fabrics made them famous.

The Phoenicians invaded Cadiz in the 11th cent B.C. looking for metal. They found unlimited sources of silver. A temple was constructed & two columns were erected in the harbor dedicated to Hercules. Temple rites included music, dance, incantation, prostitution & the sacrifice of children. They introduced dancers & iron to Carthage. Their mystical beliefs centered on (Dionysus) of nature, fear ~~is~~ <sup>is</sup> ~~the~~ <sup>the</sup> desire to overcome the fear. Oriental concept - man was part of Nature, a plant he gave himself up to the spirit of growth without will or care. <sup>ASK Steven about this</sup>

In 332 B.C. the special nature of this race died when Alexander the Great undertook one of the most brutal attacks of his career. Angry at their refusal to receive him (he had asked politely) he made a hideous org. of Tyre. 2,000 males were made to cross the straits that had been known & set up along the coast. 30,000 women & children were sold into slavery. With the death of those 2000 Phoenician men, a myth was destroyed. The Barbarians of the Sea were no more. The Phoenician civilization continued until the Punic Wars when <sup>at Carthage</sup>

NB: Romans were sent to destroy Phoenicians because they wouldn't give up child sacrifice - this became a dark concern for West. civilization



Prehistoric - up to A.D. 600      Prehistoric 20,000 - 1000  
 Ancient 1650 BC - 711 AD

Primitive Oriental Influence  
 10th cent.

The Phoenicians - 11,000 B.C. came to Spain - (CNR)  
 in search of metal - found rich deposits of silver etc.

Page references 20, 30-31, 34, 59,  
 arts 11, 26, 30, 101  
 script 28, 31, 101  
 Punic wars 128-9, 131

P. 30 (2) Called themselves Canaanites lived off etc where  
 Lebanon now is. Sea became dam, by them around 1200 B.C.  
 with little coastal land (20 m. wide) to exploit the P's  
 P. 13 (1) took to the sea from 9th cent. B.C. Came into contact with  
 the Egyptians (2)

10,000 B.C. emergence of the first civilization in the  
 Near East. (1) 1,000 years later - the Mesolithic people of Near  
 East made important contribution to society - began to  
 cultivate plants. Animals also domesticated around 7,000 B.C.

P. 15 (3) Near East towns were rich & exhibited many artistic  
 achievements.

P. 26 (1) 1650 B.C. history of Syria linked to Egypt  
 & other powerful empires. (4) Canaanites (Phoenicians) <sup>had cultural descendants of</sup> Canaanites  
 came under influence of Egyptian culture.

Mesopotamia 12,000 - 7,000 B.C.  
 " & the Near East 7,000 - 4,000 B.C.  
 cont 4,000 - 539 B.C.  
 Egypt 3500 B.C. - 300 A.D.  
 Persia 6,000 BC - A.D. 651

(Europe) Among Aeg.



# The World of the Phoenicians Sabatino Moscati

Disruption of Iron Age. Began with invasion of the Sea People & beginning of Near East which marks start of actual Phoenician history & civilization.

P. xxii  
①

They lived on a strip of land between the Mideast Sea & mountain chain of the Lebanon. Hemmed in by Hebrews & Aramaeans they were compelled towards the sea.

End of their civilization approx at advent of Hellenism. ①

Chapter 1 - Name, People & Region  
P. 3 ① connected to word purple, industry of their cities.  
dyeing fabrics. ①

P. 11 ② lived in prehistoric times known as Semites ②  
History began in the Syro-Palestine coastal area.

(see intro)  
Chapter 2  
1200 B.C. Invasion by Sea People had a direct effect on the Phoenicians.

Vol II

# History of Art in Phoenicia + Cyprus

- P. 185 - Religious dance around some sacred object cone, nest  
① of cones or tree trunk. Accomp. by double flute or tambourine.  
Women formed a circle held hands low at arm's length.  
Player stood outside of circle. ①

P. 187 Dance & its music played big part in temple rites.

- ② lyre - more for prayers, chants processions to altar.  
Double flute - for dance. ②

3 main instruments. lyre, double flute & tambourine

Syria - close relations with Egypt & Chaldea.

# The Phoenicians

## The Purple Empire of the Ancient World

by Gerhart Herin

### Chapter 1 - The Bedouins of the Sea

P. 11 Tyre - Phoenician towns rich, on the Syro-Lebanese coast  
① Aradus  
Byblos  
Berytus ①  
Sidon

P. 13 Empire spread between Gibraltar & Lebanese coast.  
② bounded on a dense network of trade routes.

③ Their aquiline features, oriental gestures could be seen in any part. (Hardly anything known about them other than they were orientals). Came few little away. Arrived did them business, left. ③ They were everywhere. Cities faced

P. 14 the sea & were sea oriented. Land was their launching pad.

④ On the sea they appeared invincible. On land, at hopeless disadvantage or so it seemed. ④

P. 15

⑤ The special nature of this race died in 332 B.C. when Alexander the Great undertook one of the most brutal attacks of his military career against Tyre. Angry at

P. 16 their refusal to receive him (he had issued a polite request) he decided to make a heinous example of Tyre.

⑥ Crosses were heaved to 2,000 miles & set up all along the island. 30,000 women & children were sold into slavery. He destroyed a myth with death of the courageous men which had begun 1,000 years before. ⑤ They had been Bedouins & had come from the wilderness generations before. ⑥



ORIGIN of the Phoenicians made them seem like outsiders amongst Mediterranean dwellers. They still behaved in their established cities like nomads. The ship took the place of the camel. Trade posts were new pasture grounds for their "camels". They mistrusted the rigidity of ordered life of big cities & like wandering nomads always hurried away from anything large & established. (6)

The desert was in many like the sea. Nothing stayed the same. Waterholes dried up, sand was everywhere filling in the valleys, mountains crumbled losing their original shape. The only permanency was the sky & the molten mass that omitted its swirling rays from morning till night.

P. 17 The Phoenicians were one of 3 peoples who here to make up the Phoenician race. (7) Come from Sinai. Poor, bedraggled often with nothing more to be thankful but that they'd made it. (8)

P. 19 thus another day without dying of hunger & thirst. (9)

P. 20 followed a bond of native religion - fear, desire to overcome it - immense courage. (8) Despite poverty & loneliness P's did not seem to regard themselves as poor. Life as it was lived had its own quality. (9) Live quite apart in total isolation. They were to become Canaanites & eventually settled in Palestine <sup>which</sup> became known as Phoenicia after centuries of migration.

# Phoenicians - Purple Empire. 9

## Chapter II

rivalry between Phoenicians & Egyptians close  
came to an end in 1600 B.C. Egyptians decided  
to use black magic to solve problem. Most popular form  
make a small terracotta image of enemy then in a

P. 39 solemn ceremony - smash it. Magic formula did not work  
① against Egypt. Phoenician city had become too rich  
& powerful

P. 53 Chapter IV - Qualities of Phoenicians  
shrewd, skilled merchants  
Imp for shrewd  
technical inventiveness

P. 53 11<sup>th</sup> century B.C. Phoenicians (Canaanites) suddenly  
had their own ships & started to sail to lands  
previously inaccessible. Spain was one of these lands.  
Before 11<sup>th</sup> cent. they had no nautical & technical knowledge.  
About this time The Sea People who swept over their lands did a  
time later joined the Canaanites (P's) introduced their maritime  
skills & the Phoenician race was created. They were  
called Tyrians or Sidonians.

P. 55 Religion - based on temple prostitution  
human sacrifices especially of children.

P. 116 Oriental philosophy - man felt himself to be  
a part of nature, a blank & gave himself up to  
the spirit of growth without will or care.

P. 116 concern of a dark future - characteristic trait  
of Western civilization.

\* Because Phoenicians wouldn't give human sacrifice up  
Romans were sent to destroy them.

GOLDEN AGE - 1150 B.C. to 850 B.C. Hilroy

Baal - god of Phoenicia

had to die once a year

from nose again - corresp. to seasons

172 Dionysus - oriental god.

173 Heracles - above - from Sea People

adopted by Greeks

gods plus alphabet was Phoenician cont.  
to Greek culture -



# Dances of Spain

Armstrong Vol II

P. 9 Dances based on Ritual &巫術 Magic

(1)

Catalonia - a glass jar is filled with perfume  
at Castellón de la Plana - Ball del Ciri performed in the Church  
each dancer carries jar in one hand, candle  
in the other usually 3 men  
objects are passed to 3 new men  
who throw the jars up on the porch roof  
of the church. The perfumed water trickles down  
on to spectators - Rain Magic under guise of  
Church authorities. (1)

P. 10

(2)

Ball de les Crespelles Cake Dance  
performed at Easter at San Estèvo de Sasrovires  
Spain Magic

men carry 12 round cakes with hole  
in the middle & during the dance they hang the cakes on  
the girls' arms. An egg is embedded in the dough &  
eaten with it. (2)

## Ritual Dances of Spain

Eastern Pyrenees - Ball de les Fites - Torch Dance

P. 11

(3)

performed at both solstices  
tree trunks cut up & lit at both ends  
put on shoulders of dancers who dance  
with them in spite of weight & danger thru  
the village. (3)

(4)

P. 13

Soria, Castilla Castile & at San Mateu de Bages  
Stick Dances

(4)

(Catalonia)  
the Bell Dance - bell's had  
to be of dancer - Chief Devil carries  
a whip & stick

P. 13

(4)

American sword dances may be seen along Southern Portuguese frontier. (4)

P. 14

(5)

The Ritual Artichoke Dance

fertility dance - Valencia

enormous artichoke is hung from a maypole  
after pole is planted flowers are given to dancers

# SPAIN: A History in Art

Breadley Smith

Introduction to the Art of Spain

Juan de Contreras

Margus de Lozoya

P. 12

① Intro The Iberian Peninsula is separated from Africa by a small stretch of water. This is why the African influence has persisted since prehistoric times (20,000 - 1,000) B.C. Oriental cultural currents constantly converged into Spain. ①

## B.C. Historical & Art Chronology

20,000 - 8000	High Paleolithic (later part Stone Age)	Cantabrian Cave Art N. Spain
<i>Ibid P. 17 not intro SPAIN!</i>	Solutre Period	El Castillo Cave - abstract designs, early form picture writing
	La Madeleine Per.	Altamira cave - multi-colored life size paintings of animals
5000	Mesolithic (Middle Stone Age)	Lusitanian rock art
2000	Nesolithic (New Stone Age)	man begins to leave caves <del>bronze bells</del>
1800	Neolithic (bet <sup>New</sup> - Stone & Bronze)	Sketchy rock art bronze bells ②



# ANCIENT SPAIN

1000 B.C. to 711 A.D

Hkt.

Hkt

- |                                   |  |                                |
|-----------------------------------|--|--------------------------------|
| pre 15 <sup>th</sup>              | Iberians settled in Peninsula  | Iberian ceramics, Palaeolithic |
| 11 <sup>th</sup> c                | Phoenicians come to Cadiz  | bangles, bracelets, rings.     |
| 10 <sup>th</sup>                  | First Celtic invasion  |                                |
| 6                                 | Greeks establish colonies - Byzantium 4 <sup>th</sup> c                      |                                |
| 6-3                               | Arrival of Carthaginians<br>Celts & Iberians merge to become<br>Celtiberians |                                |
| 218                               | 1 <sup>st</sup> Roman army arrives in Spain                                  |                                |
| 205                               | Carthaginians driven out   |                                |
| 2 <sup>nd</sup> c                 | Conquest by Romans   |                                |
| A.D                               |  |                                |
| 1 <sup>st</sup>                   | Numancia destroyed<br>X <sup>th</sup> proscribed in Spain                    |                                |
| 1 <sup>st</sup> - 5 <sup>th</sup> | Rule by Romans   |                                |
| 409                               | Germanic invasion  |                                |
| 214                               | Visigoth "   |                                |
| 711                               | Arab Invasion  |                                |

# Dances of Spain

Gilbert Chase  
The Music of Spain  
Dover Publications Inc NY  
1959

P. 244 People of Spain a dancing people from time they are born. Romans imported their dances from (1) Cadiz. Andalusia still "home of the dance" in Spain. (2)

Spanish dance organic & essential (2) Waldo Frank  
dance to still survive in the world.  
costumes used by Greeks & Romans - some similarity but Greek movements & Spanish ones. (2)

P. 245 Clapping hands by spectators - Greek custom. Backward head while turning head around - ancient Cadiz dance movement. (3)

P. 245 Dancing goes back to prehistoric times. Paleolithic rock paintings near Lorida - 9 women dancing or sword or young man. Women are clothed, man is naked. Depicts a phallic dance. (3)

Vases from 3rd cent B.C. also depict dances & musicians - Greek owns the instrument. 6 dancers

P. 246 3 men, 3 women do not alternate 3 who hold hands so do the 3 men. Dance similar to SARDANA. (4)

3 elements used in Spanish dance. legs, arms & hands, manner of the body - sp. dance only - includes waltz especially in dances of Andalusia. In Oriental dance movements of legs arms are not detached from body as in ballet (5) Same in Andalusian dances. Some dances performer does not move from one spot (flourish)

P. 246  
of arms & hands

Decorative element - the sinuous arabesque movement  
always winding, curving, turning (6)

P. 246  
NB  
Oriental dance

Costumes - voluminous & unrevealing. Mystery of femininity is preserved - makes dance even more seductive  
ORIENTAL dancer veils face (7)

Authentic Spanish dancers are matronly - symbol of matriarchal power & fertility - already fulfilled not looking to entice. She is neither romantic nor frivolous. Dances with naturalistic intensity. Most abandoned movements are dignified. (8) No such thing as a Romantic Andalusian dancer.

P. 248

(9)

Boleros - danced solo or by 2 persons.  
3 sections to the dance.

pair 2 execution of new  
different steps by solo dancers  
part 1 + 3 - dancers dance in  
conjunction with one another. (8) (9)

o/s characteristic the bien parado - concludes dance poses

sudden stop

bien parado - one leg slightly forward, bent at knee, turned outward, Body slightly twisted forward back on support of other leg.  
one arm arched over head  
other crossed in front of chest

costume accomp.



3

# Dances of Spain Chore

P. 249  
10

7

Serrillanas - prevailing style pas de Basque. 10

Gypsy Dance - like cante jondo did not invent took them up & placed their own characteristic stamp on them. 9

P. 24  
11

vivid, uninhibited, startling contrasts embrace all emotions. 7 11

P. 250

Castanets not used - finger snapping & palmas skipping the thigh. Tacones

12 18

Farruca - sometimes performed by couple but more often man alone. Miller's Dance - Fallas. 12  
complex staccato rhythms ranging from p to f with feet. Sudden caídas fall to ground full length then rises in a split second to perform a leap or pirouette. If woman is involved she performs the vuelta quebrada - complete turn. Body is kept low & horizontal.

P. 25  
13

Tango - solo dance for a woman. Wears a mantilla that she holds in her hands at certain moments.

P. 256  
14

Allegrias - stunning dress frills long, frano white & red trim. 13

An ancient times dance represents Emblem of Death - Symbol of life. 14  
danced around body of a dead one.

Chose  
Music of Spain - Turina

P. 146  
① Picturesque of his native Andalusia ①

Best  
works

- Suite Sevilla
- ✓ La Oración del Torero
- ✓ Tres damas Andaluzas
- ✓ Canciones de España
- ✓ CuENTOS de España 2 vols
- Jardines de Andalucía

Style is a series of <sup>repeated</sup> mannerisms

Manuel de Falla → IMPRESSIONISM

P. 186  
① Falla did not use impressionistic idioms in his music. <sup>influence</sup> of the "familian ~~adjectives~~" (find different wording) of Spanish music which had been assoc. with Impressionism were common features of Sp. music - open strings of guitar - form an impressionistic chord  
as do modal melodies & harmonies

tonal ambiguity - result of false relations (early ~~ecarte~~ fondo) & deceptive cadences

systematic use of 5ths  
unresolved appogs (P.D. influence)

metric complexity (e.g. "Time vs. rhythms & simultaneous use of diff. mtr. forms")

In Paris he acquired the technique to express the musical idioms of his own beloved Andalusia. ①

end notes done

218 B.C - 409 A.D. Roman Spain

Introduction - How the Romans found Spain

Spain - remote, many peculiarities  
ships placed both Med & Atlantic - Britain & India  
delivered olive oil & fish sauce.

P. 3

①

Land - immense variety of landscapes & colours

Castile - torrid, parched

Cantabria - lush, green valleys, lots of rainfall

Extremadura - monotonous, treeless

lots of slurs, arcs & crescents open in the <sup>rich</sup> red soil.  
paved roads - Mercurian Way  
Silver Road

had road signs ①

cities had streets made from tight fitting stones

5 languages spoken Latin Greek Iberian Punic Celtic

public gardens watered from wells with rare trees

craftsmen, merchants, shopkeepers used Roman

& Spanish coins

statues, public buildings.

monuments - temple of Hercules at Cordis ✓

bridge at Alcantara - highest in

Roman world

tall aqueduct at Mérida (took  
superhuman technology to construct it)

hot baths & mineral springs

Spanish horses who competed in chariot

P. 4

②



raees

famous dancing girls of Cordis

combats bet men & beasts (produced

bullfight)

Ancient Spanish literature news

Religious festivals - one could sample the notorious  
hoo plant potion while women played flutes, symbols & the  
cithara (forerunner of Spanish guitar) ②

Kilroy



P. 5  
(3) Homes had luxurious gardens & flowing fountains brightly painted walls & mosaic floor panels. Children played board games kitchen was well stocked cooked in Baetican olive oil & served in red earthen dishes & wine from Catalonia. Wine glasses or cups came from Andalusia (3)

## PART I - CONQUEST of SPAIN

P. 7  
(4) assimilation only came after an unprecedented length of bitter struggle. Romans celebrated many times & employed treachery on more than one occasion to achieve victory. Between 218 B.C. & 16 B.C. Spain a continual war zone (4) Struggle against Rome dictated lives & deaths of many Spaniards. length of conquest for 2 reasons

P. 8  
(5) Spanish terrain warlike background & tribal ethos of the people who combined their haughty spirit with a warlike tactics. (5)

P. 10  
(6) SPAIN before Rome The Iberian Peninsula & its inhabitants few lands in the ancient world presented sharper contrasts than the Iber. Peninsula. Extremes in weathering - elevation, climate, vegetation. Iberia was a peninsula & a subcontinent. (6)

P. 11  
(7) Straits of Gibraltar formed a narrow bridge to Africa. Easily crossed by Paleolithic man, Carthaginians & Arabs. (7) stood Pillars of Hercules, Gaius, on Spain side, Centa on Arab side. Place of superstition esp. Pillars - to sail beyond meant certain death. Straits sever warm Medit. waters from cold Atlantic → formed a treacherous lake known as Meehtem. Sea (7) <sup>the narrowest point</sup>

While mountainous coasts in central Spain deterred penetration low coastal land soaked up various cultures like a sponge for Phoenicians, Greeks, Romans,

P. 11  
8

## Roman Spain

Malaga (Phoenicians) Visigoths & Arabs 8 Ancient Spain had several good harbours - Malaga a Phoenician settlement had a harbour surrounded by sea walls. Alicante also. The 5 rivers most important for transportation. 9

## P. 15 Pre-Roman Settlements

10

Discoveries at Granada suggest that Spain was inhabited 1.4 million years ago. (Cave paintings of Altamira) 10

Celts began to inhabit Peninsula before 5th cent. B.C. cemeteries & urns found (850-650 B.C.) indicate 1st wave of them. Lack of destruction or signs of subjugation suggest a peaceful transfer of info. Concept of immemorial design of urn brought new religious ideas. 11 Hill forts used in times of conflict common in Celtic villages 12 No iron - interesting point until 5th cent.

P. 16  
11  
12

P. 14

13

Two cultures in Spain Duero in north / overlapped based on pottery & swords Tago " south" Arica & Salamanca also had sculpted stone bulls & boars - purpose for them not known. 13

P. 16

14

Regions controlled by tribes nobles made up the cavalry. They raised sheep, goats cattle & grain. 14

P. 18

15

Nothing known of Iberians except that they practiced cremation. 15

P. 19

16

Oriental influences seen in the stroke-burnished pottery & engraved funerary stela. With a Semitic settlement along Andalusian coastline - oriental influence increased. Phoenician merchants established contact with Tartessos (Andalucia) mid 8th cent. B.C. their trading & production centers - Cadiz, Malaga & Granada. 16



✓

P. 19  
Ancient Andalusians  
Phoenicians introduced letters which, were painting & alphabet. Andalusia possessed histories, poems & laws (very ancient).  
Andalusians And. very wealthy & beautiful enormous amounts of silver. Phoenicians definitely orientals! Their flora and architecture developed in Andalusia until Romans came.

## MYSTICISM/RITUALISM MYSTERY CULTS

P. 163  
Mystery cults arose because formal worship could not satisfy the individual's spiritual needs or <sup>conquer his</sup> fears of mortality. Mystery cults provided purification, communion with the gods & joyous elements through entecost, exclusivity, secret rites, accompanied fasting, flagellation, frantic music & intimacy with animals. Self mutilation also included.

P. 164  
Oriental gods in Spain were Cybele, Mithras & Isis. Cybele was a Phrygian deity whose most spectacular rite was baptism in blood of a bull. Entry into this priesthood required self-castration. (Or doba) cult  
Characteristics  
Isis most popular mystery deity in Spain. Mithraic cult not so common - not enough soldiers. Its rite involved slaying the bull whose death produced the life force again. Rites celebrated in underground temples.

## RITUALISM (ROMANS)

P. 140  
Human sacrifice & strange rituals recorded in ancient Spain. So barbaric even Romans were hard pressed to accept. Such sacrifices made at Carmona & Baelona in Andalusia, Phoenician & Punic influenced.  
Sacrificing horse & a man found in Iberian tombs. Prisoners & their horses sacrificed. Right hands severed & offered as sacrifice to gods. Romans forbade human sacrifice.



(5)



end notes  
done

## Roman Spain

Coloured fiestas celebrated in Spain owe their ultimate origin to the pagan festivals & sciences. Images of gods have been replaced by Christ, Virgin & Saints but there is still the procession, entertainment etc. (2)

The Music of Spain  
Gilbert Chase Dover Publications, Inc.  
New York, 1959

Byzantine Chant P. 223, 224, 226  
Byzantium P. 13 &

✓  
Add  
page #'s  
and notes  
DWE

P. 236 - interval of the  $x^{2nd}$  Byzantine Chant characteristic  
also found in Arabian music - (infl. from Chant).

Maurice de Falla P. 8, 19, 21, 22, 112, 136, 144, 182, 188, 192, 196, 182-194, 198, 200, 202, 205, 206, 220, 223, 224, 226, 233, 250, 298, 299, 300, 312, 314.

P. 182 - 194

P. 182 music an incarnation of passion, enthusiasm & imagination (Henry Proust NY Times April 8, 1928)

P. 182 from repertoire of El Amor to "perfumed intoxication of an Andalusian night" (2) music reflects true cante jondo. Deep Song of the Past which has no memory.

P. 184 Federal had a great influence on him - gave him his aesthetic direction & helped him to realize the value of Spanish music. (3)

P. 186 Andaluza (A Spanish Piece) reflected future direction of Falla's music. Use of modal harmony important. Does not contain the "sentimental conception" of Sp. music but rather evokes, suggests, mystic, harshness & elusivity.

El Amor Brujo - reflects his ability to extract the highest artistic essence from folkloric substance. Comp. 1915  
Sung by dancer Pastora Imperio who wanted a work in which she could both dance & sing. Scenario Martinez Sierra. Based on

a story told to Falla by Pastor's mother who was an old Gypsy well versed in the folklore of her race.

Scene takes place in Granada -

Written ~~at~~ incredibly fast. Orig. scored for chamber orchestra, later revised & scored for orchestra.

Ritual Fire Dance & Dance of Terror - primitive forces portrayed. White Magic Circle & Pantomima - exquisite essence of *cante jondo* evident in vocal sections - opening of *Amor delido* - full of fatalism - o/s char. of deep song of Andalusia & ancient music.

number else in Spain is

P. 223  
① ~~2~~ Musical exoticism of Sp. music most evident than in Andalusia (4 Arab kingdoms Seville, Cordoba, Jaen & Granada) ③

3 main factors in development of ancient Andalusian music (a) adoption of MANY of the elements of the Byzantine Chant NOT CHANT itself - by the primitive church of Spain.

(b) Arab invasion & occupation

(c) immigration of Gypsies

P. 223

① ~~4~~ factor - the Hebrew influence - Jewish synagogical chant - not Falla's observation ②

Survival of the Byzantine - Pr. Or. influences can be found in the *siquirias gitanas*.

P. 224

NB

of note melodic embellishment etc.

Fast note response not Armstrong.



P. 11  
8

## Roman Spain

Malaga (Phoenicians) Visigoths & Arabs 8 Ancient Spain had several good harbours - Malaga a Phoenician settlement had a harbour surrounded by sea walls. Alicante also. The 5 rivers most important for transportation. 9

## P. 15 Pre-Roman Settlements

10

Discoveries at Granada suggest that Spain was inhabited 1.4 million years ago. (Cave paintings at Altamira) 10

Celts began to inhabit Peninsula before 5th cent. B.C. cemeteries & urns found (850-650 B.C.) indicate 1st wave of them. Lack of destruction or signs of subjugation suggest a peaceful transfer of info. Concept of immemorial design of urn brought new religious ideas. 11 Hill forts used in times of conflict common in Celtic villages 12 No iron - interesting point until 5th cent.

P. 14

13

Two cultures in Spain Duero in north / overlapped based on pottery & swords Tago " south" Arica & Salamanca also had sculpted stone bulls & bears - purpose for them not known. 13

P. 16

14

Regions controlled by tribes nobles made up the cavalry. They raised sheep, goats, cattle & grain. 14

P. 18

15

Nothing known of Iberians except that they practiced cremation. 15

P. 19

16

Oriental influences seen in the stroke-burnished pottery & engraved funerary stela. With a Semitic settlement along Andalusian coastline - oriental influence increased. Phoenician merchants established contact with Tartessos (Andalucia) mid 8th cent. B.C. their trading & production centres - Cadix, Malaga & Granada. 16

P. 19  
 Answer: Phoenicians introduced letters which, were painting & alphabet. 18  
 Andalusia possessed histories, poems & laws (very ancient) 18  
 Andalusia And. very wealthy & beautiful enormous amounts of silver.  
 Phoenicians definitely orientals! Their art & architecture developed in Andalusia until Romans came.

## MYSTICISM / RITUALISM      MYSTERY CULTS

P. 163  
18 arose because formal worship could not <sup>fully</sup> satisfy the individual's spiritual needs or <sup>conquer his</sup> fears of mortality. Mystery cults promised purification, communion with the gods & joyous ebullience through <sup>ecstasy</sup> enticement, exclusivity, secret rites accompanied fasting, flagellation, frantic music & intimacy with animals. Self mutilation also included.

P. 164  
19 Oriental gods in Spain were Cybele, Mithras & Isis. Cybele was a Phrygian deity whose most spectacular rite was baptism in blood of a bull. Entry into this priesthood required self-castration. (Cor de bar) cult 18

Characteristics  
 Isis most popular mystery deity in Spain. Mithraic cult not so common - not enough soldiers. Its rite involved slaying the bull whose death produced the fire force around Rites celebrated in underground temples 19

## RITUALISM (ROMANS)

P. 140  
20 Human sacrifice & strange rituals recorded in ancient Spain. So barbaric even Romans were hard pressed to accept. 20 Such sacrifices made at Carmona & Baelona in Andalusia, Phoenician & Punic influenced.

21 Sacrificing horse & a man found in Iberian tombs. Prisoners & their horses sacrificed. Right hands severed & offered as sacrifice to gods. Romans forbade human sacrifice 21



end notes done

# Roman Spain

Coloured fiestas celebrated in Spain owe their ultimate origin to the pagan festivals & sacrifices images of gods have been replaced by Christ, Virgin & Saints but there is still the procession entertainment etc (2)



A History of Spain  
Charles E. Chapman, Ph.D.  
New York 1948  
The MacMillan Company

End notes  
done  
page #'s. ✓

P. 6  
① Chapter II - The Early Peoples up to 200 B.C.

Prehistoric Spain - once united to Africa & S. Atlantic making  
West. Med. Sea a great lake. No evidence of  
Neanderthal Man or Cro-Magnon Man (although inhabitants  
of Canary Islands were of this race - Purty maintained  
until 15<sup>th</sup> cent.) ①

P. 7  
② Cromagnon was in Iberian Pen. when European Man  
entered (implements of rough stone). Described as 'alcoholic'.  
P. 7 ③ Next came men of metals (copper, bronze & iron). By Bronze  
Age many mixtures of races had been in Spain. Dolichocephalic  
cephalic group known as Iberians. Dominant race at  
time the Phoenicians & Greeks arrived. ③ Phoenicians  
P. 8 entered Spain 12-11<sup>th</sup> cent. B.C. ③ ④

P. 8  
⑤ Celts came to Spain in 6<sup>th</sup> cent. B.C. by way  
of the Pyrenees. Dominated Galicia & Portugal. In  
control northern & south coasts they intermingled with  
Iberians (Celtiberians). Little difference bet. any of the  
primitive civilizations - essentials same. ⑤ Rarely communicated  
with one another except for commerce or to make war. Tribes  
did unite for military purposes but only temporarily.

Tribes of Andalusia were far advanced in  
agriculture industry & commerce - also had literature  
(6,000 years old). ⑥ Qualities - heroic valor, physical  
endurance, fidelity, love of liberty - no discipline.

P. 9

(7)

First historic people to est. relations with Aborigines Phoenicians. 11<sup>th</sup> cent. BC. Exploited mineral wealth

P. 10

(8)

engaged in commerce. Settlements were markets & forts, located on an island or easily defensible promontory. South, Malaga, Algeiras, Ibiza. Early all had factories. Phoenicians called the Peninsula Spain or Spania (hidden or remote land).

P. 10

(9)

Phoenicians called the Peninsula Spain or Spania (hidden or remote land). (8) Introduced many modifications to tribes thru articles of commerce they had brought with them.

(Carthaginians)

Conquest of Phoenicia by Assyria & Chaldea affected Spain. Entered Spain by force 6<sup>th</sup> cent. B.C. (9)

P. 11

(10)

Museos had already come to Spain 630 B.C. Emporium main settlement (10) Then advance met resistance by P's & Carth's. Also introduced goods & minerals - grapes, olive oil

P. 11

(11)

now important to Spain's economy. (11)

Carth's only wanted to exploit rich silver mines. They wanted tribute from the cities soldiers & money, otherwise left tribes alone.

P. 12

(12)

3<sup>rd</sup> cent. - Rome becomes a problem. 1<sup>st</sup> Punic War bet. Carthage & Rome. Rome took over in Sicily 242 B.C. led to a more thorough takeover of Spain by Carth's. Entered Spain 232 B.C. Conquest not easy, lots of resistance. Followed a policy of peace & conciliation soldiers married Iber. women & finally a capital was est. at Cartagena. (12)

P. 13

(13)

In order to keep Carth's at bay Rome set itself up as protector of Greek colonies in Spain. When Hannibal (Carth patriot) attacked a Roman city Rome claimed broken treaty. In 218 Hann. declared war on Rome. Hannibal finally defeated 202 B.C. Carth's was in Spain 230 years. Influenced Spanish customs & assisted inhabitants to a higher culture than they had. (Important!) (13)

P. 14

(14)



# History of Spain - Chapman

## Chap III 206 B.C - 409 A.D.

P. 15  
15  
greatest single fact in Spain's history - 6 cent. of Roman occupation. Did not intend a full conquest but law of expansion forced it. E + S Spain submitted easily central, NW offered vigorous resistance. 15

P. 16  
16  
3 Periods of War - 1st with Carths. Lack of union amongst Sp. tribes + guerrilla warfare made conflict long + difficult. Harsh repressions to those who resisted. 16

P. 17  
17  
2nd - Wars of Numantia - Roman army defeated H X finally a skillful general cut off city of Numantia. Inhabitants asked for terms which were so harsh - they burned city + fought to the death. 134-132 B.C. 17

P. 18  
18  
3rd - Spain now very Romanized. War bet Caesar + Pompey 49 B.C (Lusitania + Bantia) Berbers presented threat to Roman Spain in 140 + 180 A.D. 18

P. 19  
19  
By end of 1st cent. A.D. Andalusia completely Roman. 19 Roman gift to Spain 2 things law + administration  
P. 19  
20  
peace to conquered peoples so that they could advance in wealth + culture. Ended Roman rule ended 3rd 409 20

P. 22  
22  
4th cent. - Rome gave Xing to world. Spanish Church organized on basis of Roman methods + laws, had a common religion. 22



# Music of Spain Chose

sequencia gitana also known as playera (tambor)  
imbued with fatalism & pessimism  
o/s of ancient canto andalusy & jondo

P. 226

(2)

COPY P. 226 - ex. of a faheta which is  
played at end of verse of a sequencia.

Derived from sequencia (2)  
the mactate  
pob  
sleat

Sleat - a plaintive song of sorrow & loneliness  
to be remembered by no one, to have no one.  
swifano & sorrow - main themes of music of  
Andalusia not perpetual gaiety (2)  
COPY -

## Music of Spain - Albeniz Chase

P. 159

Book IV - Iberia cont.

- (7) 3. Fritanico - celebrated tavern outside of Seville. evokes rhythm of sevillanos not interrupted by a melisma (unusually is). Harmonically bold

## GRANADOS

P. 161

- (1) José Manuel - Admired Goya. Goyescas & Tondillos reflect his expression of paintings by Goya. Dominant trait is his madriñenismo - his feeling for spirit of Madrid at its most colorful & romantic moment in history. (1)

Fascinated by Andalusian music - Sp. Dance #5, 2, 11 & 12 reflect Andal. character & his El Fandango del Candel

P. 162

- (2) However his music does not reflect the same exciting intimacy of earlier works as does Albeniz. More restrained & aristocratic. (3) Profoundly romantic, most of his music redolent of a romantic atmosphere. (2) He was able to disregard satirical aspects of Goya's work & focus on the romantic & picturesque. (2)

P. 163

- (3) Goyescas - Suite with 6 pieces (1912-1914 - pub. w/ 3 vols.) Los Riquiebrros - Compliments reveals the madriñenismo of Granados. Mysterious & spirited. Two main themes taken from Firwana del Tripoli by Blas de Jarsena. (3) Word tonadilla used to mark the presence of these popular themes. Theme 1 taken

Q 164  
④ From Bars 1-4 of Liszard's refrain. with a triplet substituted for the 16th note. (A) (H)  
at Bar 8 of Reg. later articulated at each agitated section in (H)

Theme 2 initial phrase of part 2 of the refrain (Amela, orinquilla) treated by Gram. in a variety of ways. (H)

2. Coloquio en la Reja - Meeting at the Window  
very expressive coplan Bass notes meant to imitate guitar. (H)

3. El Fandango -

④ Malud - Nightmare - one of G's most personal & poetic expressions of music. melody entirely original has no nationalistic idioms at all. (H)

## Book II - Vol II

1. El Amor y la Muerte Love & Death

Q 165  
③ Serenata del Spectro - Serenade of the Specter  
ghost of Fernando sings his ghostly serenade mingled with echoes of fandango & mingled accomp. of spectral guitar (H)

El Pelele part of Suite but not publ. with it. introduction to the Suite itself.

Gousses a truly original work. Classically beautiful with its rich harmony. New melodic curves new rhythmic articulations give work a gracious pathos & melancholy. A jewel in piano forte repertoire (H)



Born Campesador - Spain May 29, 1860. Brilliant child, gave concert age 4 & passed entrance exam into Paris Conservatoire at age 6. Roderers came him to throw a ball at one of the mirrors inside Cons. cost him his admittance.

Age 9 - man away from home. Series of adventures take him from streets of Buenos Aires to Manhattan of NY. Father came & got him thanks to a friend. Returned to Leipzig to study with Jadasohn & Reinecke. King of Spain gave him a stipend after another drawing thing & he settled down at Brussels Cons. to do some serious work. Won 1st prize in piano 1878. Studied with List for 2 years then at age 20 took up nomadic life of the traveling virtuoso.

Two events took place that were to alter course of his life - marriage to his pupil Rosa Jordana & studies with Felix Pedrell who introduced Albeniz to his own rich musical heritage through the discovery of ancient music of Andalusian elements.

Albeniz gave up his salon playing & composing & began to search for an individual style. This quest did not end until 1893 when he at last found a musical language that suited his strong personality.

This musical modernism drove him to accept a stipend to complete a large work in his former style. A great conflict arose within himself as he sought to find expression for his own artistic & emotional needs. The uncongenial task resulted in long periods of illness. Finally he gave himself over to the task of completing his artistic masterpiece Iberia & finished it in

a burst of creative energy a few months before his  
death in 1939. He dealt with his wife at his bedside  
who had placed a bunch of moss near him & put one in his  
hands which she held until he passed over.



DANCE - important element      Music of Alhambra

Folk music of Spain important element since it was so closely related to the dance. Dance an inherent part of Spanish life. It is beautiful, fiery, lascivious & exotic. Later introduced with spread of Arabic culture into Spain.

Some names of dances

- jota Aragonesa - from province of La Mancha
- Sevillanas - " "
- scabandá } taken to West Indies
- Fandango } then re-imported
- chacóns }
- zapateado - strongly rhythmic - stamped out with flat of shoe & heel.

and tone - sensual, courtly dance

Other dance titles

- malagueñas
- mendocías
- gramadinas
- murcianas

guitar & castanet accompaniment compulsory so they appear in Alhambra music, too.

Form - dance sections - played or danced (complete) stanza - sung

Bolero - comes from volar meaning to fly for couples created in ~~1780~~ 1780 by Jerez

fast ternary alternating with dupl. accompaniment - castanets

Sevillanas Bolero - same except dancers use flamenco guitar & song interwoven. Also a courtly



dance in 3 movements (form) & 5 divisions

escape

pursuit

flight

it is not as impetuous or passionate as the fandango - tends to be persuasive & tender  
Its Rhythm  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  | take up Bolero.

Habañeras - discussed at workshop.

Tango - slow crossed steps, deep knee bends  
pauses, exotic rhythms  
lady wears a ~~hat~~ sombrero hat.

Most of the early dances were subjected to ancient Arabic influences due to domination of Moorish culture  
as time went on, also reflected Roman elements.  
Jewish influences too.

### ARABIC INFLUENCES

- predominant minor quality
- melancholic mood or very sentimental
- short motif - repeated over & over
- tetrachordal in character
- use of pentatonic & other ancient scales & modes
- gypsy mode
- embellishments - rather fixed or rigid in character

These elements can be found in Alberich  
SUITE ESPAÑOL

1. Granada - serenata dance
2. Barcelona - cumancha
3. Cadiz - saeta / sevillanas
4. Asturias - legend

3

## Music of Albeniz - cont

### Suite Espanole

Castilla - seguidillas  
Cuba - nocturno

Dance element exceedingly strong & pictorial.

Seguidillas - opens in an old Arabic garden in Malaga. guitar & castanets call to the dancers who form two lines facing each other. ~~begin to dance~~

[Pick out elements] Then a singer enters the very short scene - set apart after which dance itself begins. Singer is heard again - (variation)

Use of whole tone scale

In Part II - dancers change places. We hear Part I but with variations

The dance ends with dancers assuming a parade pose - (very rigid). Hand as a arm over head (check separado step) or Sevillanas for this.

Pavane - Spanish Pavane danced with a sword at the hip, cloak flung over one shoulder & head held high for the gentlemen. Ladies, modestly keep eyes lowered. May glance up from time to time but modesty (eyes) is main feature. Royalty cloaks & trains were so great that serving maids & lads had to carry them during the dance.

Tambourine important accompaniment here  
Steps - 3 forward, 3 back go in a circle around the hall.

Dance expresses deep sorrow & pain very dignified & profound mourning for what once was - beauty, life etc.

Melodic motifs - artistic & very spiritual  
- reminiscent of Baroque art in some ways

Spanish Minuet (Granados Dance #1)  
dignified, charming, graceful  
elements of gallantry quintessential feature  
check dance material for steps etc.

Sarabande - one of the most important dances from Spain. Comes from the Persian word sar-band meaning a wreath used to fasten a head dress.  
Also known as a Zarabanda (Spanish Dance #3)

originally an Arabic dance introduced to Spain. Spain took it to the West Indies where it underwent changes & it was then brought back to Spain.

Early Dance expressed profound melancholy & longing - very Oriental in its melodic content

By 1500 dance labelled lascivious & indecent due to its gestures. This one full of passion & fire (Granados)

Then in 1700 it went back to slow & solemn, dignified & ceremonial in its aspect. Exhibited the short motif, triple time & always 2 repetitions  
Casternet accompaniment



(5)

## Dance Influences (Music of Albania)

### Sarabande - (cont)

took on a "heroic" aspect  
claimed by one couple only.

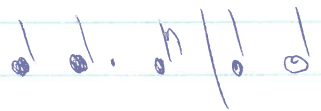
The Sarabande no matter what the time period  
is built on stateliness & pride. No running notes

18<sup>th</sup> century - reflected a rhythmic change.

17<sup>th</sup> century Rhythm



18<sup>th</sup> cent.



Melody - short & again reflect old Arabic forms of melody  
with variations (oriental origin)

# Isaac Albéniz

idealized folk music of Spain. First introduced by Franz Liszt into Spanish music. Found in his Fantasías, noceros, diferencias.

Nationalism realized through the ancient music of Andalusia, <sup>this music</sup> greatly influenced Albéniz.

Iberian masterpieces of decorative polyphony drawn from ancient music & incorporates both genuine Spanish traditional & Andalusian elements. Phrasing & dynamic markings are precise & made by Albéniz - must be carefully followed.

✓

# Olivera A History of Iberian Civilization

J.P. de ~~Stittora~~ Martins  
Translated by  
Arthur F. G. Bell  
Cohen-Solovay Publishers, Inc.  
New York, 1969

Page #s + End notes  
Done

- ① The <sup>geological</sup> Pyrenees & Alps which submerged Atlantic
- P. 2 covered Spain from Africa, opened up a passage between the Medit.
- ② Atlantic ocean & gave Spain her Cantabrian frontier. Pyrenees i
- G. A. are her gates which separate Spain from rest of Europe. ②
- Madrid is situated geographically in centre of Iberian Peninsula. ③
- P. 3 Pamplona, Burgos, Vitoria - home of ancient mobility. ④
- ④

Reconquest began in 10th cent in Asturias & Burgos. Aragon.

Tour de la Frontera famous for its wine  
Cadix - beautiful harbour

Ancient Spain - a paradise, watered by 5 rivers, each divided  
by great mountain ranges. Valleys & plains broad & fertile soil  
fertile from rivers produces abundance of fruit. Streams  
springs & wells give water Spain. Had many castles gave with  
excellent wine & an abundance of wheat. Rich in metals, had iron  
copper silver, gold. All kinds of marble rock salt all kinds of  
leaps lazuli, red lead, charcoal & alum. Had all the softness  
P. 11 1/2 of honey & sugar & the cheapest saffron. Formidable & skillful  
in battles, expert in toil, facilities to her being - born to study  
commerce in world. Above all Spain is great & famous for  
its beauty. ⑤

## P. 22 HISTORY

⑥ First invasion of Iberia by Phoenicians who came  
by sea. Cadix, their centre constructed Columns of Hercules ⑥  
considered to be gates of the world survived until 1145 A.D.



P. 23 Then came Celts Romans & Moors.

(7) Romans imposed their own Constitution on Peninsular (7)

Conquest by Celt Carthaginians 3rd cent. B.C. of Phoenician origin they saw in Spain opportunity to build up its army & provide a base of operations.

P. 36 Ancient Andalusian Characteristics (8)  
150 B.C. S. Spain's civilization was at a new high level. Dominated Roman gold & silver unknown but distinctive & cattle breeding, excellent. Kings had splendid palaces, mosaic, ivory plate & fine brocade wine. A native alphabet existed. There was a tradition of legends & heroic poems. (8)

Conquest by Carthaginians more important racially than socially. Although Spaniards have Phoenician, Egyptian & Libyan heritage, there is no trace of Carthaginian or Punic institutions in Spain (8)

P. 38 (9) Roman Occupation - important since it affected Spain's history. Rome made Spain a European nation. Implanted institutions, united villages, suppressed the tribe & created the state. Changes involved much bloodshed. Reason to keep Spain - she was a great commercial market (9) (iron & silver). Spain's stubborn resistance made her exceedingly difficult to conquer. Under Rome Spaniards measured civil equality. (10)

(11) P. 43 Spain consisted only of two provinces separated by Ebro River. Augustus divided into 3, Tarraconensis, Lusitania & Baetica. Other minor. N coast of Africa & one of name of Mauritania belonged to Cadiz. Main 7 provinces were Tarraconensis, Baetica, Lusitania, Gallaecia, Celtica, Carthago, Mauritania & Belsaric Isles. Original Peninsula consisted of Baetica & two other provinces (11) P. 43

Despite turmoil caused by Roman domination, Spain's

# Barbarian Civilization Martins

P. 54 barbarians existence replaced by one of culture. Villages became cities, tribe absorbed by the State some sort of stability established. (12)

## P. 59 The Decay of Ancient Spain

(13) (III) 409 First years of 5th cent. the treason of a Roman general opened the pores of the Pirenees to the invasion of barbarian hordes. (13) Up until this time Spain had been exceedingly prosperous. Merida, Cordoba, Sevilla, Braga & Tarragona had all developed to become foremost cities in Roman Empire. Charms & wealth of Andalusia provided abundant material to satisfy barbarian hordes & their fierce instincts. Spain had sunk into a life of ease & exquisite culture. No siege necessary, cities fell at first assault. (13) No thought given to defend cities, men thought only of banquets & joys since to narrow they would likely die. Barbarians plundered as did slaves. (14)

P. 60

(14) Vandals & Suevi overran Galicia & old Castilla. Alans stayed in Lusitania & Catalonia, Silingi went to Andalusia. Horrible massacres took place, followed by plague & famine. Famished mothers ate their children cannibalism common. Some chroniclers blame Roman tyranny for this dreadful happening. (14) And there was no sense of patriotism - energy harnessed for saken country for heaven. Barbarians emerged by uttering civilization more readily accepted <sup>the</sup> fetishes of Catholic priests. (15)

P. 61

Alaric King of the Goths made peace with Roman Emperor & took responsibility for restoring peace to the Peninsula. Agreement included expulsion of all vandals & part of Peninsula for Rome. (15)

7

Completed

with ✓ Andaluz

B

### Contra Andaluz

2nd Gtano

Q.51

①

was a fusion of Byzantine & Arabian elements.  
Gypsy influences led to enrichment of contra jondo.

Gypsy Elements - repetition of same note - obsession associated with certain forms of enchantment ①

- intensity of expression
- barbaric strength (barbarism) } assoc. with casting of spells

Gtano

Q.52

②

Gypsy Contributions to Jondo

- musical idiom - similarly made assimilation of Hispano & Arabic idioms much easier - transformed both songs & dances of Hispanos & Arabs.
- use of words ②

With influence of Jewish music  
rare modulations  
repeated "ay"

contra jondo evolved from primitive contra andaluz. ②

### FORM OF CONTRA JONDO

- haunting, monotonous yet with a pronounced dramatic rhythm
- tragic, grave at times, feverish, swank or others

some lyricism but profoundly sad like Primitive Oriental music

- falling cadence - lah sol lah mi in voice or in guitar

Songs of a most intimate nature, intonation from a whisper to a howl. Lyrical, passionate it is the



P. 52 Gitano

② Deep Song of the Soul. ②

Other Characteristics of Cante Jondo ②

multiple rhythms

cross "

complex yet fluid melodies

use of micro tones

grace notes (apogogs.)

the flowing glides

indifference to quality of tone

no harmonized accompaniment

high degree of embellishment ①

P. 53 Gitano

①

PURE CANTE JONDO includes

olompas

bulerías

fandangos gitano

malaquitas

siempreyas

soleares

saetas

machinetes ①

P. 53

⑤

P. 56 Gitano

①

Cante jondo must pure & ancient style of singing & belongs to Andalusia exclusively. Requires great vocal resources. Technique is difficult. Exacting & literally tears the sound out of the singer's throat. ①

P. 60

①

MEANING of Cante Jondo ③

profound, expressive intimate music which describes the tragedy of life as experienced by the soul. (me) Predominant mood is tragic, nostalgic, passionate & sad. Also expresses

## Cante Andalusí (cont)

P. 60  
 (5) ~~defiance~~ & human courage, It is not about resignation but rather about the unconquered Soul. (7)

P. 60  
 (8) Cante jondo is about violence & passion. And although the Soul may be broken & mangled, jondo describes the survival of the Soul. It reflects the hope & expectation even <sup>amid</sup> the blackest sorrow or loss. In the face of disaster one remains invulnerable because of one's integrity. (8)

### Motifs of Cante Jondo (8)

love, loyalty  
 jealousy  
 revenge  
 pride  
 freedom  
 persecution  
 sorrow

P. 60  
 (9)

fatalism, death (man o/s characteristic or motif) (9)

P. 66

(10) Lorca's Poema del Cante Jondo Andalusí Gypsy Song contains a tragic signifying mournful *cobera* death motif (10)

[TRY to find]

# The Sokera

Sokera - slow diminished dance - requires control & style.  
one of the oldest of gypsy dances  
guitar & song accompaniment  
Theme - sorrow & loneliness expressed through  
movements of the dance.

## Rhythm to be clapped (Hands)

$\frac{3}{4}$  1 2 3 1 2 3 1 2 3 1 2 3 = 4 bars  
1 2 3 4 5 6 7 8 9 10 11 12 - dance counts

Feet - 1 2 3 1 2 3 1 2 3 (4 bars)  
1 2 3 4 5 6 7 8 9 10 11 12  
no sound on 4 5 6 or 11, 12 - counts

Drum - long frilled with train  
contain movements - flick train out of way  
hoist up train or hold over arm for finale

## Steps To Practice

1. Walks - start on ball of foot - fairly large steps  
1 2 3
2. Breaks - golpe left tacan R golpe left  
golpe R

## Reverse

- counts
3. Kick step & Turn - 1 step forward left  
glissando R - bring it to left foot  
2 raise knee - circle inward  
3 lower to 1st position (heels touch on ball of foot)

REVERSE



## Kicking Train

- counts
1. step forward on left  
swivel  $\frac{1}{2}$  turn to left
  2. glissando + scoop Right foot forward as if  
scuffing leaned
  3. Right foot finishes with heel raised, ball on floor

Arms 1<sup>st</sup> position Bars 1+2  
4<sup>th</sup> position crossed - Reverse when using R foot to start

## 4. Planta Tacenas

1. Golpe R
2. planta  $\downarrow$  in front of R - well crossed 4<sup>th</sup>  
position (foot is on toe)  
lift left foot + golpe
3. Right foot takes a small step - "b"  
1 golpe left in 1<sup>st</sup> position  
2, 3 hold for counts 2+3  
REVERSE

Arms - for work foot use left arm forward in 4<sup>th</sup>  
crossed position. Reverse when starting on left foot

## 5. Envolutos

1. Golpe Right - 2<sup>nd</sup> position
2. planta left behind r foot  
golpe r taking weight on planta left
3. golpe left in 1<sup>st</sup> position  
golpe next "

1 2 3. REVERSE con mg.

1 2 REPEAT - using Right foot

- on count 3 - place R planta behind left + golpe left in place  
1 Finish with golpe R back in 1<sup>st</sup> pos. hold for counts 2, 3.

# Solares - continued

## The Dance

Left corner to centre  
 Right <sup>H<sup>th</sup></sup> Rased Foot Position (on Planta) forward  
 Clap Solares Rhythm (hands to clap left shoulder) 1 2 3 4 5 6 7 8 9 10  
 Pass 1-4

Left arm 3 golpes in 1<sup>st</sup> position R Hold heels tog 5  
 arms S <sup>H<sup>th</sup></sup> - R arm forward 6  
 curved slightly in front 3 Passes L R L to centre of stage 7  
 Golpe R left in <sup>H<sup>th</sup></sup> rased position (1) 8  
 hold 2, 3  
 arm S position, left forward

Reverse 9  
 close R foot in 1<sup>st</sup> position 10

## SEQUENCE repeated throughout Dance

3 golpes R 1 2 3 11  
 arms S position (n forward)  
 Hold 4 5 6 12

~~Planta Tacaon L R~~

2 Breaks 1. golpe L tacan R golpe R golpe L 13-14  
 2. Reverse

3 Centre stage to R corner  
 Kick step 2 turn start on left 15-17  
 on turn - 3 passes L R L back to centre 18  
 from centre to L corner  
 Reverse starting on R 19-22  
 SEQUENCE start on R 23-26

C Move in small circle to R

Bar 27

Punta Tacón R 1  
" " L 2

golpe R 3  
arms S position

REPEAT

28

REPEAT a end at center or

29-30

where started 1 2 3 + 4

left on last golpe a hold

REVERSE above starting on left

27-30

D Move in large circle to R

step forward on R (1)

punta left (still in 1st position) (2)

arms ~~4th~~ S position left arm forward

31

REPEAT putting LEFT forward

32

Punta R

REPEAT starting on R

33

3 PASOS forward L R L

34

arms in ~~4th~~

REPEAT ALL of ABOVE to complete the CIRCLE

31-34

SEQUENCE (bars 11-14)

35-38

E golpe R (1)

punta left which crosses R in front (2)

39-40

L golpe (still in front of R) (3)

small paso with R in 2nd position (it moves slightly to R)

golpe L hold for 2 counts (1) (hold 2, 3)



Soleares (cont)

slow movements to R (2 bars) 41-42  
 REPEAT stop (4) starting on left 39-42

F On the spot - start 1st position has extra beats 43-46

golpe R (1)  
 (2) punta L behind - take weight on punta L  
 + golpe R

(3) golpe L back in 1st position + golpe R  
 REVERSE golpe L (1)

punta R + golpe R (2)

golpe L (3) Punta R BEHIND left

REPEAT start on R as above take weight on R

a golpe b

1 golpe R in 1st position  
 Hold for counts 2,3

REPEAT above starting on LEFT 43-46  
 SEQUENCE (Bars 11-14) 47-50

G Handclaps as at beginning 1 2 3 4 5 6 7 8 9 10

3 golpes L R L J 1,2,3 51

Right ~~left~~ (knee-lift - scoop R foot forward 4,5

golpe L b 52

Knee lift R (7)

golpe L (8)

R Knee lift (9) 53

golpe L 10 (hold 11,12) 54

arms 4th - left over head

REPEAT start R L R 55-58

SEQUENCE (Bars 11-14) main arm overhead 59-62

H Move in large circle to left  
Repeat D (31-34) but start with left 63-69  
(31-33)

Step No. 5 - Enroll to 2 T to R 70-71

grip h & put R forward in 4<sup>th</sup> position Reset  
arms 4<sup>th</sup> S position 72  
HAND

B

3

MOOTIES

# Outstanding Characteristics of Cante Andaluz

## DUENDE

of duende is

most of characteristic ~~is~~ tragedy. The tragedy unfolds under the spell of the duende. ~~the~~ the demon or spirit which <sup>must</sup> enters the soul take full possession of it & draw from it the most profound expression of suffering & death. Sometimes duende is referred to as <sup>in Andalus</sup> the Tragic Myth. ①

①  
Title of Book  
Tragic Myth

② Duende has been linked to the Shamanistic belief in which the <sup>entire</sup> gypsy culture in Spain Andia was rooted. Shamanism was a system of belief that suggested mythic signs with strong tendencies to cast spells over the participants. ② The gypsies of <sup>Andalus</sup> believed that this demon or spirit had to enter the soul to give it the necessary inspiration for the tragedy to unfold. The resulting emotion gave to cante andalus a jinda the vibrant tragedy & reverential qualities & made Death <sup>or Fate</sup> the predominant theme. ③ [Check Flamenco before for source & re-write]

Interact

③

Duende in Spanish Music - portrayed as a dark & moody element usually in a dissident context. It is never repeated & is totally <sup>relevant</sup> to a particular passage at that particular moment it occurs in the music. Falla ever only writes a duende passage or phrase once.

E.g. La Vida Buena  
Andalus from Cuatro Piezas  
Songs

Example

Poemas del cante jondo. Lorca



## THEMES - DEATH & the MOON

While there are 8 the most important ones are pain, suffering, death, love. They do not follow a middle road. They deal with extremes & are profound & intense. ~~Orlando~~ are nocturnal.

P. 10

(4)

Cen~~ca~~ tene la luna  
mi amor ha muerto (4)

The moon is coming near  
my love has died

Significance of the Moon - associated with Destiny & Death - takes on its own personality  
real life element it has come down

Romancero  
Gitano - forca

~~Other themes that~~ ~~Stalin~~ takes the beloved  
creates atmosphere of mystery & apprehension.

(5)

P. 137

Gypsy superstition about the Moon - stems from the primitive idea that the moon has a tremendous influence over human destiny. It is a harbinger or portent of Death. Superstition if a child looks at the moon it will carry him away. (5)

## Death 1st Theme

(6) pre-occupation with Death occurs in all of the ~~Flamenco~~ acts. His obsession with death began in ~~ante~~ and ~~and~~. Brought to ante ~~and~~ ~~and~~ the quality of sadness. (6) It evokes fear, violence & tragedy & comments on the greater mystery of life & death & its finality.

P. 65  
(7)  
Ibid

There is no greater truth in the world  
Than that of ~~the~~ a deep grave,  
There money is ended,  
power & beauty  
and the clock of nobility. (7)

3 The Rumba - another ~~Death~~ Association not so much what it is but what its meant to do - referred to in - cantos - (El Polo)

Motif #4

Cante Andaluz - cont. 3 The Guitan a most essential motif in cante andaluz.

Death

P. 43

8

Stanton

Closely associated with Death is the guitar. Symbolized or characterized by subtle rhythmic dynamics eg. Dance of Terror Falla

Rhythms include the resaca points ' or 'A. They provide the tension, tremble & weaving & undulating indeed (La Andaluza central section) 8

Dynamics have a wide range with delicate shadings in between & specific accents which must be closely followed to give idea of Death theme. 8

Romances  
gitanos  
luceros

P. 146

9

Philosophy in cante jondo - to give way to one's sorrow or passion is give way to Death. (or via) 9  
TAMBUKINE - parchment moon-instrument assoc. with Death (Player lament)

2

PENA NEGRA another motif

1st part

Deeply rooted in Andalus. Its harsh sounds evoke the great sadness & anguish of the heart. It was a most important ~~element~~ motif in cante andaluz. Expressed the Andalusian sense of suffering & later became a THEME of cante jondo.

Stanton

3rd part

P. 33

10

Falla expresses pena negra through sharp dissonances represent pain, anguish & frustration - a vast & deep suffering of the soul. The harmonic melody evokes the deep sadness & resignation to Fate & the hopeless despair which accompanies the one's unalterable Destiny. 10 CANCION

dark spirit of pena negra or La Asturiana  
misinterpreted thru presentation of tone & dom. chords horizontally & vertically, simultaneously.



## ② Parag.

Pena Negra is the dark passion & fatalism of <sup>andalus</sup> ~~caste~~ <sup>Andalus</sup> (means love & death, pathos - pena) <sup>andalus</sup> ~~caste~~ usually has a <sup>black</sup> ~~black~~ setting. <sup>andalus</sup> ~~caste~~ a woman with long black hair is associated with pena negra.

Romances  
loca  
⑪  
P. 146

Pena ~~tells~~ ~~also~~ expresses sorrow of a people & is personal & intimate sorrow or anguish

⑫  
P. 144  
Ibid

clothes in pena negra - always referred to as black ⑫  
pena is the black sorrow of the gypsies  
a man down never solves pena ⑫

## MOTIF

Theme # 3 - Violence - associated with the Bull

Stanton prominent motif of caste including their became a  
Symbol of Bull traced to mythological Bull of  
ancient Mediterranean cultures. Represented figures of Deities.  
In some ancient cultures the death of the Bull meant  
reincarnation of the life force. Bull also linked  
to the Moon therefore also assoc with Death & Fate.  
# 4 Falla ~~function~~ <sup>eg</sup> of Violence ⑬  
~~Excess~~ 1st Polg  
motif

MYSTICISM essential element of caste andalus  
that became a theme of caste jondo. It embodies the  
Shamanistic belief that Soul transcends to a level where it

⑭ recognizes the Remote Past & accepts the idea that  
in their place emotion & intuition cannot be replaced.  
In reason & in their place there is fear violence & tragedy ⑭

Mysticism also perceived as Soul's CONFLICT deep  
within between positive & negative forces. It has no way  
for Soul to struggle against the Dark forces in order  
to achieve dignity & to be able to accept one's Fate or  
Destiny. To give in to these forces meant to die.



B

9

Themes in Cante Jondo - Mysticism

The Wind - strongly assoc. with mysticism.

# The Elements of Shamanism

Navill Drury

London, Shakti Books, Dorset  
Elemental Books Limited, 1989

## CANTE JONDO

### Comparisons to Shamanism

P. 1

1

P. 2

2

Shamanism - ancient practice of utilizing altered states of consciousness to get in touch with various gods & spirits of the natural world. ① intertwined with art & magic since earliest times <sup>evidence</sup> found in prehistoric caves in Europe & Central Asia. ②

P. 5

3

Belief in spirits good & bad

Journey of the soul ③ central to shamanism

P. 8

4

a distinctive <sup>feature</sup> of shamanism. ④

In this journey one travels to the inner worlds of the mind (place where reason etc - flames paper)

Beating of a drum, dance, song all used to achieve the transcended state. Imitate animals & birds

P. 10

5

Role of Shaman - to journey to other worlds, achieve a clear task such as: communicating / sickness

understand the breached fabric

receptive a tornament or lost soul ⑤

restore harmony to the <sup>cosmic</sup> planes

ease the rift bet. spirit world & <sup>human</sup> world & people

Trance state - spirit goes out & is active

P. 19

6

Beleifs - sickness is when the soul is captured by a ghost. ⑥

guardian spirit - (the djinn) (jinn)

Journey to underworld - evil demons live here.

of shamanism

the magician - essence & power gives a person feeling of superiority - gypsies feel very superior.

Q. 27 Number 3 very important - Universe in shamanism consists of 3 levels Ascension & descension to upper & lower worlds  
(7) mention - Golden Pillar aka Iron Pillar or cosmic mountains, zigzags, temples, palaces, bridges, stairs, ladders, rainbows all means of doing this. (7)

Taboos - tribal customs must be observed & are strictly by the gypsies. If they don't tribe pays for the mistakes or broken customs - have husband, sickness, death, revenge.

Q. 28

(8) The Guardian Spirit or Druide psychic counterpart of one on the inner planes. (9) Precarious relationship may not appear at will or may dictate things too much.

Ritualism - ceremonial enactment of an inner event. Sacred, mystical takes form of a drama. Participating in a mysterious event in which the reality of the everyday world is left for a more sacred or special place in the Cosmos.

P. 33

(9) Shamanism imitates sounds of birds & animals. It is important to identify with these forces for the weather or sky or the hunt. (9) Major attribute of birds is their song. (10) comes up in central yondo too).

The transcended state allows one to become the actual embodiment of whatever.

P. 37

(10) The Drum - special note (like the guitar) identified with a horse or other kind of animal. Its monotonous rhythm carries one from one world to another. (10) Its sound is a device of focus - creates a certain atmosphere & puts attention on the soul & its inner journey it must make.



# Nevil Dring - Elements of Shamanism.

## Shamanism & Cante Jondo

P. 39 Down produces the state of ~~altered~~ altered consciousness  
(11) & confirms the mythic encounter. (11)

Song - another vital element of shamanism (most important in cante jondo). Link between God & song.

P. 42

(12)

In traditional shamanism - not uncommon to be shown through dreams, visions, psychic experiences how society came into existence, worlds were formed & man's special relationship with the gods. (12)

P. 43

(13)

Sacred Plants - another feature of shamanism. Cause visions & hallucinations. But are believed to open doors to the heavens, allow contact with gods & spirits & access to greater reality. (13)

P. 45

(14)

Many of the plants used are addictive produce profound & dramatic changes to perception. Colors are enhanced, a bridge or smoke tunnel may appear (access to heavens). Ritual use of these plants is not to escape to a world of fantasy but to "learn" or "see" something. (14) They remove barriers between human and a spirit world.

<sup>cactus</sup>  
Peote - first hallucogenic plant disc. by Europeans - Mexico. Produces brightly colored images, shimmering auras, feeling of weightlessness. Still regarded as divine ~~with~~ ~~deer~~. Great healing properties.

Psilocybe Mushrooms -

# Introduction al Cante Flamenco

M. Rios Ruiz

Madrid: Ediciones ISTMO

1972

With the discourses of Falla & Lorca cante was revalorized. First Festival of Cante Andaluz celebrated in Cadiz.

P. 19 Theories as to Origin of word Flamenco & other kinds of cante:

Cante Flamenco known by many names

Early influences

linda  
canta  
gitano

The first Andalusians followed the natural course (indigenous) songs with indigenous modulations, Byzantine liturgies sung in the mosque churches in the 13<sup>th</sup> cent. Among Islamic arts, songs of Ziryab legendary artist from Baghdad that lived in the time of Abderraman II 802-852. Arabic music influenced greatly for centuries. Also personal cantes & Jewish melodies sung in synagogues - echoes found in sacras of today. Also songs of mosque & autofonos andalus that had rhythms of the cantigas. Oriental & Greek influences liturgical songs with Moorish melismas. Rhythms too made their appearance in the different styles of cante flamenco after many centuries

Mystical <sup>when</sup> ~~before~~ Arabs came to Spain the andalusians already had a city fine & cultured, a fully matured civilization they

P. 27

been in existence for 200 years.

2

have rules about poems & they had 600 years.

Very sensitive & spiritual & artistic.

Reflection of the Andalusian character

Cuando temeré la muerte

si duermes a loventarse

a mi que no me despierten 2

P. 28

3

que yo me acostumbra siempre

y una vez acostumbrada

a mi que no me despierten 3

(awaken)

Poem reflects an important characteristic - fatalism.

Cante andaluz is a product of Andalucía

Sen y estan senia 4 is a Cante flamenco phrase

P. 31

### State of Primitive <sup>Cante</sup> Flamencos

modern cante flamenco has been around for 200 years. Obviously very archaic no form or style had been written down. Evolved into a prose category & began to be notated around the 18<sup>th</sup> cent. It is certain that it evolved from cante jondo andaluz.

andaluz copla.

Folk songs (songs of the earth)

in the pueblos of the gypsies cante andaluz began.

In the 15<sup>th</sup> cent a great number of gypsies arrived in Spain at Catalonia in 1492. They were called Andalusian gypsies & subject of terrible persecution. They had a great sense of rhythm (brought from Andalus) & ability to imitate what had already been created. They



contributed a richness & brilliance to the existing folklore with exceptional poetic grace. In absorbing the Andalusian folklore with its ancient oriental influences or resonances they produced a popular song form that was both sophisticated & stylistic (see Flamenco paper). Became known as cante jondo. They basically took cante andalusí & converted it into something quite ingenious for themselves.

Cante Flamenco evolved from lower class Andalusian people. To learn about cante andalusí one must know what was traditional cante & its authenticity. What is a símbera, a tona, a solfa, an alborá with its sacred tone. (probably originated with <sup>old</sup> religious song).

So in 1500 gypsies converged upon Spain in different places. They interchanged with the Arabs, customs & songs, Arabian songs originated in Orient. They were forced to accept to national restrictions, to intermarry & adopt the religion & laws of the land. There was a pitiful situation. Their sufferings were awful & their misery. Edict of 1483 - refer to (Die Gitanos). However they had a special ability to assimilate & acclimatize themselves from gypsy to Andalusian.

America reminded gypsy of his origins. They recognized the abundance of Spain - curious streaky features of the Oriental race. Gypsies share some profound intense feelings of fatalism, melancholy, drama.

They settled especially by the Guadalquivir River, early the wandering barros - Sevilla (barrio Trancá) Jerez de la Frontera, Sanlúcar. This relationship, affinity with these particular barros definitely influenced their cante.

as an  
performer  
profile

Up until they did this they hadn't begun to sing the tonas, siguiriyas, soleas, cantes, romances. Up until they had arrived in Spain they hadn't sung anything resembling those forms or songs. They did not outline it (created) it but they did enlarge upon it & interpreted drama, tragedy & determined styles. Also came to it (irony, satire, grace, humor, mischief, slyness)

First cantautor that came to notice the gypsy  
Trois el de la Taberna 1780

Cantes & cantaores of Jerez are very special. No other like them. It is as much the lackiness of the melismas that clearly makes them original. Jerez cante has a special vibration or sound.

The gypsies brought their dance to song & dance. Those that have been truthful singers & speakers, bards/cantors are the ones whose styles have been passed from generation to generation.

Cádiz another important center for authentic cante. Determined the styles for siguiriyas, soleas, cantes, caderas, mirabrás, rimeras, caracolas, tonos, tonquillas & chulitas.

A principal characteristic of the style of gypsy Flamenco - the rhythm.

Triana - another important center. It was in Triana where cante Flamenco began to emerge.

Other centers - Alcalá de Guadaíra, Utrera & Lebrija situated between Jerez & Triana. give clearly style & interpretative influences.



Ruiz

(3)

Chap 7

# The Different Styles of Cante

Check  
P. 108  
notes

The Romanes corrias & las tonás  
corrias are derived from the tonás.  
Tona is derived from tonada & means accent,  
Tona Flamenco comes from the romanero.

Sad tonás (Canto of the Birds?) most attributed  
to gypsies. Tonas were the root of all the cantes that  
are interpreted today.

Important notes & cancelleros

Foreful tonas. Originated with forgers & miners.  
Cante has no <sup>rhythm</sup> free desolate. A night lament by a  
wandering tribe under the moon <sup>through</sup> lands unknown  
the martinete beams with a plaintive melody hardly able  
to pull itself or crawl along. Later it climbs to  
the regions of liberty & there displays its <sup>with</sup>  
aquiline energy in order to expire in a moan  
of anguish. No difference between a martinete & a  
cancellero. Latter studies to prisoners in jail. The theme  
of a raval is not peculiar of the cancellero <sup>nevertheless</sup>  
it is common to the tonás.

cante  
and along  
no  
acc. comp.

Sacra. given to a cante flamenco that serves to  
manifest the sentiment of the Passion of Christ. Produced  
in the spirit of the pueblo it is one of the most fitting  
for cante flamenco. Its origin can't be explained. It is  
about wide open spaces from the heart of the person looking  
or seeking the uplifting heart of the God. Another interpretation  
Song of the Jews or derived from a toná andaluzá.  
(don't have accompaniment)

Sacra is the most profound religious manifestation  
of the andalusian pueblo. Its metaphysical connotations



mysticism of Andalusia. It is honest, dramatic, clamorous & objective. It is also an oration. The oration is pathetic & very sad & known only to people of Andalusia. It reveals to the Christ or his Mother the human consistency with its pain inside ritual customs.

Methodically it is very difficult to sing. Not accompanied - rhythm is internal set by singer. Probably a primitive form of a simple tone with reminiscences of Byzantine liturgies. Interpretation can be elegant or pathetic depends on the pueblo. Very dramatic, very profound.

As with all cantos the scota has suffered no transformation of the times. There are no original scotas sung today - today's scotas have lots of adornments to the point where the pure aesthetic & primitive music has been deformed. An original does exist in *Cartena de Flamencology* by Manuel Torre.

### The Signirya

To sing a signirya well is part of a cantor's repertoire. It's very difficult to play & sing it appears to resound like bells. It commences with a <sup>very</sup> profound & sad moan. Some of the first 3/4s are double 3/4s. It culminates in a slow meter & falls vertically in the 4th - otherwise short? Very ancient in origin.

Its copla is strophic with 4 lines, all lines except 3rd have ~~hexa~~ 5 syllables <sup>(3)</sup> ~~are~~ - reflects intensity of the gypsy signirya.

P. 75

(3)

# Introducción canto flamenco 7

Ruz

(4)  
p. 75 & 76

Example of ~~the~~ síguiriyas

All 4 plaintive & very expressive.

the old school of síguiriyas very melodic & very bound together

Cuando yo me muera  
mira que te encarga:  
ay, que te pongas un luto negro  
síguiera un año. >

very sad

Imeance de roilla,  
que va mere en Dio,  
va robajelo la mare de mi alma,  
de mi corazón.

light

Dice mi compañera  
que no la quiero  
cuando la miro, la miro o la cara,  
en sentio pardo

not done by a professional but accepted by them

Compañito mio Caro,  
dígame a mi mare,  
como me queo onesta casa puerta  
rebujao en samera. (4)

ha (Andaluz word) thought to have derived from the Castilian word soledad

was not known until 19th cent. However arguments come because it is a song of rickshaw, like many cantos jondos & recently it was often heard ornamented with the gypsies who worked in the wheat fields & olive groves of Andalucía. A soloa is a strophe of 3-4 lines & 8 syllables resonant or consonant followed poetry form of 19th cent.

It is the most difficult to master in canto jondo.



Tango

Pillar  
of  
canto  
jondo

Tangos, tientos & tanguillos from the verb tango or to eat. It had its ~~birth~~ or birth in Cádiz, Jerez, Málaga & Triana. A tango is one of the pillars of canto jondo because of its ~~importance~~ solemnity. Tientos 19th cent. more slowly & solemn. It's customary to begin with a tiento & then a tango. Tanguillo belongs to Cádiz, its basic to sing included a chorus simple folk like music.

Flamenco comes from the siguiriya. It is a preparation song comes before other cantos more strong. Form follows the seguidilla castellana. It is not sung much.

Siguiriya - Verses speak of (madroño) bandits, sheeps, ~~pastors~~ shepherds, wolves, flocks of the mountains. Initially a song ~~andalus~~ popular a nana or a trilla has a country air to it. Its song like a siguiriya - one needs a melodious voice & great facility follows form of seguidilla castellana.

La cáñica - one of the most important - a primitive branch of the cantos. Seems to be an Andaluz song coming from a canción where one finds an estribillo with a possible Flamenco evidence.

Caña dulce, de mi dulce caña,  
que tarde o nunca las pierdo  
al que tuvo malos amas

Word might have referred to wine since it could also have originated in the tabernas.

El palo - has produced various opinions as to its origin.



# Quiz Introduction to cante flamenco

9

P. 82 *La petenera*

Undoubtedly the *petenera* is one of those cantes shrouded in mystery of the dance. Created for a cantora called *La Petenera*.

Has a precise rhythm based on that of the *solea*. Has a superstition attached to it & gypsies & guitarists don't play it.

Has *bulerias* - reflects the irony & satirical character of the gypsy, at times its light & playful. Organ could be a mocking song. An old gypsy has said that it is a song noisy song, generally with dancing, with a light rhythm & double meter. Follows same form as the *soleas*.

P. 86

The *Fandangos* - origin of the word is uncertain. Dates back to 1705 from Cadiz famous there for many centuries before this date. Arabic in origin by the resemblance to of the *Zambra* & the *margarabe jarabias*.

## Some Musical Points

P. 96

modal  
harmonic systems of false relations  
the cadence *la sol fe mi* typical of Phrygian mode  
improvisational quality - free, like a *varaband*  
learned melodies from Arabs  
technique of *rasgado* - very Andalusian (20 types)  
can produce sound of thunder & lightning, rain, castanets,

P. 99

drum. The *rasgado* serves to announce the character of the harmony - rhythm that determines the last motif, each time in a different way.

*siguirya*  
accomp.

Ornamentation is very significant  
Guitar accomp. to *cante jondo* 19th cent.

Hand clapping with guitar very important in *cante jondo*  
finger snapping & gipsos - esp. in *siguirya* & *soleas*

# On Music and Musicians

by Manuel de Falla

Translated by David Urman & J.M. Thomson

London: Methuen Bouquins 1949

## Canto Jondo

P. 101

①

Its origins - The Historic Factors

3 factors in Spanish history have influenced the culture & ~~have an obvious~~ also Spain's musical history:  
adoption of the Byzantine Chant  
Arab invasion  
~~settlers~~ coming of gypsies to Spain

①

the ~~of~~ oriental musical influence on various Spanish popular songs is a result of the <sup>ancient</sup> Byzantine civilization & its influence which was exerted upon the Church of Spain up until the 11th century ①

In the siguiriya an ancient Andalusian song the following elements of the Byzantine chant may be found:

- the tonal modes of the primitive systems (see Farmer)
- use of enharmonic intervals - typical of primitive modes, that is to say the division & subdivision of an interval between the ~~4th~~ degree & tonic considered in its tonal function.
- absence of metrical rhythm in the melodic line
- wealth of modulating inflexions ①

①

These same elements are also present in Arabic Andalusian Song whose origin is much later than the adoption of the Byzantine liturgical music by the Church of Spain.

②  
P-102

This is why Pedrell affirms that "our music does not owe anything essential to the Arabs or to the Moors who probably reformed only some ornamental features common to the oriental & Persian systems" ① "The Moors, therefore are those who have been influenced." ②

It is assumed that from the foregoing statements Pedrell was referring only to the purely melodic music of the Andalusian Arabs. For it is true in dance music the rhythmic & melodic elements can be traced back to the primitive, liturgical chant of Spain. ②

The music that is still known in Morocco, Algeria & Tunis is known as the Andalusian Music of the Moors of Granada. It has a personal character that distinguishes it from other species of Arab music & its rhythmic dance forms show the origin of many of the Andalusian dances such as the zapateado, sevillana, seguidilla. ②

In addition to Byzantine liturgical & Arabian elements the stamivya contains forms & characteristics that are reminiscent of the primitive sacred songs of the Church & Moorish music of Granada (Songs of Granada?).

The forms we believed to be derived from the gypsies who came to Spain in the 15<sup>th</sup> cent. Most came to Granada where they settled outside the city. Gradually intermingled with the people of Granada & became known as castellanos nuevos. Those of the nomadic spirit called gitanos bravios. ②

The gypsies who arrived from the East gave to Andalusian song a new character called canto jondo. ②



Manuel de Falla  
London: 1910

P. 12 Cante jondo is the result of many factors & not one single thing. The original Andalusian element was fixed & shaped by the incoming influences.

P. 103 The name cante jondo is given to a particular group of Andalusian songs. The most genuine within the group is the so-called siguiriya gitana. (2) From this song stemmed others - the (3) palo, martinete, sokares. The siguiriya is the only song in which its parts has been preserved - structure & style; these were the highest qualities of primitive oriental song. (3)

The Essential Elements of Cante Jondo & its Relationship to Primitive Oriental Song. (3)

Following the essential elements of cante jondo may be compared to those found in some of the songs of India & other oriental countries. (3)

Modulation 1. The use of the enharmonic intervals as a means of modulation - the word "modulation" does not apply as it would in modern harmony. Modulation in the European sense is the simple movement from one tonality to another, changing the key. This was the norm between 17th & 19th cents. European key structures composed of a series of tones & semitones whose position is immutable. (3)

However the primitive Indian systems & those derived from them do not consider that places occupied by the smallest intervals within a melodic series or mode (ie semitones of the European well tempered scale) are invariable. In these primitive Indian systems the production of intervals (that inhibit similar movements?) obey a rising or a lowering

of the voice which originates in the expression that is given to the vocal sound sense. This is reason why there are so many primitive modes of India, because each mode was theoretically determined through the altering of 4 of its 7 sounds. Hence a new melodic series or mode was created, albeit that only 3 of the notes in the series of 7 was invariable.

Furthermore each of the 4 notes which could be altered were divided & subdivided so that the starting & finishing notes in fragments of a phrase were not the same. This is what transpires exactly in *rante gando*. Added to this was the vocal portamento - that is leading of the voice through the infinite nuances that exist between two notes. Modulation in this sense then means using the voice as a means of expression which is far more exacting than modulation as it was conceived by European theorists.

In *rante gando* the musical scale is a direct consequence of what is known as the "oral scale".

It has been said of enharmonic music that it "imitates the birds' song & the animals' cries & infinite rumblings of matter. It is the first music to appear in a natural order".

Enharmonic modulation is then, as a consequence of the primitive harmonic genre. While the European tempered scale can only allow changes to the tonal function of a sound, in the enharmonic process, that sound is modified according to its natural needs & functions.

Máximo de Falla In Music & Musicians  
London: Maxon

2. Range of Melody - peculiar to can'te jondo, melody does not exceed a 6th. The 6th of course has only 9 semitones in European music, through the use of enharmonic intervals the # is substantially increased of sounds singer is able to produce. (8)

P. 105  
Mystical  
Relief of  
Gypsies  
Shamanism

3. Repetition - obsessive use of one note  
Frequently the obsessive use of one note will be accompanied by an upper or lower appoggiatura. Obsessive repetition is highly characteristic of enchantment & dates back to prehistoric times giving rise to the thought that song predated speech or language. And certain songs such as the siguiriya the obsessive device permits the destruction of any & every kind of metrical rhythm & gives the impression of sung prose even though the text is in verse. (9)

4. Ornamentation - although gypsy melody is rich in ornamentation, it is only used for certain moments. This follows form of ornamentation in the primitive Oriental songs. Ornamentation is employed within the song to express a state of relaxation or rapture & is suggested <sup>or conveyed</sup> by the emotional force of the text. (9)

P. 106  
(10)

Ornamental features are extensive vocal inflexions not ornamental turns. (10)

5. Showtime - showtime is intended to encourage & make the cantores & torneros & originated with the Oriental music. (10)

The siguiriya & its derivatives have not simply been songs that have been transported from the Far East.



p. 105

(11)

It is rather a "convergence of origins" that did not necessarily reveal itself at a precise moment but took place over many centuries as a result of an accumulation of historical facts in the Iberian Peninsula. (11) Even though this song, peculiar to Andalusia reflects many of the essential elements of the Oriental countries it remains very African, national & reveals a character that is unmistakably Spanish. (12)

## II The Influence of Cante Jondo on European Music

p. 106 Russia - Proof of the existence of natural Andalusian music is demonstrated in the way in which foreign composers have used it. Songs & dances of other nations have been employed but mostly with regard to their characteristic rhythms. (13) Some of these highly artistic rhythmic forms ~~have~~ <sup>can</sup> be seen in the old European dances such as the gigue, sarabande, gavotte, minuet etc. There is small & represent only a couple of pure rhythms of each country. (13)

Andalusian music has not only been a source of ideas & inspiration for many modern composers but has also enriched methods of expression since And. music contained certain musical values highly prized by composers of the classical period. Composers did not limit themselves to the harmony of its element, they used all of them, provided these could be adapted to the Temperate scale & European notation. These influences were directly because of Andalusian cante, the main *divo* being cante jondo. (13)

Glinka - stayed in Madrid for 2 years & at Granada & Sevilla.

Falla - In Music & Musicians  
London - Marion

P. 106  
(13)

He loved to wander through the quarter in Madrid known as Lavapios & along the street called Las Serpientes (Serpia) & through the Albaycin in Granada. He was absolutely captivated by the guitar playing of the famous guitarist, Francisco Rodriguez Murrion, an artist of musical incarnation & inexhaustive invention.

P. 107

(14)

Murrion sat for hours improvising on variants of the rindias, fandangoes, Aragonese jotas. To write them down was useless so instead he listened to his friend Murrion produce torrents of rhythms, modes & flourishes that all resisted attempts at transcription... (14) quote re written from Felix Pedrell's *Compendio de Musical Español*. (13)

Essentially these observations & studies did determine the creation of certain orchestral devices in Glinka's *Souvenir d'une nuit d'été à Madrid*. & Caprice brillante sur la jota aragonaise. (14)

Old Ancient Andalusian music also interested Glinka. In addition to the instrumental performances by his friend Murrion, he enriched his reflexions with castanets, tambourine, the clapping hands & songs & dances of the people.

P. 108

(15)

The songs of the cante jondo were to exert the strongest influence on Glinka & other members of the Group of 5. There was an affinity bet. cante jondo & an important group of Russian folk songs, called (14) Result - Russian musicians learned to appreciate their own rhythms & charm of their music & an unmistakable style. (15)

France - also influenced by cante jondo, Bizet with his opera Carmen. Debussy looked for authenticity & composed in the Andalusian or cante jondo form. (15)

P. 109 (16) Music reflected certain musical values with Spanish character such as modes, particular cadences, unusual but chords, rhythms & structure of melodic phrases, yet he never went

P. 109 to Spain. Acquired his knowledge by attending sessions of cante & baile jondo in Paris who went there from

(17) Granada & Sevilla: (16) Poulenc also used many essential elements "so music would sound" à l'espagnol". (17)

Assimilated the purest essence from them & transposed it into his own style. (17)

SPAIN - as to what Spanish composers owe to cante jondo - a request for the protection & support of cante jondo was presented to Granada & is irrefutable proof of its value. (17)

### III The Guitar P. 110

P. 110 In all the influences which has been mentioned, the guitar has played an extremely important role.

(18) The guitar represents 2 clearly defined musical values in cante jondo - the rhythmic value - external & immediately perceptible and the pure tonal-harmonic value. (18)

1. Rhythmic value - used together with some cadential phrase, easily assimilated, was only one for a very long period.

2. hardly recognized until recently, exception: Domenico Scarlatti.

Gilmer was first to really know the way of playing, peculiar to the Andalusian people. His artistic



# Falla - In Music & Musicians <sup>9</sup>

## P. 110 The Guitar cont (19)

application was inevitably small. He was more interested in the ornamentation & cadential phrases than the inherent harmonic phenomena known as "toqueondo" (19) (toqueondo) It was Debussy who incorporated this into his textures & Isaac Albéniz with his Iberia.

The toqueondo remains unrivalled in Europe. The harmonic effects Spanish guitarists achieve are phenomenal & marvellous. It is therefore quite likely that the 15th cent. guitarists (luthiers) were probably first to add accompaniments with chords to a vocal or instrumental melody. Falla does not refer to

P. 111 the Moorish-Andalusian music but to the Castilian (19)  
(20) Nor says Falla should the Moorish guitar be mistaken for the Latin. Each had a different musical use during the XIV - XVII cent. (20)

The Moorish guitar according to Pedrell's Organografía musical antigua española is still in use in Algeria & Morocco. It is called a kithra, or kithara & that the strings are plucked. The ancient way of playing the Castilian guitar is to strum it & this is still how it is played in the pueblos. The Moorish guitar is very melodic like the lute & bandurria, the function of the Spanish-Latin guitar is harmonic. With strumming, only chords are formed. Many call the chords barbaric but in reality are another marvellous revelation of the unsuspected possibility of sound associated with cankeondo. (21)

P. 111  
(2)

P. 116

## Cante Jondo Today

(22)

once a rare treasure, this pure Andalusian song is on the verge of permanently disappearing. With the exception of the odd cantao who still sings what is usually heard for cante jondo is a sad, lamentable shed of what it once was. The dignified heroic song of yesterday has degenerated into the ridiculous flamencism of today. (22) The essential elements its ancient nobility titles, its glory are adulterated & modernized.

P. 116

(23)

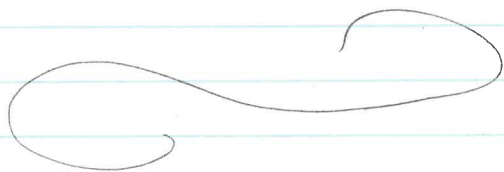
The other vocal ~~inflections~~ modulation, the natural reflexions of the song which cause the intervals to be divided & subdivided have become artificial ornamenting, more like the worst moments of the Italian decadent period than of the primitive songs of the East. (23)

P. 117

(24)

The reserved melodic boundaries have been clumsily expanded, The modal wealth of the ancient scales has been replaced by tonal poverty (2 scales only in Eur. music).

Finally the phrase now cruelly set in verse (24) has lost its rhythmic flexibility - its greatest beauty (cante jondo)



Anaïs Irasen  
Blackwell Publishers  
Oxford, 1992

## Cante Jondo

P. 208  
① cante jondo not originally gypsy but part of their creation. Spanish vocal forms metamorphosed & emerged as flamenco (19th cent). Andalusian culture felt full impact of Gitano style. Flamencos long time in the making - started during times of severe repression. At its heart cante jondo. Musical style with 3 types tonás, siguiriya & soleares. Grew out of Andalusian music & influenced by Byzantine liturgical, Arab & Gypsy elements.

Motifs were about defiance, love, loyalty, pride, jealousy, revenge, freedom, persecution, death, sorrow. Jazza oriented cante jondo is "gushing blood."

Arabic  
Original cante jondo had no accompaniment. Singer improvised dramatically to a rhythmic tapping. Guitar & dance came later, reinforced the cante. Continued to evolve into flamenco. Scale typical of cante flamenco is the Phrygian (E to E). Heard in Andia, Persia & Turkey. ① Come to Spain via the Moors.

P. 208  
② obscure prehistory of flamenco came to an end in 1763 with Carlos III's pragmatic sanction. It allowed cante jondo to emerge. First cante jondo singer 1750

Book: El Cante Jondo - Manuel de Falla  
Granada 1922

Gitanos, paps y flamencos, Alvarez Caballero  
Madrid 1988



19th cent - Flamenco developed in Cadiz, Jerez & Sevilla. Not known as flamenco - this was a name <sup>first</sup> given to Gypsies  
(2) Andalusians & Gypsies both performed flamenco & their styles P. 208 influenced one another.

Some elements - long-drawn out descending phrases  
- heavy ornamentation  
- Scarlatti like guitar accomp.  
- consonant repeating verse-lines (2)

DANCING 107, 118, 125, 127, 145, 147, 205,

### MUSIC

Pages ~~33-35~~, 107, 110-11, 156-7, 159, 177, 178, 192, 200, 213  
219, 249, 254, 277, 281, 305.

P. 201 Gypsies had no common musical language & no particular way of making music identified with them. Music reflected their environment, ability to pick up & adapt but not to create & local instruments. (1) They had a natural talent for performing - Greek ability to transform music (or a horse) so that it would not be recognized.

### Soothsaying

28, 116, 118

P. 46 - gypsies notorious for soothsaying & sorcery in 1050.  
(1) An Emperor called up on them to save his game park which they did by placing charmed pieces of rock down which killed the poisonous predators immediately. (1) Bears used - fed amulets in a case of dead blood or ~~had~~ hands on head of bear then cut them to offer as amulets. (2)

(Fraser)

3

## Gypsy - Pre-History

P. 35

①

Arabic historian Hamza of Aspahan (950) <sup>related</sup> that Persian monarch Bahram Gur (reign ended 438) gave the gypsies (Laris) wheels & cattle & axes & sent them out to provinces of his kingdom to toil & make music for the poor. Within a year gypsies had consumed all their wheels & cattle & king rebuked them for their thieftlessness. ①

Gypsies appear to have been well established in Persia before 10th cent. Called Zitt - Arabicized form of Indian name Jat which referred to Gypsies. ①

Sorcery 19, 116





Q.23  
 (3) Diverse exposure of one's soul, its memory, suffering, love & hate offered without embarrassment or resentment. It is a cry of despair, a release of tortured emotions, found only in real life situations - not in make-believe worlds of theatre, clubs or caves. (3)

(moving) A ~~short~~ solilo from Jerez

Por ti abandoné a mis niñas,  
 mi madre de pena murió;  
 ahora te vas y me abandonas,  
 ¡no tienes perdón de Dios!

For you I abandoned my little girls  
 my mother died of sorrow;  
 and now you abandon me...  
 may you be eternally damned!

(chilling) Fandango from Triana

Una mujer se moría  
 sus hijos la rodeaban  
 y el más chico la decía  
 mamá, mirame a la cara  
 no te mueras todavía...

A woman was dying  
 her children surrounded her  
 and the smallest said to her  
 mama look at my face  
 don't die yet...

A forlorn Playera

Alternate Verse

Detrás del canuto  
 lloraba mi madre:  
 no lloraba azúta  
 que lloraba sahano.

Behind the funeral cart  
 sobbed my mother  
 she didn't weep tears,  
 she wept blood. (3)

The Jerez flamenco session - once held outdoors, against the law now to do this. Seville since against city in Seville Spain for flamenco, now it is prohibited to sing dance or play the guitar in the bars. Today Seville is a sad city.

(H)  
 P.27

A serious *juerga* is small. Audiences & artists very few. Carefully chosen for ability, knowledge & compatibility. Merely 2 cantantes, a *baile* & a guitarist (6 in audience). (3)

# Art of Flamenco Poetry

(5) Flamenco & the Bullfight - deeply related. Connection undeniable & vital in order to understand both. Both stem from the common people, both stir the same emotions & passions. Both exhibit the erratic flashes of the gypsies. Both have a sense of indomitable steadiness & responsibility, most important - both offer a way out of the commoner's social & economic level. (5)

Poet Garcia Lorca writes of the inseparability of flamenco & the bulls. There are psychological & physical ties between the dance, song & bullfight.

On days of the bullfight, the air is charged with a certain electricity. The late afternoon sun glants menacingly against the Andalusian houses, illuminating haphazardly their stark whitewashed Moorish minis & the church. Somewhere a flamenco guitar sounds shrilly, clearly, profoundly, then grows louder & morekin & cruel as the blood of the man or the beast spills into the ground. (5)

## Fabulous Poem by Lorca

A las cinco en la tarde. At 5 in the afternoon.  
 Erán las cinco en punto de la tarde. It was 5 o'clock in the afternoon.  
 Un niño trajo la blanca sábana. A small boy brought a white sheet  
 a las cinco de la tarde. at 5 in the afternoon.  
 Una exposición de cal ya prevenidos. A prospect of lime was already prepared  
 a las cinco de la tarde. At 5 in the afternoon.  
 Lo demás era muerte y sólo muerte. Everything else was death & only death,  
 a las cinco de la tarde. at 5 in the afternoon.  
 ¡Qué no quieras verla! I can't stand to see it!  
 Dile a la luna que venga. Tell night to fall;  
 que no quiero ver la sangre. I don't want to see the blood  
 de Ignacio sobre la arena. of Ignacio on the sand.

(5) p. 30

(b) p. 31

(516)

11/11/19

The guitar plays on eternally, its chords sweep over the  
alcazars, the walls, the wine, everywhere. The village becomes  
vibrant & explosive, long after the bullfight the guitar goes on.  
For the guitar is the soul of Flamenco, the soul of the  
bullfight - the timeless essence of Andalusia.

Hora  
Empieza el llanto  
de la guitarra.  
Se rompen las copas  
de la madrugada,  
Empieza el llanto  
de la guitarra.  
Es inútil callarla  
Es imposible  
callarla.

The cry  
of the guitar begins.  
The crystals of dawn  
shatter.  
The wails  
of the guitar begins  
It is useless to silence it

(b)  
P. 31  
Hora monótona  
como llora el agua,  
como llora el viento  
sobre la nevada.

At cries monotonously  
like water cries,  
like wind cries  
over frozen peaks.

(c)  
P. 34  
Es imposible  
callarla.

It is impossible  
to silence it.

hora por cosas  
lejanas.

It bemoans  
distant things.

Arena del Sur caliente  
que pide camelias blancas.

It is the hot Southern sand  
craving white camelias.

hora ~~flaca~~ flecha sin blanco  
la tarde sin mañana. (b)

It is an arrow without destination,  
the afternoon without to-morrow. (c)



Art of Villanueva  
Polmer

The Gypsies of Spain

"That which is Gypsy is found in the surge of the blood & in the grooves of the hands." - Siles-Leuvas.

P. 33 Two distinct classes & ways of life - ~~those~~ those who have entered wholeheartedly into civilized life (paños) & those who have rejected this way of life. A 3rd group at the fringe gypsies.

P. 34 The gypsies who must excite the maximization are the nomads. They are the aristocracy of gypsies & feel an unconcerned scorn for their contaminated brothers & their paño ways. ①

The nomad gypsies band together in families or clans usually exceeds 15 members. Live life basically as they have for centuries. Always on the move, speak a form of Romani - the gypsy language derived from Indian Sanskrit & still can claim a degree of true liberty with honesty. ②

They travel from natural campsites & do what they can to provide basic essentials. Lack all respect for material things. needs are food drink & clothing to survive.

They are dirty, ignorant, superstitious, violent, clammy & close, fan-loving, faithful, tender, proud, individualistic & free. ③

(5)

## The Art of Flamenco

Q.39  
① Origin & Background - Spanish gypsies were not the sole creators of flamenco. This mysterious art is a mixture of many cultures that have played important roles directly & indirectly throughout the centuries in Andalusia. The most important of these are Muslim, Jewish, Indo-Pakistani & Byzantine. ①

No date as to when flamenco began. However folklore similar to flamenco existed in Andalusia long before it was known as flamenco. The Arabs 8-15<sup>th</sup> cent. & Sephardic Jews both had advanced musical cultures as did some of Andalusia's earlier rulers - i.e. Moors & Romans. Sentiments of the common people most likely owed through song, dance & instruments. ①

The gypsies first came to Spain in the 15<sup>th</sup> cent, after having been persecuted & expelled from India around 1498. After their expulsion many tribes wandered throughout Middle East & along both sides of Mediterranean. They finally arrived in Spain at Barcelona in 1442. (Confirmed by various documents & manuscripts at Barcelona).

### Early Migration of Gypsies

① P.39 There was however an earlier migration which took place in the 8<sup>th</sup> century. These gypsies entered Spain as camp followers of the invading Muslim forces. This is somewhat substantiated by notable differences bet. gypsies of N & S. Spain. Language, customs & temperament differ. S. gypsies having been in Spain. 7 centuries longer became mixed with Arabs, but their gypsy appearance & many of their customs. ① (Earliest migration from India 492)

② P.40 Flamenco as known today probably began in XVI cent. When Kingdom of Castilla decided to rid Spain of minority groups it so depopulated Spain that country was plunged into a decline, expulsion forced by Inquisition. As a consequence the persecuted cultures found themselves united against a common foe



## Art of Flamenco Politen

Q.40  
 (2) even though ~~not~~ <sup>not</sup> really they had little in common. The more  
 isolated elements of these cultures formed bands & held in  
 the mountains making forays against the caravans & communities  
 for food & provisions. They were soon joined by <sup>Xth</sup> dissenters  
 who created a ~~new~~ distinctive culture. (2)

The island developed at the primitive level but an outcast  
 society eventually evolved into a sophisticated musical form.  
 These early Flamenco forms created & developed in an underground  
 atmosphere make up much of flamenco's repertoire. Other folk forms  
 also developed in a straight & normal manner & have recently been  
 included under heading of Flamenco. (2) Some of these are  
 the trilleras, bambas, temporeras, calseras, manas, campanileas,  
 marianas, sevillanas, meriditas, zorongo, quajiras, milongas, vito,  
 colombianas & gacostin. A strong contribution to flamenco was  
 made by the gypsies from India & Pakistan. Similarities between  
 Andalusian & Indo-Pakistani gypsies

(2)  
 P.40

language - Sanskrit derived  
 legends, traditions  
 some moments in flamenco canto y toque resemble  
 instrumentation in some moments in flamenco canto y toque resemble  
 & canto y toque of Ind & Pak (2)  
 a between dance - Flamenco & certain forms of Indian dance.

Gypsies who came to Spain from Indo-Pak had  
 their own music since they'd come from countries (via Arabia)  
 that were well-developed musically.

(3)

P.41

Argument - Flamenco developed solely amongst Andalusians  
 & is free from outside influences. What is an Andalusian  
 of them. As it not a mixture of various cultures  
 predominantly Jewish, Gypsy & Arabic. (3)



The meaning of Flamenco - originally meant  
Flamish - Spanish Jews who migrated to  
Flanders were allowed to sing their religious chants  
unmolested. (H)

(H)  
P. 41

Gypsies didn't bring Flamenco to Spain - shared only in its  
development, by their Indo-Pakistani contribution. (H)  
Gypsies of other countries have also developed musical traditions  
Balkans - gypsy violins  
Germany - France - gypsy guitars  
Russia - primitive song dance

These gypsies who have not traditions musically - reason -  
because not all tribes were musically inclined.  
In Andalusia music flourished especially under Arab  
domination - their contribution was absorbed & resulted in  
a new musical form - being developed. (H)

P. 42  
Another meaning of flamenco - From Arabic felaq &  
(S) meznag - means fugitive peasant. Term applied to persecuted  
peoples who fled to the mountains to escape Inquisition.  
xv cent. (3)

Main form of flamenco at that time - the canto  
jondo - expressed the suffering of those outlawed people.  
For years they were condemned to serve in the galleys  
sham gangs & Spanish army in America. Prohibited to talk  
their own language & suffered death penalty just for  
belonging to an outlawed tribe. (3)

Sometimes their spirit remained unbroken, their mode of  
expression the ~~canto jondo~~ flamenco developed to magnificent  
heights culminating in the Cafe Cantante period of (3)  
19th cent.

# Art of Flamenco - Polvan

P. 43

(6)

Flamenco today consists of cante, baile, toque y jaleo. All the distinctive arts & can & do stand alone. However the complete maze of flamenco is better grasped when all the components are present. To achieve the perfect moment in flamenco all must blend together in complete harmony. (6)

(7)  
P. 44

The singing is of a dependent nature, in ancient times nearly for a plotter, slow, methodical. A dancer appears from nowhere, barefoot showing only her arms & hands in a tortuous way, lost in the truce of the charged atmosphere. (7)

The singer sings to dancer, guitarist played for her she responds with a pattern of dance & movement. Moment of culmination reached - flamenco's perfect moment - all the components combined in rare purity of expression.

Monotonous beating of rhythm continues slower & slower until guitar seems to also die, at exact right moment. (7)

## The Four Categories of Flamenco

- Profound or deep flamenco - jondo or grande
- intermediate - intermedio
- light chico
- popular flamenco

(7)

P. 44

Jondo is an emotional art & is the means of expression of man's depression, black moods. Serious & melancholic it could compare with authentic blues of southern U.S. Jondo is the nobility of flamenco. (7)

(8)  
P. 45

Duende - can only be attained through long & constant association with flamenco & in Andalusia. (8) Without duende jondo



Flamenco is *duh* & vulgar.

Flamenco intermedio - consists of a set of forms that tends toward Flamenco grande. Main difference - grande is true foundation of Flamenco - intermedio offspring - not so difficult to perform & not so profound.

Flamenco chico - gay, vivacious, frivolous, sensual, tender, amorous, poetic, fleeting, sad, charming. (8)

Popular Flamenco - garbage - bare commercialization of all forms of Flamenco (contains conglomeration of Spanish S.A. N.A. & French regional music. Offered in all the theatres, clubs, casinos, fabulous & commercial establishments. (9)

Improvisation - as in Arabic music - it plays a great part in Flamenco. It proves the maturity & imagination of the artist. Improv can be difficult for students whose teachers don't always remember what they taught class before.

The *cante* & *toques* of Flamenco are adapted & set to certain basic guitar chord structures. (9)  
If the *cante* or *toque* is rhythmical, improvisation is employed. Sometimes new elements ~~are~~ or a new style is introduced unrelated with to the traditional *habla*, *cante* or *toque*. If acceptable to audience it is informally associated with its creator or home town. eg. *soleares* de Alcalá or de Joaquín. (9) It is a known fact that many artists never reach the degree of excellence necessary to improvise. (10)

Reason - the difficult & enormous task of keeping the *compás* (beat). There are 2 kinds of *compás* set (danceable) non-danceable, free & undetermined like *güira mustajab*. (10)



# Art of Flamenco - Dhrón.

P. 147  
10

(There is now little abstract flamenco dancing).  
Different cantes, triques & bailes have the same rhythm but differ because of accentuation, inflection & mood. 10

## CANTE

P. 148  
11

The cante holds the central position in flamenco. It is the preferred mode of expression, of Spanish aficionados. Non-Spanish generally prefer the dance or guitar.

to most non-Span.

ORIENTAL influence in cante.

The cante is unfamiliar & is characterized by its oriental influence. Understanding of it takes a long time.

Cante jondo - original expression of flamenco. Pure form of oldest Andalusian song. Derived from ancient religious chants & songs. Gypsy inspired, the <sup>are</sup> ~~common~~ or lamentation of life. Most difficult to interpret. Simplest full use of lines & flourish & demands great emotion & effort. Sing well, it is powerful, sung badly it is grotesque & pitiful. 11

12  
P. 149

The perfect jondo voice has a rough, coarse quality & can be cracked or split at will. Known as voz agolla or voz de tonto or voz de loco. It is needed to express the wild, primitive cry that is cante jondo. 12

Oriental

Cante intermedio - less intense, more ornamental than cante jondo but still very moving & difficult to interpret. It is characterized by strange distortions & rare oriental melodies as a result of Arabic cultural influences in Spain. Tarantas, tarantos & cante gypsies good examples.

Cantes mostly no compas - sung freely & unimpeded by any form of set rhythm. Not danceable. Thought to be *William*

due to its melodic aspect.  
(12) evolved by Andalusians (non-gypsy). Cante of this  
P. 49 category are sophisticated & most beautiful of all vocal  
flamencos. (12)

Cante chico - technically & emotionally least difficult to interpret.  
Still not easy to sing. Characterized by emphasis on the rhythm  
& optimism. Verse deal with love, women, animals, Andalusians & its  
people. Chorus (H) kinds - mountain, country, inland, sea coast. (12)

### P. 50 The 3 Basic Categories of Cante

(13) cante gitano  
" bien  
" bonito

Cante gitano - sung by gypsies. They have a special  
emphasis & art of delivery. Generally possess a voz de jilá or can  
inget narrowness into the cante.

Cante buen cante is delivered in a smooth style - devoid  
of raijo

Cante bonito falls in same category as popular flamenco -  
its garbage. (13)

Cante was developed in Andalusia in each of its regions  
which contributed one or two (or more) cantes. Within the  
areas of the regions distinct styles emerged particularly among  
the gypsies. (13)

Promote of Huelva - gave birth to Andalusian cante & cantes  
(14) fandangoes organized of fandanguillos (14)

P. 53 Malaga - Andalusian School of Cante - malagueñas  
meridiales, jaberas & rondañas

# Art of Flamenco Rhythm

P. 53

(14)

Levante - (SE Spain) cantes developed in the mines on SE coast. Murcianas, castañosas from Murcia

Oriental

Almería Almería - tarantas, taranto,

Oriental

Granada - granadinas, granaina (media granadina) (14)

Each cante is divided into several components. Sections are called Tercios.

Temple - warming up no words except aye.

Planteo o tercio de entrada - intro to the cante

Tercio

Tercio grande - heart of the cante

"

Tercio de alivio - easing up on the emotional substance of the cante

Tercio valiente o pelea - personal touch of singer. (14)

cambio o remate - closing - variation on the theme

or <sup>another</sup> style of the <sup>same</sup> cante - usually change from

minor to major key, from slow, melancholy to

gay, fast. Advises listener & guitarist singer is almost finished. (15)

(15)

P. 54

Palo seco - group of cantes <sup>granadas (jamb)</sup> characterized by lack of guitar accompaniment.

martinetes

tonas

rancaletas

deblas

saetas

Arabic (gasib)

Compas of cante kept by beating wooden staff or cane on the floor. (15)



# El Baile

Q. 60 Few truly great flamenco dancers. True flamenco  
uses hands, arms, shoulders, arched back. (16)

Q. 61 An jondo dancer responds to creation of his/her  
own flexible world. Release of stirred passions & emotions that are  
far beyond choreographed arrangements. (17)

(17) Primitive or country gypsy ~~was~~ origin of flamenco dance.  
No fast work or costumes used, only upper torso. Completely  
spontaneous. Rhythmic mainstay of this pure flamenco.  
All flamenco must have Abande & gracia & an instinct for the  
compas. (17)

## FOR MFC

Technique of Pure Flamenco Baile grande - uses arms, hands, shoulders & fingers.  
Non-usage of the feminine dance. Arms are raised, <sup>more</sup> slowly  
& with fluidity, <sup>gravity</sup> naturally curved - no pointed elbows. Arms  
raised & lowered with palms facing downward & underside of  
arm facing downward. Hands move flexibly from wrist in  
a circular motion in either direction - slowly & fluidly. Fingers  
placed together or in exaggerated poses - thumb & middle  
or 4th finger used for pitos (finger snapping). (18)

(19) P. 63 Posture - arch of back 45° head inclined a little  
forward & to one side - eyes downcast. Facial should be  
what dancer is feeling not a fixed party smile. (19)

Hips - moved in graceful, natural, sensuous manner.  
Minor climaxes - a rapid turn or sudden stop.

Zapatillas - in <sup>baile</sup> ~~costa~~ jondo - sparingly used  
Pitos. (used vocally clanging sound by tongue) & with  
fingers.  
No costumes in jondo flamenco. (19)

# Art of Flamenco - Dances

P. 66

(2)

The costume - evolved over many years very picturesque. Part costume nearly identical to street wear. Dance dress had a fuller skirt which billowed & more nicely in the turns & a ruffle at the bottom which facilitated movement. (2)

With time, the dance dress became more exaggerated & arrived at the 2 present styles. The bata de cola which has a new long train & is difficult to move around in aesthetically & gracefully & the modern extreme which makes up from the Andalus has a lot of tuffles no sleeves & plumes neckline meant to give a thrill at expense of good dancing. (3)

P. 67

(2)

The gypsies adopted the Andalusian style of dress & added their own innovations, polka dots & a flaring type of skirt to a matching full sleeved blouse, sometimes tied at the waist. Their costume is known as a traje de gitana. (2)

Male style of dress has remained no fact. The trajas cortos are set off by white ruffled shirts (cuffs & front) Gypsy shirts are sometimes polka dotted tied at the waist with a polka dot neckerchief. Capes, broad brimmed hats & boots also used. (2)

P. 68

(2)

True Flamenco is simple, primitive. The dance is slowly released with fluid like movements of arms & upper torso & non-theatrical. It comes from the heart & can never be created in a commercial atmosphere. (2)

P. 19.

# The Guitar

(23) Terms: Toque - all flamenco played on the guitar.  
 falsetas - melodic variations inserted <sup>technique of rhapsody</sup> their <sup>deposition</sup> basic strumming  
 compás - rhythm  
 rasgado  
 pulgad - thumb  
 picado  
 arpeggio  
 tremolo  
 ligado } R. A. playing techniques

P. 19

(23)

"T"  
 small toque - a particular segment of Toque.  
 toque pardo  
 toque solares (23)

P. 20

(24)

Rasgado - to run fingers over the strings individually in a continuous motion. Produces a thunderous, rolling effect. Fingers may also strike the strings as a group with crisp wrist movements. Rasgado is the basic playing technique of flamenco, one of the most difficult to perfect. (24)

The pulgad is the fastest finger of the hand & when developed properly achieves astonishing effects. It is used to strike the strings in regular pulsing & series of individually struck notes which can be interwoven with ligados, often used in combination with index finger. (24)

The arpeggio, picado & tremolo extremely important in correct flamenco. Picado - alternate striking of a string by index & middle fingers, or middle & ring fingers. Rare - index & little finger. Lightning fast when well developed. (24)



P. 70  
24

### Art of Flamenco - Polivan

Arpeggio - thumb strikes a bass string with 2 or 3 fingers, alternately striking different treble strings.

Tremolo - least important - bass string is struck by the thumb & a particular treble string. There are 3, 4 & 5 sound tremolos (number of fingers used) but is most commonly used in flamenco (1, 2, 4, 3, 2, 1).

Bigado - left hand technique. Finger is pulled down & off of a string causing it to sound. Technique can be used by all h.h. fingers except the thumb. Causes a rapid, shimmering effect. Important, basic flamenco technique 24

P. 71

25

Chording - assuming of different chord a single string posture by left hand - one of the 4 most important playing techniques of flamenco guitar. 25

P. 73

26

3 strings guitar

HISTORY of the guitar 26 originally an accompaniment instrument. of oriental derivation thought to be a descendant of the kithara. Introduced into Europe by way of Spain (ancient stringed instrument) by famous Arabian singer & musician Ziryab in 10th cent. Ziryab came to Cordoba & taught court musicians songs & accompaniments were in a 4 stringed

27

P. 74

guitar type of instrument. He added a 5th string & over time other strings were added to become present day guitar. 27

P. 75

28

Guitar accompaniment - the sound is most important. & is an art in itself 28 The guitar is held in the right hand. Wrist is at a sharp angle to the neck. Very proud but awkward way, difficult to use the fingerboard & possibly cause tendon injury. 28 Flamenco position is said to improve the sound, & is magic test for all flamencos.

P. 76

(29)

The capo or cajilla is used to raise or lower the tuning of the guitar without having to re-tune each string. It is thought to sound more flamenco when a capo is used. (29)

P. 80

(30)

The Jaleo - a necessary & intricate component of flamenco. Serves as accompaniment & is meant to encourage flamenco's other components. (30)

Basically made up of hand clapping & shouts of encouragement. Can be supplemented by finger snapping & (30) rhythmic punctuations of the feet from a sitting position.

Two techniques of hand clapping -

(a) middle 3 fingers strike palm of h.h. produces sharp, penetrating sounds - mainly used in faster rhythms

(b) cupped hands come together - produces a hollow, more jondo sound. Used in slower rhythms. Sometimes supplemented by clacking sound of the tongue.

Added to the above, shouts of encouragement ole (approval) asi se baila, asi se canta that's the way to dance, or to sing. Pitos - a lesser used jaleo technique. (30)

P. 83

(31)

Reciting - usually accompanied by guitar, important part of flamenco.

Flamenco is a direct descendent of Indo-Pakistani rhapsody & folk songs. (31)

BOOK - Aziz Babush - origin of rante jondo



# Art of Flamenco - Patron

P. 99

(32)

## The Verses of the Cante

capture the true fragrance of Andalucía. Verses derived from 2 sources - the poet who creates them & those that spring from the people, created during inspired moments by cantaores & aficionados. (32)

Verses of the professional poet are more profound & express the feelings & philosophy of the Andalusian people. They contain more imagery & symbolism than those verses created by the people.

The most colorful verses of the cante are those of the gypsies. They are picturesque, grammatically often incorrect but more direct & primitive in their expression of emotions & ideas. (32)

P. 100

(33)

Majority of verses deal with all aspects of love. A distant second is Death. Then comes many topics which depend on theme, & geographical location of cante. (33)

## The Kinds of Flamenco

P. 104

(34)

Alboreas - cante, baile, toque chico. means dawnning of the day. Songs sung at dawn, but in reality is a gypsy wedding cante, which at dawn, songs are sung to newly-weds. Alboreas done to bulerías & compás.

En un verde prado	On a green pasture
tendi mi pañuelo	I stretched out my handkerchief
Saberon tres rosas	Three roses appeared
como tres luceros	like 3 morning stars
Padrasto honrao	Righteous father
a tu hija ya han coronao	they have crowned your daughter
ah, novio mirarla bien, que hastas bantos tiene los pies.	she is pretty to the tips of her toes

Hilroy



P. 104  
 (34)  
 The *enseñe* refers to a gypsy ceremony whereby virtue of bride to be is tested. If the *Virtue test* is successfully passed, it is in effect the wedding ceremony. Mother of bride to be delivers the nuptial handkerchief to an old woman who presides at the ceremony. The old woman takes the girl's mementos into her, deftly rupturing the girl's virginity if existent. If the handkerchief withdrawn is spotted with blood, wedding consecrated. If not, wedding doesn't take place. Rituals culminate in singing of the *alborada's*. (34)

P. 105  
 (35)  
*Alegrías* cante of *toque chico*, baile 'intermedio' dominant cante of cantinas. Origin - Gypsy from ancient *sobares* & *jaleos*. Rhythmical count & accents identical to *sobares* - chord structures stress gay major rather than melancholy minor of *sobares*. Cante & *toque* lively, vivacious; cante influenced somewhat by the *jota*. The baile follows more along *jondo* lines. *Alegrías* cantes very flexible. (35)

P. 107  
 (36)  
*Bulerías* - cante, baile, *toque chico* occupies supreme & special place in flamenco. A most flexible form, open to spontaneity & humor, yet majestic. Origin - likely developed from the *alegrías*, set to its rhythm with a 3 line verse form. Two styles, fast, machine-like clip, slow & stately (a *golpe*). *Bulerías* derived from bulerío - to make fun of. Could have come from 19th cent. dance the *bolero*. Technically intricate & difficult they are best done by gypsies. (36)

P. 109  
 (37)  
 Improvisation  
 Cantinas - improvised, spontaneous medieval songs from Galicia. Comes from *cantina's* - to improvise. Came to Cadiz by way of the sea. Some open gypsy names *alegrías*, *romeras*, *micobras*, *caracoles*. (37)

# Art of Flamenco - Bolero

P. 111 (38) Bolero - cancion, bailes, fogues grandes  
 most pure & ancient forms of flamenco. Mentioned  
 from Arabic song in literature. Bolero actually an Arabic song, oriental origins  
 the *guaminas*. It was Arabic song before it became Flamenco. Bolero same idea. Possible oriental influences (39)

(39) Outstanding characteristics of both - a simple passage  
 P. 112 *Surra* in *Surra*. Borrowed from *muslimo* sources or *Xtnl*.  
*Surra* in or *Surra* of *compas*. Not readily danceable  
*Guitar* *compas* identical to *solares*.

Very formal & un-Flamenco. (Classical in burial garments) (39)  
 Bolero Verse

Todos le piden a Dios	Everyone asks God
la salud y la libertad,	for health & freedom
y ego le pido la muerte	I ask for death
ay no me la quiere mandar...	he will not grant it

Si el queré era bueno o malo	I asked a wise man
a un sabio le pregunté;	if love is good or bad.
el sabio no habia querío	The wise man had given love
ay no supo responder.	& knew not how to respond.

Obispos & confesores	Clergymen & confessors
obispos - y cardenales,	bishops & cardinals,
en la hora de morir	in the hour of death
todos seremos iguales.	we shall all be equals.

Only consolation left to poor people - equality after death.

Mucho ends it	mi cariño	My love	(40)
	me tiene con hastencia	has me all muddled up	
	sin saber lo que me pasa	beyond my understanding,	
	lloro y tiemblo como un niño	for ti cry like a little boy for you	



Cartageneras - cante y toque intermedio  
not danced

Arabic influence - strongly influenced by the tarantas. Musical structure similar, like ~~of~~ compás. Undoubtedly Andalusian with strong Arabic influence. (41)

P. 115 Danza Mora - baile y toque chico - not sung.

Arabic music influence on dance - translates Moorish Dance & is a DIRECT FLAMENCO adaptation of Arabic style of music. Danza mora is the most influenced by Arabs. Danced barefoot with little cymbals attached to the fingers which make bell-like sounds when struck together. Serious dance not as sensual as the zambra with minimal use of slow, fluid arm movements & without the desplantes that mark the zambra. It has an air of mysteriousness & beauty that characterizes Oriental dance. (42)

P. 117

Fandango grande - cante y toque intermedio - not danced.

Arabic influence to be jota country of northern Spain. The jota can be traced to Arabic heritage - word signifies dance. In Arabic (43)  
Accompanied by guitars, castanets, tambourines & violins. Because of Arabic elements one branch of the fandango took on more serious aspects - & grew away from original fandango. (43)

P. 118

Fandangos of Triana & Jerez are abstract cante no indicated compás (rhythm) the guitar closely follows the singer. (44)

(44)  
P. 119

A Fandango from Triana

Una mujer se moría  
sus hijos la rodeaban  
y el más chico la decía  
¡Mamá mirame a la cara  
no te olvides todavía

A woman was dying  
her children surrounded her  
& the smallest said to her  
momma look at my face  
don't die yet ... (44)



P. 120 Art of Flamenco - Bolero

(15) Fandangos - Fandangos deuelva thought to have descended from the jota of northern Spain. Also accomp. by violins, guitars, tambourines & castanets. When these instruments are not available, steel plates made from partially split cane are used. They can & do sound like castanets & drums. Fandangos are characterized by never ending, practically beautiful series of all themes & moods. (15)

Farruca - ballad of love, rarely sung.

P. 121 (16) Many songs & dances came to Cadiz by ship travellers in the past. People of Cadiz adopted & converted these into Flamenco. The Farruca followed this. It is really a dance of Asturias strongly influenced by the farruca of Cadiz. It is a brave Mazurka type of dance & follows the compás of the farruca. However the guitar chord structure & accents & emphasis differ from farruca. (16)

P. 122 (17) Gitanas - canto of love intermedio, not danced.

Gloss They are an adaptation of the fandangos grandes, strongly Arabic influenced, especially by those of Granada. Very highly ornamented. See canto indeterminado compás. Comes from Granada - Song of Granada.

La que habita en la caverna The Virgin of Anguish  
la Virgen de la Angustias she who lives in the caverna,  
de esa Señora me espante may she punish me  
si no te quiero de veras if I don't truly love you.

Ninguno ya tiene penas, No one has grief anymore  
que todas las tengo yo I have it all myself  
con una lizita negra like a black tomb stone (17)  
enema del corazón upon my heart.

P. 124 Jaleos - cante, baile y toque chico  
(48) primitive form of alcañices. Oldest form of Flamenco in  
Cádiz. (48)

P. 132 Pateneras - cante, baile toque intermedio  
(49) created according to legend by a beautiful prostitute who was a  
great destroyer of men's hearts. Finally died a violent death at  
the hands of one of her deceived lovers.

Quien te puso Pateneras  
no te supo poner nombre,  
que debías de haberle puesto  
la perdición de los hombres.

Whoever named you Pateneras  
did not name you properly;  
he should have called you  
the cause of men's perdition.

Gloss Girl called Patenera from village of Paternas near Jerez de la  
Frontera. Two types of Pateneras - one is very old & long  
difficult & ornamental (49) other is short, black leaved simple  
(50) Pateneras - things had luck to interpretation (50).

P. 133 could be  
Origin with Sephardic Jews 15<sup>th</sup> cent. due to  
dissimilarity to other cantes of flamenco. (50)

P. 134 Plangras - most  
(51) planta form of the siquiriyas derived from  
arbo plant. to mourning, grief. Names related w. <sup>more</sup> pessimistic than  
siquiriyas but are otherwise identical.

Originally plangras was a cante of mourning sung during  
the procession to the graveyard & at grave sites.

El carro e los muertos  
pasó por aquí;  
como llevaba la mantita fuera  
up la coraci.

The cart of the dead  
passed by;  
A recognized her  
by her dangling hand. (51)



Art of Flamenco - Bolero 25

Plays - (cont)

P. 134 - Una noche e trueno

(51) Yo pensé morir,  
como tenía una sombra negra  
enfrente a mí.

One stormy night  
I felt death  
like a black shadow  
upon me.

La muerte llamo a veces  
no quiere venir,  
que hasta la muerte tiene  
lástima e mí.

A cry for death  
but it will not come;  
even death  
finds me unworthy.

Cuando apr me muera,  
mira que te encinas  
que con la cinta de tu pelo negro  
me amores los brazos

When I die  
I ask of you  
to tie my hands  
with the ribbon of your  
black hair

(51)

P. 136

(52)

Rondeña - toque intermedio, rarely danced, not sung.  
differs completely from the rondeñas & is little known.  
Rhythmically similar to the farante. It is one of  
Flamenco's most beautiful toques & bailes.

The Rondeñas is an emotional discordant toque  
reminiscent of the haunting mountain country of Ronda.  
Discordant effect caused by re-tuning of two strings of  
the guitar. Thought to have been a toque for bandits  
in the rugged sierra of Ronda.

Rondeñas of Malaga are gay & optimistic conte - like  
the sevillanas in rhythm & temperament. stems from rondo-  
to rumba. (52)



P. 132  
53  
Saeta - cante grande - another danced nor played,  
chants that are sung during Holy Week worshipping  
Virgin Mary & Christ, in processions.  
Date back centuries. In the mountain areas of  
Granada their origin seems to have been Jewish & are still  
sung in their primitive form there.

Filamenco saetas are more lyrical & sung at times  
with a free rhythm or to the compass of the sajurijas. (53)

The Spanish Holy Week processions are marked by  
barefoot penitents carry statues of Virgin or Christ on  
beamy, richly ornamented platforms. Hundreds of worshippers  
follow carrying lighted candles & bowed in panted hands &  
sages. A band plays a monotonous religious type of  
march. At intervals the procession stops & when the band  
stops worshippers sing a saeta. Very emotional. In some  
Andalucian villages a special singer sings the saeta. However  
when the crowds cheer the singer on, the true  
significance of the saeta is lost. Mechanical plays are  
still staged in some of the older villages & the authentic  
form of the saeta much more retained. A more religious  
atmosphere is achieved. (54)

(54)  
P. 139

Fragmentos de la luna nueva  
la mueren la Cruz  
y clavados, a la tierra  
que educaron las manos buenas  
en la tumba de Jesús.

White lights of a new moon  
shone like jennine on the Cross  
& raiments covered the ground  
thrown by good hands  
on the tomb of Jesus.

Mira lo por onde viene  
aprobado por en doló  
chebando por las senos  
gotas de sangre y suor  
y su mare de panta  
dest rosas en corazón

Look at him come  
bent with pain,  
his brow dripping  
with blood & sweat. (54)  
And his suffering mother  
with her heart broken.

P. 141

# Art of Flamenco Polon

(55)  
P. 141

Sevillanas - canto, baile, fogue chico  
typical of Sevilla, has an infectious rhythm derived from the ancient seguidillas manchegas of Castile, central Spain. Colourful dance by couples (55)

(56)  
P. 142

Siguiriyas - canto, baile, fogue grande  
most profound & emotional element of flamenco. ~~is a dance which~~ signifies a release of pent-up hate, persecution, denied liberty & love, tenderness & sometimes stalking of death. Unmasked, it gives a rare glimpse into the hopelessness & cruelty of the world & life in it.

Compás is identical to the rumanas & livianas. Composed of 12 beats like the soleas, alegrías, bulerías & fandanguillos. Divided into 5 & 7

solea compás	1	2	3	4	5	6	7	8	9	10	11	12	
siguiriyas compás	8	9	10	11	12	1	2	3	4	5	6	7	(56)

P. 143  
(57)

The siguiriyas is the most gypsy canto & richly varied. Many styles. Demanding physically & emotionally. Most difficult of fandanguillos due to its character & slow paced compás. For the upper torso only. Mostly 4 lines verses but 3 line siguiriyas do exist. The 3rd line is longer that distinguishes them.

No quiero que se entere  
quien solo era mía,  
que en mis profundas suspiros  
por ella  
se me va la vía...

A girl want her to know  
she who was only mine  
that in my profound sighs  
for her  
my life is walking away

(54)



P. 144 Soleares - came back y fogu grande.  
comes from a ~~gypsy~~ <sup>the</sup> word - soleá (a gypsy  
abbreviation solá). Soleares is really <sup>not</sup> correct,  
should be solá - means loudness. (58)

Soleares thought to be the "mother" of cante. In the old  
flamenco dance the central ~~feature~~ <sup>element</sup> is the ~~main~~ soleares.

It has existed for many centuries, 16<sup>th</sup> cent. poetry  
of Cervantes identical to modern solá - corta verses. Also so.  
from Triana, (born) of ~~20<sup>th</sup>~~ 19<sup>th</sup> cent. first soleares - spread  
to Sevilla & Cadiz, then to Cordoba.

Themes of this cantuna are slower & more serious  
but in part new of a fresh, gay nature.

Cante por solá - Falls into 3 categories

1. Solá grande - most recent form to evolve - verses have 4  
lines in place of 3, long & difficult to sing. Characterized by  
solemnity, contains references to wisdom, philosophy & death. (58)

(59)  
P. 146 Quisiera por ocasiones  
estar loco y no mentir  
que el ser loco canta penas  
penas que no tienen fin

Sometimes it would like  
to be crazy, not feel  
for being crazy takes away grief,  
grief that has no solution. (59)

- 2 & 3 Solá corta & Solearuya - short forms of cante  
3 lines instead of 4, then difficult to sing. Differ in one  
respect only, first line of the Solearuya is extremely brief  
while a solá corta is of normal length. They are  
principally cantos of love & romance. (60) These shorter  
cantos are sung at different tempos from slow to quite fast  
thus then becomes a solá por bulerías. Tempo, interpretation  
& verse content are left to singer.



Art of Flamenco - Polka

P. 147 These 2 dances are better suited to the trailer, because of their flexibility. Dance & song tend to perform emotionally independent from one another. Compás is straightforward which provides good possibilities & virtuoso toques.

Soleá yá

(61)

P. 148

fo antano  
ve en la masa de la sanage  
y en las ranas de las marías

That which is Gypsy  
is found in the surge of the blood  
& in the grooves of the hands.

Por tu vela  
paso ~~pa~~ de noche y de día,  
buscando mi compañera...

A pass by your side day & night  
searching for my mate  
without ~~uncompromising~~ you...

Por ti  
las horitas de la noche  
me las paso sin dormir

A pass the hours of the night  
without sleep  
because of you.

solera corta. Au pobre corazón mio...  
por otros cuerpos que le doy  
nunca se da por perdido...

Au my poor heart  
despite the bad times I give you  
you never give up

(61)

P. 149

The Tanga - cante, baile, toque chico.

(62)

Various tangas, most enchanting are those from Cádiz. These Gadhitanan tangas are mostly gay & infectious but not all tangas even from Cádiz are happy. Some tanga verses can be very melancholy.

Considered to be the <sup>bro of</sup> oldest & most basic gypsy cante origin unknown. Themes abound, roots in ancient songs of Northern Spain or association with Negro Africa - suffix "nabo"

Also known as tientos and conatonos (wandering gypsy).

The dance is sensual & exciting & subtle. Its toque is *rich*

dancing, rhythmical & also exciting. (62)

¡ Con el ay, caray, caray!  
Muxusti qué fiestas  
va a haber en Cádiz.

hugo, qué jamba  
se va a pásá...

Ay, caray, caray, cará...

With an ay caray, caray!  
Just think of the fiestas  
that Cádiz is going to have.

And afterwards the jamba  
that will come...

Ay, caray, caray, ~~caray~~ cará... (63)

canto baile  
togue (64)  
p. 151

Tanquillo - little tango - has few characteristics of good  
cante chico & sung in popular vern. - cross rhythm between  
a tango & a rumba, rhythm is mischievous, airy  
& innocent sensuality. Developed in Cádiz from the tango. (64)

Tanantas - cante of miners - origin Almería. Spread to  
Sevill & Málaga in S. Spain. A new cante, it reflects  
atmosphere in which it developed. Cante, <sup>intermedio</sup> ~~togue~~, not danced.

Similar to cantageneras in feeling & structure - cante is  
free from compás (no set rhythm). Descended from the  
fandango grande, discordant Arabic influence.

Clamaba un minero así  
en el fondo de una mina:  
Ay ay ay que soleré me encuentro  
y en mi compañía un candil  
y yo soleré me encuentro

A miner cried out  
in the bottom of a mine,  
ay what loneliness I have!  
& although I have a lamp  
I cannot find my way out (64)

p. 152  
(65)

Tananta - remarkable form of the tanantas, cante, ~~baile~~  
togue intermedio, baile grande. Steady compás similar to a  
slow zambora. Melagic & fondo gives great expression to  
its discordant Arabic beauty. Also originated in Almería  
Danced slowly & with deep emotion (65)



## Art of Flamenco - Pohlen

P. 153 Tientos - cante, toque intermedio, baile grande  
 (66) similar to slow tango, few difficult to distinguish between the two. Compás & structure same, cante verses can be interchanged.

Main difference - accentuation of rhythm by the guitar.  
 Tonás - accents not noticeable, tientos - 15th & short breaks (flexible) gives tientos an air of remoteness & profundity.

Dance is one of the most majestic, rhythmic & sensual its great advantage is that it can be as profound as dancer wishes without losing the gracia movement so inherent in the dance. Rarely danced today. (66)

¿Qué pagano será aquel que canta en la verde oliva? Come if dile que se calle que su canto me lastime...	What bird would that be that sings in the green olive grove Run & tell him to be quiet as his song saddens me...
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P. 154 (67) Tonás - cante grande a palo seco - neither danced nor played according to Prof. M. Garcia Matos origin was tonadas songs relating stories & events sung by wandering minstrels from village to village in Spain. Adopted & developed by gypsies & was one of flamenco's earliest forms, the tonás & plantones (songs of blacksmith forges) doblas & corales are offshoots of the tonás. Original story telling tonás have all but disappeared, although some early folkloric ones can be found in Extremadura (provinces of Cáceres & Salamanca).

The flamenco tonás developed into a profound juch cante (one of the most difficult in flamenco) They have no compás & are not accompanied, only 3 tonás in existence - grande, chico & del Cristo. (67)



P. 155 Eg. of a tonás chica  
 (18) Ay, no te robes, gitana,  
 yo tengo hecho juramento  
 de pagarte con la muerte  
 Vinieron y me dijeron que tú  
 habías hablado mal de mí,  
 y mira mi buen pensamiento.  
 que no le creas de ti.

Ay, do not fright it, gypsy girl  
 I have sworn  
 to pay you with death,  
 They came & told me  
 that you have talked badly of me,  
 & make me my opinion of you  
 that I didn't think you capable of it.

NB: this verse reflects a violent, gypsy reaction.

Eg. of a Tonás del Cristo  
 O pare de almas y ministro de Cristo  
 tronco de nuestra iglesia santa  
 y árbol del paraíso.  
 O father of souls & minister of Christ  
 heart of our saintly church  
 & tree of paradise

NB: reflects contrition after the act of violence. (68)

P. 156 Verdiales - cante, baile, fogu chico. named after tiny  
 (19) village in Malaga called Los Verdiales. Thought to be  
 the oldest ~~malagueñas~~ fandangoes that exist in Andalusia.  
 The malagueños del Juan Bravo intermediary between  
 verdiales & malagueñas of today.

Verdiales accomp. by guitars, tambourines, violins &  
 other crude instruments. Singing & dancing goes on  
 for hours. Very ancient dance, folkloric in content.

Yo soy de da Triniá  
 vive Malaga mi tierra  
 el huerto de los claveles  
 y el puente de Tetuán

I am from Trinidad...  
 live live Malaga, my land,  
 home of carnations  
 & the bridge of Tetuán

\* banno in Malaga. (69)

## Art of Flamenco. Bolero

P. 156 (70) El Vito - toque, cante, baile, chico  
 an very old folkloric form, dance accomp. by song. Almost lost, revived due to efforts of poet Genera Parca. Vito has not been considered part of Flamenco until recently. Usually performed to compás of the bulerías but when sung only - it has no compás most often. (70)

P. 157 (71) Zambra - cante, baile, toque chico.  
 references to this dance date back to XV cent & 17th cent when it was popular along with fandango, zapateado & zarabanda. Comes from Arabic "zambra" meaning flute. Zambra was originally an Arabic dance -

Arabic  
 dance  
 reference

Today its compás is identical to tango but chord structure is different. Danced mainly in Granada by the gypsies of Sacromonte. Very exciting sensuous dance.

Alto te metas con la Adela,  
 la Adela gasta cuchillo  
 pa' quien se meta con ella.

Don't provoke Adela  
 for Adela has a knife  
 for whomever meddles with her. (71)

P. 158 (72) Zapateado - baile intermedio, toque chico not sung.  
 an ancient <sup>Spanish</sup> dance, originally for a man. Features virtuosic footwork. Special dress for ladies - short jacket, ruffled skirt, boots, sombrero & slit skirt. Danced in a man's attitude both hands grasp bottom of the jacket, throughout most of the dance.

Role of accompanying guitarist equally difficult - has to follow steps, accents & intricate footwork to perfection. Set to the compás of the tangüillo. Some improvisation. (72)

P. 158 Zorongo cante, baile, chico  
P. 159 an old folk song named by García Lorca to  
(73) recently become part of Flamenco. Compás is that of  
(74) a slow, sensual tango for the following verse, written  
by García Lorca. (73)

La luna es un pozo chico, The moon is a little well,  
las flores no valen nada, Flowers are worth nothing:  
lo que valen son tus brazos what are of value are your arms  
cuando la noche me abrazan... when at night they embrace me... (74)

Zorongo can also be done to compás of the bulerías.

## APPENDIX

## Breakdown of Cante, Baile, Toque

P. 165 Cante grande - profound, of religious origin extremely  
(75) difficult to interpret

intermedio - still profound, a little less difficult to interpret  
strong Arabic influence.

chicos - gay, light easy to interpret, folkloric & religious  
origins. Not all considered to be Flamenco. Those that  
are - see below:

garratin, sevillanas, tangullo, vito, comparsilleras  
& milonga.

G - originally gypsy

A - " Andalusian developed

R - rarely heard - almost extinct

Cante Grande with guitar accompaniment - danced.

Canca A

Rols A

Siguiriya G

lirianas G

Semanas G

Soleares G

(75)



P. 165 Art of Flamenco - Polka

(75) Cante grande without guitar accomp. Palo seco not danced

- Candelinas G R
- Dobla G
- Martinetes G
- Tona's G
- Saetas A (75)

P. 166 CANTE INTERMEDIO

(76) guitar accomp. not danced

- cantaoeneras A
- Camalotas grandes A
- Granaindas A
- Jabenas A
- Malagueñas A
- media Jarama A
- Tarantas A

danced guitar accomp.  
Potoneras A Tientos G Taranto A

CANTE CHICO - guitar accomp. Danced

- Alboreás G
- Abarías G
- Bulbúas G
- Continas G
- Cancas G
- Chufas A
- Colombianas A
- Yambanzuelos A
- Garrucha A
- Guaira A
- Mirabrais G
- Romeras G
- Rondeñas A
- Rosas G R
- Rumba Gitana G
- Sevillanas A
- Tangos G
- Tanguito A
- Verdader A
- Vito A
- Zambra G
- Zorongo A

with or without guitar - not danced  
Bombetas A Milonga A Trillenas A, R (76)

Campanilleros A Nana's A  
Marianas A, R Temporeras A, R

Hilroy

## P.166 BAILE Breakdown

Baile Flamenco differs from cante in that each baile has a danceable compás but does not have traditional characteristics that have to be adhered to. Each cante on the other hand does have a definite structure that belongs to that specific cante. Toque is the same.

An Baile- rhythms determine the dance. Between the bailes with rhythms & cantes that are similar, there are no inherent differences to the dance itself. The following bailes represent those which have their own distinct compás & feeling. They do not represent all of the possible bailes since there is a lot of similarity.

P.167

(77)	<p>Baile Grande cañas or palo remomas sigurriyas soleares Taramito Tientos</p> <p>Group Baile Fandangillos sevillanas vendidos (madrina)</p>	<p>Intermedio alegrías peteneras zapateado</p>	<p>Chico Chico alegrías bulerías chullas danza mora faruca quajira humba gitana fandangillo tangos zambra zorongo (77)</p>
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P.168

(78)

<p>Toque Grande canta remomas sigurriyas soleares</p>	<p>Intermedio granainas media granainas madrinas malas veña tarantas / taranto peteneras tiento</p>	<p>Chico alegrías faruca bulerías quajira caceres madas clombanasumba gitana danza mora sevillanas fandangillos tangos</p>
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P. 168

(78)

toque chulo chico cont

torreznillo

verdiales

gambone

zapateado

zarzuela.

P. 177

(79)

Prior to 1850 the flamenco was a way of life. No money was involved. Flamencos were aficionados who earned their way but they could - singing, dancing & playing - strictly for their own enjoyment. For them it was a main form of expression & diversion.

The cafe cantante period (1860-1930) created the professional flamenco. Suddenly the aficionados became artists & even to their amazement people were ready & willing to see them perform their art. Flamenco was raised to an unprecedented level of popularity & flamencos to a high standard of living. But this did not last. The cafes closed, flamenco became shockingly commercial while the became known as opera flamenco & true flamenco went back to the villages, badly housed & beaten. During this period 1900-1960 not even the greatest & purest artists could make a decent living from pure flamenco. The flamencos suffered, their art suffered. Paid gigs were few & far between & generally patronized but resented by commercial flamenco artists, who hated what they were doing.

P. 178

80

Around 1960, times miraculously changed. The pure artists made a surge forward & became popular & affluent, more so than cafe cantante days. Today they have lucrative establishments, contracts, gigs, festivals in Spain & abroad.

But prosperity has taken its toll. Many Andalusian villages are now deserted & are flamenco-less. Most artists shun the gigs. There are only a few good artists.



And those demand large amounts of money. (80)

The Flamenco way of life is gradually becoming extinct, TV major cause, especially for the juerga. In the past many juergas began in the bar - singing & happening out a compás on the bar, a few drinks - (81)

Today bar owners will not turn off blaring TV in favour of a Flamenco session mainly because law considers flamenco encouraged places potential hot spots. A juerga normally ends up with police being called by someone who has to get up for work next day & stop to juerga is made. A repeat performance will give tavern owner a fine & even closed down for awhile. TV barman is purposely set up. Some aficionados supply special rooms but for the flamenco the lack of expense & a ready made audience tends to kill the spontaneity. (82)

# The Tonadillas

by Enrique Granados

The tonadillas were a special genre in the form of a SHORT SONG which appeared in Spain during the early part of the 19th century.

The first tonadillas were written by PABLO ESTEVE and were PRIMITIVE, SIMPLE, heartfelt melodies set off by bold accompaniments that at times return the listener to the old sound of the vihuela.

Enrique Granados, born in Barcelona in 1867 also wrote the music for 12 tonadillas but they are not the stage-genre style of Esteve. Rather they are a particular approach to a master concert song.

The tonadillas of Granados were inspired by the paintings of Goya and the authentic, traditional *Apacida* of 18th. The texts written by F. Periquet, do not unfortunately match the music of Granados in quality.

The character of the songs is graceful, elegant and witty and at the same time they tell of love, pain, marititude, desperate grief or rebellious anger. They reflect another example of the *duetito* which is such an important aspect of Spanish music.

The accompaniments are full of interest a virtuosity even though they appear to be simple on the surface. And in many of them the plucking or gentle strumming of the vihuela is imitated.

## El Pelele

Keep While our last <sup>selection</sup> ~~piece~~ is part of the Suite Goyescas, it is often performed independently as a solo piece. It is in this context that we shall hear it this evening.

El Pelele means the Strawman. The story is about a beautiful senorita whose wealthy family has betrothed her to a very rich, very old & very fat senior. In truth her heart belongs to a handsome young man.

One summer afternoon shortly before her marriage, she & her friends decide to make a Strawman. They then proceed to toss it up into the air over & over ~~and over~~ until all the straw falls out & there is nothing left but the reeds from which it had been made. As they throw the effigy of the husband to be into the air the young ladies yell salta pelele!

The total destruction of the poor strawman gives to the lovely <sup>young</sup> senorita the hope that she will be saved from having to marry her fat, old rich, old, fat suitor.

opening  
paraph.

Our last selection truly expresses Spanish Romanticism between the 18th & 19th centuries.



# The Life of Enrique Granados

Known as the Spanish Poet of the Piano

Born in Jénida July 27, 1867 (Barcelona-Catalan area)

Died at sea, on the English Channel March 24, 1916

Composer & pianist

Pupil of Felipe Pedrell

Later went to Paris to study with Charles de Bériot.

After 2 years, he returned to Barcelona.

Gave his first recital in 1890, took Cataluña capital by storm.

1898 - his first major success as a composer, a Zarzuela Mancha del Jarro, performed in Madrid

1901 - founded his own modern school for Spanish music in Barcelona called the Academies Granados. Alicia de la Rocha now heads it. She studied there as well. Granados continued to teach perform & compose at his Academies.

1911 - realized even greater success with his Suite Goyescas for piano. This tragic piano work was later re-worked to become an opera of the same name & was performed at the Metropolitan Opera in New York in 1916. Granados & his wife, much against their own wishes, were in attendance. Like most Spaniards both were terrified of the water & WW I was raging as well. They were persuaded to stay a day or two longer & on the way home a German sub torpedoed their ship. They made it into the life boat but his wife fell overboard & he jumped into the icy waters to save her. They both drowned as neither could swim. His brilliant career was cut short with this tragedy.

# HIS WORKS

Granados composed ~~other~~ works for both the piano & voice. In all his compositions he freely used Spanish rhythms & harmonies.

His style was flamboyant & leaned towards the salon.

Through his compositional voice & established a national consciousness of Spanish music.

Through his teaching & performing he gave a powerful new impetus to Spanish music.

The Twelve Spanish Dances constitute a point of departure for Granados in his compositions.

Each contains a beautiful melody & harmony, these are ~~and~~ authentic national airs which are familiar & reflect the old modes.

Each dance is original & has its own individual character. Although there appears to be a certain rustic character to the dances, the quality remains refined.

The dances were not all written immediately, quite a few years lapsed between # 1 & # 12.

The Spanish dances are not large works, miniatures nearly, form A B A

# 1 was dedicated a beautiful ronoritas.

They contain certain motives & silhouettes that are reminiscent of the Tonadillas also found in the Goyescas.



## Enrique Granados - cont. Music

Granados chose, in the 12 Spanish Dances, national airs instead of popular motives. He didn't want his music to present any obstacles as far as understanding it was concerned & he didn't want his melodies to be placed in a situation where they could possibly be questioned as to their authenticity which can happen when popular folk song or music is used.

As a result these national airs became the basis of a national musical style.

The dances also exhibit a flowing singing quality. Passages are varied, exquisitely beautiful & as mentioned - refined - lay word in all his music.

They represent all facets of life - in the street in the plaza, in the country; yet their novel formality & original forms possess, above all else, aristocratic spontaneity.

The Goyescas - story is about a beautiful señorita who has fallen in love with the Captain of the Guard, Don Fernando. She has been betrothed to Paguro, the matador. In typical 19th century Romanticism, she pours out the ecstasy of the love she has tasted in the arms of her handsome Captain, to the nightingale who visits her every evening & sings his song in a tree outside her boudoir.

Paguro finds out about the secret love





# TONADILLAS

## THE BEGINNING

are originated with the ANDALUCIAN GYPSIES & is considered to be ONE of the oldest FORMS of CANTE JONDO or ANCIENT ANDALUCIAN SONG.

Instrument & voice

The 17<sup>th</sup> century tonadillas were short sacred or secular songs for two or more voices. The early tonadillas were usually in a major key or mode & modulated to the DOMINANT or a key, which was a MINOR 3<sup>rd</sup> away.

The VERSES were set off by GUITAR INTERLUDES.

In the 18<sup>th</sup> century the little Spanish songs took on a more typical nature, often accompanied by the guitar & were added to the interludes in Spanish theatre. Later the TONADILLAS became SHORT STAGE PIECES on their own right.

The first tonadillas in the 18<sup>th</sup> century were written by Pablo Estévez and were PRIMITIVE, SIMPLE, HEARTFELT melodies set off by LOVELY ACCOMPANIMENTS that returned the listener to the old world of the VILLUELA.

OMIT

In the 1760's Antonio Guevora another writer, developed the tonadilla into a song sketch in ONE ACT. The sketch was either SATIRICAL or POLITICAL & was for ONE CHARACTER only - most frequently, a WOMAN.

OMIT

This type of genre exploited the NATIONAL DANCES of SPAIN, folklore and dear manners with LOWER CLASS LIFE - particularly the PEASANTS, INNKEEPERS, GYPSIES, etc. They became known as MAJOS & MAJAS. The tonadillas were always full of colour, often humorous & of course ROMANTIC.

OMIT

As the 19th century drew to a close, small orchestras replaced the GUITAR & the TONADILLA replaced as an INTRODUCTION to SET a SCENE & BRING ON the character. Its verses told the story & it was used as part of the Fricas which was a SUNG DANCE, such as a SEGUNDILLAS. Until the middle of the 19th century, the tonadilla was an accepted Spanish idiom by other European countries.

HERE

referred in the

The tonadillas of Enrique GRANADOS were inspired by the poetries of GOYA which captured the LOWER CLASS LIFE MAJOS & MAJAS of the city, also the STYLE of TRADITIONAL, AUTHENTIC MADRID of the as it was 1800's.

The character of Granados's tonadillas is orations, eloquent and with. At the same time they speak of love, pain, desperate grief and mountain anger. They are also another example of the DUALITY which is an ever present element of ALL SPANISH MUSIC.

The texts were written by F. PERIGUET. Unfortunately they do not always mirror the MUSIC of GRANADOS in EQUALITY.





Heritage of Music

Enrique Granados 1867-1916

Music in the 20th Cent -  
P. 15, 14, 15, 54, 55, 309, 312  
Goyescas - 55, 56  
Tombadillas 55

Founded a <sup>modern</sup> Spanish music school in Barcelona & helped Spain to find its own voice, working to establish a national consciousness of Spanish music by including popular Spanish music in his own work.

Flamboyant Spanish style. Tends to be salon style.  
Pupil of Felipe Pedrell - 1841-1922

But Goyescas & Tombadillas exposed authentic, individual Spanish sound.

Paintures of Goya fascinated Granados inspired Goyescas  
Tragic piano work later reworked to become opera of same name performed at Met oper NY 1916 - last of 7 operas by Granados - followed tradition of zarzuela - local genre lyrical & dramatic

Born in Hendaia July 27/1867 at sea on the English Channel March 24, 1916. Died  
Composer & pianist. Pupil of Pedrell later went to Paris to study with Charles de Bériot. After 2 years he returned to Barcelona to give his first recital in 1890  
1898 - his first major success was a zarzuela performed at Madrid - Merced del Carmen. Founded his Academia Granadela 1901 where he taught & composed & continued to perform. In 1911 he had even greater success with his suite Goyescas.

1916  
1867  
49

His tragic death (didn't want to go to NY in first place) cut short his brilliant career. Perpetrated by German sub.

Also composed <sup>other</sup> works for piano & voice which make up bulk of his works. In all he freely used Spanish rhythms & harmonics. Thus his teaching & performing he gave a powerful new impetus to Spanish music

Avramedes was greatly influenced by Ptolemy.



## Granados - Spanish Dances

constitute a point of departure in the works of Granados. Each contains beautiful melody & harmony authentic <sup>national</sup> folk elements which are familiar & reflect ~~the~~ the old modes. Each one is original & has individual character. There is a certain rustic quality to them, yet <sup>the quality</sup> remains refined. Chose not to use folk airs ~~not~~ all written immediately - a lot of time elapsed between <sup>the</sup> last one.

Not large works - miniatures.

#1 was dedicated to a beautiful zarzuela.

certain motives & silhouettes or outlines are reminiscent of the Tancidillo found in the Goyescas.

Reason he chose authentic national airs over popular motives of the country is that he wanted the music to sing & have present no obstacles. He didn't want musical existence of his melodies to be placed in a situation where they would be questioned. Became basic substance of national musical style.

The dances exhibit a flowing quality, very varied passages are beautiful & refined. They represent life in the street, the plaza, the country yet their novel <sup>charm</sup> & original forms possess spontaneity & above all else aristocratic spontaneity.

Goyescas - story is about a beautiful lady who loves the captain of the Guard <sup>Don Fernando</sup> instead of Pizarro, the Marquis. An typical 19th cent. romantic style she expresses the ecstasy of the love she has tasted in the arms of her handsome captain to the night watch. Later Pizarro finds out about the secret trusts & rushes off to kill the captain in a jealous rage, in a duel.

Deeper meaning expresses life & death of the soul - its many experiences from springtime of youth to wisdom of maturity but pain disappointment, love etc.

## Background

## Notes on Spanish Music

- ✓ Similar to Egyptian music especially folk melodies
- ✓ plaintive character
- ✓ very short motif - often only a few notes
- ✓ mutation to instruments - guitar  
castanets

All regional music has roots in <sup>ancient</sup> Andalusian music.

tabl baladi - type of drum used in processions - Sevilla from Iberia

## Background

- ✓ the tambourine or tan as it was known

## Strophic element

Meter - ✓ invented by the Spanish moors.  
ingenious strophic system - made Arabian poetry very distinct  
excruciating, brilliant & natural  
offered spontaneity

✓ This system of meter also found in the Cancionero de Balacio (published by Barbieri) (contain identical combination of rhymes & same strophic construction)

#14 - strong oriental influences

especially popular in Baghdad - Harun Al-Rashid

Fact to be noted: words & music were both symmetrical.

(chorus) estribillo for the chorus  
(verses) estrofas - for soloist

words & music always matched

## ORNAMENTATION

✓ Decoration - the gloss or ornamentation of melody  
shake, trill, appoggiature  
Alphabetic Notation

GENERAL The 8 tones - bore names that were decidedly Arabic.

- bug
- re
- schombos
- caeman
- netto
- kaphe
- ase
- surgesse
- mond

hocket - comes from Arabic iqā'at

Background Pythagorean scale - originated with Arabs

" Okonber music - no needs of instrumental combinations

### RHYTHM

✓ Rhythm important - accents, nuances Almería  
✓ Percussive qualities often in opposition to melody (accents

### MELODY

✓  
sinuous provocative  
Variants - sometimes  
original melody lost  
slight of Iberia

2 octaves apart - no harmony at times  
inflection, duration of notes - definite cut-offs  
a short notes very important in this type of  
passage, rhythm extremely important.

### MODES

✓ Modes - a lot of Spanish music written in modes rather than keys.

✓ - Harmony, + & - modes, modulation turns up in Las Cantigas which are pure form of ancient Arabic music. Do not belong exclusively to European music.



3

# Spanish Music

✓ Chromaticism - important characteristic of Spanish music.  
extraneous use at times

Ornamentation ✓ Arabesque - known as a multiplicity ornament  
very virtuosic, capricious  
richer in trills, mordents & appogg. than  
European music

✓ Articulate phrasing - based on poetry - uneven lengths at times  
Granada Dances (#1)  
- attention to pause points

- detail to exact rhythmic lengths short & long of notes  
- ✓ strong rhythm - provides mood too - <sup>exoticism</sup> sorrow, joy for eg.  
- function of accompanying notes - independent from melody

- ✓ Flexible  
- Pedal point - determines tonality or mode (Iberia)  
use of principal note in bass & secondary  
- note - de Falsa (7 songs) canto jondo  
comes from ancient Arabic music  
functions as harmony

✓ Octave playing - not regarded as unison but rather  
as TOTAL distanced of an interval.

Form a a b a

Influences ✓ oriental - in <sup>melodies</sup> music, rhythm  
& lyrical patterns - zejel & muwashshah  
peculiar to Spain

✓ oriental music evolved differently in Spain  
than in Arabia - in the palace, it was refined & elegant  
later taken to the public where the form was  
molded to prevent decadence from setting in.

Nationalism arose during reign of Abdul Q. I. Islamic political & social forces.

Form ✓ grow out of poetry - Ancient Arabic form influenced the new forms - linked to form in music

✓ Old system - two hemistichs  
one rhyme  
metrical patterns

Andalusian form consists of stanza & refrain follows form of zejel

Fig.

New system - no hemistichs

lines short, various lengths & rhythms of rhyme  
Refrain - estribillo always a strict pattern

✓ Verses always had 4 lines  
b b b a

or c c c a

refrain - two lines a, a

✓ zejel & muwashshah - forms  
(later became ballade)

manzili-  
kasida

✓ Form elegant, finished but always with a kernel of naturalness so as to appear spontaneous.

A Spanish improvisation zejel later became known as zejeli more for choral groups & soloist  
refrain given to chorus

✓ alternated between soloist & chorus  
patterns rhythms etc. all alternated with the refrain. Became very complicated.

Songs & Dances of Arabic origin  
Fandango  
Sorrondo  
Zarabanda  
Zambra

Oriental influences -  
✓ ornamentation  
✓ rhythmic disagreements bet. melody & harmony  
sensuousness  
deep sadness  
✓ voluptuous chromaticism

Concursos de Palcos influences in Spanish music from 18<sup>th</sup> - 16<sup>th</sup> cent.  
polyphonic ornamentation - ornamented from Arabic music  
Zejel azejn most popular form

Arabic Qualities

Begin lower ✓  
end of register ✓  
Voice ascends  
reaches climax - usually  
note of pathos  
then descends - 200 yrs before Europe  
✓ moves by step rather than by leaps  
phrasing  
✓ archaic tunes or language  
choral form  
✓ simple melodic lines with repetitions - within the octave  
cadence is important - sometimes a whole bar.  
has deep significance - the dance  
turn about  
upper & lower  
✓ essential turnabouts  
lah si doh re, mi (lower)  
(upper) fah mi / fah' mi on the essential note  
turn about (re mi)

✓ V of A - sometimes used as a final cadence (notes from it) E G# B

see Playa #5 Granados

Andalusia

many Spanish dances end with it - soleares  
Fandango, malagueñas, ronderías, granadinas



General Spanish music is a musical miniature, expressive, charming, honest, sincere & complete. It is the sum total of a production of the composer who knows how to create a simple melody & accompany it with well-modulated chords.

Form of Cancionero  
Refrain  
a, b

Stanza  
x x a, b

Modulation very ancient.

done through sharps or flats common to both chords rather than European  $\sharp$  &  $\flat$  keys.

Rhythm is reflected in the melody. Number of melody notes related to the rhythm.

cadence - prepared by VII instead of V  
some cadences end on III or V or VI - notes of latter used extensively in  
Andalucía  
Asturias  
Cataluña  
Galicia

ARRIVAL - early harmony - voices moved in different directions  
distinct sound simultaneously

## Other Elements

Melody - reflected in the dance itself - follows the movements  
GYPSY MODES mix of diatonic intervals of the  $A^{\text{th}}$  ABCD and chromatic  $A^{\text{b}}$  ( $\#D$ ).  
gives tension to melodic line & a kind of intoxicating effect. Unlike European music where melody can be relaxing, comforting.

- ✓ Repetitive motif can be monotonous (Pavel's Bolero)
- ✓ definitely Oriental origin & found in Arabic music & dances of the Dorvishes. later turns up in the Scouting Songs of 1349 (Hugo de Reutlingen).

Accompaniment - homophonic dance-like  
bells used before castanets - primitive times - related to fertility rites

Melody - Descending  $A^{\text{th}}$  - found in the early Spanish (doh, si, lah, soh) Phaeonca. Also linked (this characteristic) to Caribbean dances. Later this characteristic was altered to become two descending intervals of the  $A^{\text{th}}$  & you hear this in the Bell Motif of Parsifal.

University of Calgary  
R. G. Farmer

Oriental Studies: Monthly Musical

Amirichson Edition Limited: London  
1953

## Early References to Music in Western Sudan

Early references to music of negro & negroid peoples, rare. Truth is ~~these~~ references have been neglected in both Arabic works & European translations.

P. 3

- ① An Western Sudan-<sup>omissions of</sup> references flagrant. Owing to influence of Islam, territory is culturally important & Sunghai (W. Sudan) possessed a culture far in advance of neighbouring negro regions. Testimonies of Al-Bakri (d 1094) Al-Idrisi (d 1154) Al-Umari (d 1348) Ibn Battuta (d 1352) & Ibn Khaldun (d 1406) show quite clearly W. Sudan held aloft a torch of cultural light to negro peoples of Dark Continent. ①

Sunghai constructed or invented the duff (tamboorine). The tabl also originated with Sunghai people. When the ruler Gau-gau sat at table, the tabl was sounded, called a dabidaba. Al-Shaquni & Al-Khaldun mention this particular drum.

②

P. 4

Al-Shaquni writes that Spain especially Seville famous as a centre for manufacture of instruments. Exported them as well. Supplied the Sudan with garnis (revelers) the abu qunis (large horn) & drum (dabidaba). ②

③

P. 5

When Al-Umari visited Sudan he spoke of royal entourage of ruler Malli preceded with drums, pandores & horns (shiq) made from animals.

Al-Battuta on visit to E. Sudan saw a royal procession headed by tabl, bag, & majirik trumpets. ③



(4) Also heard a performance by a military band at P. 6 the palace. Nobody moved. Custom of silence thought to have been borrowed from Egypt. (A)

Speaks also of chamber music heard at Melli. Singers accomp. themselves on panderos. (A)

Under Songhai rulers instruments were in demand for almost every phase of social life. Drum used to make announcements via a messenger & assembling troops. P. 7 People favored the duff & mizmar (flute). Conakry adopted the kalaki (large horn). (B) Duff used when being travelled. (C) P. 8

An 1591 sultan of Morocco conquered greater part of W. Sudan - from this date, only rare references to music of conquered peoples. (C)

(D) These references establish that instruments were known P. 9 in W. Sudan bet. 11<sup>th</sup> & 16<sup>th</sup> centuries. Included were the xylophone & viol. (E) Xyl. not used by Arabs. P. 11

(F) It was through the portals of W. Sudan that some P. 12 of the instruments of Arabs & Moors passed to the negro & mixed peoples of the South. (G) Provide some evidence of Moorish establishment to W. Sudan. (H)

(I) Term jagg comes from Arabic jagg. Also passed thru P. 12 W. Sudan from where many slaves for America came. Bango came in same way - origin - bania of Senegambia. Shag shag of Arabs & Moors - origin saka saka (rattle) of negroes of W. Indies. (J)

# The Importance of <sup>3</sup> Ethnological Studies

## ~~Historical Instruments of Sumerians~~

### 2 Assumptions

Study of the music of primitive peoples would not to be overlooked. Only then can there be a full appreciation of purpose, customs, etc. Small bells on garments for eg. P. 117 mesopotamian magic & sorcery & mystic charm. Tinkling of a woman's bell was part of a ceremony for visitation of the sick. Bells had & still have esoteric significance. Used to break up storms & dispel thunderbolts or bring fertility to the soil. ①

Guitar  
ORIGIN = <sup>curvature</sup> Waist in a violin or guitar - peculiar feature of European instruments. Answer in primitive organs. Gourd was the bawling needed no alteration to its sound chest. Single spherical, ( ) double spherical & pear-shaped best forms of gourd that were used. P. 118 To make the guitar-gourd cut in half, piece of stem or parchment stretched over aperture. Pear-shaped gourd origin of pear-shaped lute ②

SCALE - Symmetrical scale found on instruments of ANCIENT & modern EAST (being Orient?) Equal spacing of finger holes on flutes & reed-pipes do not provide explanation as to how sym. scale is produced. Answer lies in primitive culture. People bore digital holes on their wood instruments same plan used to burn holes in their calabashes or indenting their pottery. Fundamental idea - repetition of a decorative element. The equidistant holes were conceived to please the eye & symmetry mark the ear. ②

The lyre & Cithara - belonged to ancient Mesopotamia. Form & structure, position for playing & # of strings known, not known - how they were played or tuned.

③ P. 118 Nubians had an identical lyre to Mesopotamian except sound chest not made from concave of a tortoise. ③ Its made of wood or large calabash. Nubian lyre is ~~tuned~~ tuned.



③  
P. 49 upwards by  $4^{th}$  & downwards by  $5^{th}$ . Some idea as Perfect System of Greeks. Strings are struck holding a plectrum in right hand while left hand fingers are spread out like a fan. They touch the strings which sounds need to be decorated or ornamented. ② Nabosh technique is due to how ancient Greeks played the lute. & Babylonians Assyrians. ③

## What is ARABIAN MUSIC

①  
P. 53 The answer to this question invariably evokes the image of a tam-tam beating out a monotonous rhythm which draws out almost completely a simple melody which may consist of 4 or 5 notes at the most. The melody is usually described as being in the minor mode & the rhythm "dactyl." ①  
Its sound has been described as weird, wistful, sad, sombre, dreamy & deluded. This drab-grey description is of Arabian simply non-existent & is a result of the limited conditioning music of two European modes only major & minor & emotional responses of either gay or grave. ①

Arabic  
Oriental music covers the whole gamut of human emotions. It has dozens of modes & <sup>more</sup> varieties of rhythms than the European ear could ever hope to be capable of discriminating.

When heard for the first time, Arabian music is generally ~~distasteful~~ <sup>repulsive</sup> or disagreeable to the European taste. & in order to comprehend this revulsion it will be necessary to examine the music itself. Only then can this exotic music be appreciated, tolerated & understood. ①



# What is Arabian Music from Oriental Studies

H. G. Farman

## REASONS

Q. 54 (2) Firstly - the Scale - the Arabian scale is alien to European ears. Our scale is based on a tempered system of equal semitones. The Arabian scale is not tempered & is based on quarter tones. There are 12 semitones to an octave. There are 24 quarter tones within the same range. This is main reason why Arabian music sounds "out of tune" to Europeans. (2)

As Europeans we are usually fettered to the tempered system. All our instruments are tuned to the tempered system & their intonation is fixed to it.

Yet the system itself is a little more than a century or two old. For the Arab listener he too would probably be distracted & think instruments were out of tune.

Solution: It is a case of employing the law of adaptation just as in the history of Europ. music whose every step of progress harmonically, rhythmically & melodically has been pursued as tortuous innovations, eventually the law of adaptation conquers & makes what was once awfully discordant & theoretically incorrect quite acceptable as concordant & theoretically correct. (2)

Problem: Q. 55 (3) Modality - Arabian music is modal. In the West we are mostly familiar with only 2 modes - major & minor. In Ar. music there are dozens of modes. Yet this ought not to be so strange since only Xth form of music was modal. In Arabian modes there are intervals of a semitone & augmented seconds. There are also 3-quarter tones & a quarter - these are more perplexing.

Range of an Ar. mode may be 5 notes or 10. Like European modes they have tonic, lead-note & dom. The VII known as fatmama. V is generally 5<sup>th</sup> in the

mode but can also be <sup>4th</sup> or 2<sup>nd</sup> degree takes  
V function.

(3)  
P. 54  
Each Arabian mode has a fixed motif. These are  
traditional. Many reflect ancient origins & tetrachordic or  
pentachordic compass. It's this folk element that makes  
Ar. music universal & appealing. (3)

Classical music on other hand, belongs to the few, whereas  
Arabian music with its motifs or melody types is the  
heritage of all. (3)

Response  
(1)  
P. 56  
The fixed motif has given rise to some Western  
criticism that originality therefore cannot exist in Ar. music.  
Arabian music is purely homophonic & its melodic  
progressions are based on the fixed motifs. They are  
no different to the stereotyped sequences of European  
music. (1)

1/ Harmony  
an agreeable  
combination  
of sounds,  
While Arabian music is classified as homophonic &  
Eur. music as harmonic, Ar. music is in reality  
harmonic. They just do not use chords. Instead of  
Arab music uses an agreeable succession of sounds

The Arabian scale provided a wider selection of  
notes & modalities. More modes were possible & result:  
similar to W. music where harmony was used.  
Fundamentally the aesthetics of Ar. & West. music same.  
Feeling for rest & finality at close of a melodic sequence  
& is accomplished in a protracted way whereas Eur.  
is accomp. by simple sequence or an immediate  
chord. Former is similar to arriving at end via  
suspensions.



# Oriental Studies Exam

P. 56 P. 56

(4)

3. **Gloss:** Arabian music is ornamental. Its chief characteristics are the constituent notes of its modal structure but what is of supreme importance is its reason for gloss or improvisation - an art which is absolutely necessary to every musician in order to demonstrate his originality. (4)

(5)  
P. 57

It is this very ornamentation of the melodic line that Europeans find so disagreeable even more so than the untempered scale. Yet this decoration is precisely what is also seen in other Oriental arts. - Muslim architecture, Indian jewellery both exhibit the exquisite traceries known as Arabesque (architecture) & filigree (jewellery). (5)

The formation of the melodic line is accomplished by means of trills turns & other far more intricate ornamentation than the sober European appoggiatura. Sometimes the ornamentation is so profuse, the original theme is lost in the maze of festooning.

Muslim ornamentation consists of nasal embroideries, artificial trills & the drawn-out scale. Dubbed extravagant, disagreeable by Europeans they are considered to be precious accomplishments of the East. (5)

(6)

P. 57 H. Rhythm - of oriental Arabian music is a disturbing element to Europeans. With the best, rhythm is generally understood in relation to bar lines & definite forms (such as) double, triple, quadruple arrangements of the beats. (6)

In Arabian music rhythmic principles are somewhat *flexible*



different. An Arabian rhythm  $\frac{9}{4}$  would be conceived by Europeans as  $3+3+3$ . But in Egypt  $\frac{9}{4}$  hawāssī is actually  $2+2+2+3$ .

Another example is the Mulhammas misrī or 18 rhythm & the Nim thaqil or 12 rhythm. The Zīraf kanzil is  $\frac{11}{4}$  & the Awṣat  $\frac{13}{4}$ .

(6) These are easily evaded by the Western ear. But let us not forget how Western musicians were initially scandalized by the movement of Tschalkovsky's Pathétique Symphony, to say nothing of our abashment ~~at~~ Stravinsky's rhythms. (6)

### Accent

(7) The rhythms of jazz have helped to create our closer understanding of the exotic Arabian rhythms. One feature in particular has been of enormous help - the accent. The accent is the lifeblood of Arabian music. It gives it poise & vitality. Classical scholars no doubt have recognized the drum (strong) & table (weak) beats of Arabian music & have been able to compare them to the thesis (strong) & anis (weak) of the Greeks. (7)

(8) Instruments - Europeans find Arabian instruments "weak & unconvincing". This evaluation is often based on performance in a Western climate where clime of the strings & resonance of the sound chest are adversely affected by humidity (sound is considerably dulled). (8)

(9) The European view of Arabian instruments that they are noisy & blatant & consist only of drums, cymbals, horns & trumpets. In reality this sorry assortment was the tools of Western music. (9)

The true art music of Arabian music has no place for crashing drums & cymbals & blowing horns & trumpets,

Oriental Studies Farmer

P. 58 in order to obtain dynamic effects. These expectations are quite alien to Arabian music since they would be catastrophic to the unity & mood of the music.

(8) P. 58

Arabian practice allows for musicians to play here, be silent there but these essentials are <sup>not</sup> for sake of dynamics or colour effects, rather it is the turn of the music to enter or exit in the kinematic scheme of Thomas. Arabian music is a quiescent art & really cannot be compared to Western music. (8)

Arabian music is so exotic in its realization that it can't be judged by Western standards. And it will no longer do for us with our smug, superiority complex to say that what does not fit into our own cultural matrix must therefore be barbaric or wrong. The Islamic East is far more tolerant. Arabians do not appreciate Western music on

(8) P. 58 First hearing for precisely same reason we do not grasp their music but they also do not say that it is barbaric or wrong. Major difference in attitude! (8)

As far back as the 10th century (to bear this out) we find Ikhwan al Safa saying:

(8) P. 58

"Consider each nation & the melodies & modal formulae <sup>which</sup> they enjoy... which do not please others, such as the music of the Turks, the Arabs, the Kurds, the Armenians, the Ethiopians, the Persians, the Byzantines & other nations which differ in languages, natures, morals & customs..." (8)

(8) P. 58

It was not, to the Ikhwan, a question of the Arabs being right & other peoples wrong, but simply a matter of difference in aesthetic standards, which, in music, are grounded on, & determined by, the HABIT of HEARING! (8)



Mervyn George Farmer  
Lorenson Press Ltd.  
British Virgin Islands  
1978

## Studies in Oriental Musical Instruments

### Origin of Arabian Lute + Rebec

P. 91 Arabs responsible for introduction of these instruments to Western Europe.

P. 92

(1)

In Pre-Islamic days Arabs throughout Peninsula possessed lutes, called them *mughan*, *kirān*, *muwattan*. The *mughan* & *ūd* were distinct type of lutes. (1)

P. 93

(2)

All-Nakh introduced a lute from At-Hira. (2)

Persian lute also favoured by Arabs until a famous Baghdad lutemist Zuhayl introduced a wonderful lute called *ūd al-shabbah*. Zuhayl of Baghdad also contributed some improvements court of Harun al-Rashid.

(3)

P. 95

The improvements found their way to Europe. (3)

original (3)

P. 95  
was told it was "hunchbacked" & "lean of belly". Instrument had no separate neck, made from one <sup>graduated</sup> piece from neck down, probably hollow throughout. (4)

P. 96

(5)  
P. 96  
Zuhayl's invention added a separate & parallel neck, solid throughout & separate sound chest. (Modern ones we like this) - Resembled the fish "shabbat" slender in tail, wide in middle, small head. (5)

Lute of 6<sup>th</sup> century string with 4 strings. Zuhayl introduced 5<sup>th</sup> in 8-9<sup>th</sup> cent. Arabs adopted parts from Persians & altered their own accordative CDG a to Persian accord. of 4ths - ADGC. This has been tuning since



⑥  
P. 94 except Maghrib - still have old system. ⑥

Ziryak's improvements - heavier late  
of silk gut<sup>s</sup> for lower strings instead  
used a quill plectrum<sup>um</sup> instead of  
wooden one.

⑦  
P. 97

Belly & back of them wood ⑦

⑧  
P. 100

### The Rebec

Ancient  
news

known to Arabs in Pre-Islamic times  
Ancient Arabs sang their songs to voice of rebec. ⑧

### Far East & Middle East influences in Music twist the

Despite belief that China conservative, exotic music &  
instruments were found in Far East, long before  
Musical renaissance. Mid. East influence on Asia.

⑨  
P. 3

One of earliest legends re music in China  
suggests ME influences. 3rd cent. B.C. story tells of  
Emperor Huang Ti who lived before Hsia dynasty  
(2205 - 1706 B.C.) sent a centaur Ling Lun in search  
of harmonics to make <sup>musical</sup> pipes. ⑨ Pipes became basis of  
Chinese scale.

P. 4 ⑩

Cultural melankton<sup>st</sup> China to Arabs in Han  
dynasty (206 - 25 B.C.) Under later Han rulers  
(25 - 220 A.D.) these influences asserted themselves more  
definitely. ⑩ obvious

Oriental Influences - Article - Reciprocal Influences in Music  
Farmer - Langford / 78 text Far & Middle East.

An year 568 Turkish princess married Chinese Emperor  
& she took with her to China a musician of Kucha  
(Sogdian) Suchipo, who played the barbarian (pipa)  
(Turkomanian barbat). It was this musician who  
introduced the 7 traditional musical modes to China. (3)  
Ancient names of these modes foreign have distinct  
features of Persian origin.

(3)  
P. 4  
Note

Under the Sui Emperors (581-618) musicians from  
Bukhara, Samarkand, Kashgar & Kucha, favored at court.  
After a conquest of this place in 640, music from Turfan  
established.

Tang Dynasty 618-907 extended its borders to Persia  
& shores of Caspian. This <sup>contact with</sup> cultural influence could have resulted  
in use of bowed instruments in China. (2)

(4)  
P. 5

Flute, harp & chue all found way to China.  
Su er nai → sira from Middle East

(5)  
P. 6

Cymbals, carillon, drums & viol-family (many from Arabic  
sources) (3)

When Muslims entered China, & became masters (1213-  
1368) contact with mid E maintained. Several foreign  
elements can be found in the music of this period.  
System of notation from ME introduced, Chinese liked it because  
it was simple.

(6)  
P. 4

Kublai Khubilay Khan introduced organ to China  
(1260-4). From this period on music & instruments of  
Islamic peoples became better known. (6)



NB: footnotes - materials of entire page noted at (7) figures.

13<sup>th</sup> cent. Polony  
The Reciprocal Influence - strange looking instruments from Orient can be seen in Persian & Mughal paintings of 14<sup>th</sup> cent. - 17<sup>th</sup>. Passed to Islamic countries 13-18 cent.

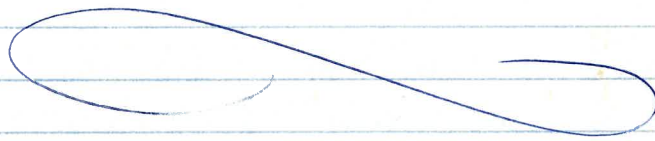
(7)  
P. 9  
Two such instruments - Al-Aski'a M'aminu (d. 629) mentions the mushtaq sini (7) in 15<sup>th</sup> cent. it's called the mushtaq & described as being made of compounded tubes.

P. 10  
Both Ibn Sina & Ibn Zayla refer to the song al sini, played with beating rods.

(8)  
Incursion of Mughal & Tatar hordes brought a cultural crossroads of influences to Islamic lands. (8)

(9)  
P. 12  
Music of Far Cathay - Arabic influences instruments

(9)  
chamber music  
singers accomp. by their instruments  
outdoor music (9)





Studies on Oriental Instruments

H.G. Fummen  
Longwood  
1978

Br. Virgin Isd.

P. 39 No info.

An Old Moorish Lute Tutor

P. 45

The Lute Scale of Aricaenna

History of the musical scale in Near & Mid East  
Full of perplexities.

SCALES

① P. 46

Earliest known scale in use by Arabs called *tunbur* *baqdashli*. Fully described by Al-Jaridhi, it was in use up until 13<sup>th</sup> cent. Scale based on division of a string into 10 equal parts. Scale may have been a relic of ancient Babylonian/Assyrian times. It was a Pre-Islamic scale.

More intimately connected with the lute:

② P. 47

Arabs adopted Persian system of tuning the strings a 4<sup>th</sup> apart & could by this means obtain the scale A to A (above). It was this scale that was so popular during Golden Age of Islam. Also the scale of Ishaq al-Mausili (d 850)

Meanwhile Musick writings had begun to influence Arabic theorists & famous al-Kindi was one of first to try adapting Musick theories to Arabian lute. Although 5<sup>th</sup> strings had already added to lute in Spain <sup>Some time between</sup> 782-832

③ P. 47

Al-Kindi was first to suggest its adoption in the East. His idea was to try to reach the double octave without having to shift or repeat notes of lower octave. Also seemed to be 1<sup>st</sup> to introduce of semitonal part (Pythagorean)



NP: Tuning in 4ths fitted to cosmological system of four-fold  
things - idea held sway in science & philosophy of Islamic East. (5)  
(P. 50) (Pythagorean)

He added another anterior fret & practitioners contributed  
two more known as the Persian & Zalzalian

P. 50

(H)

Each string was capable of producing 10 notes. Frets not  
always all used. Syria (al-Farabi was writing from) Pythagorean  
ones preferred, Iraq - Zalzalian. (H)

In the following century a change took place. (1037-1048)

In the time of Sa'ji al-Din, an absolutely perfect  
scale evolved.

"The Islamic legacy to western Europe in musical  
instruments was of great importance. There were many distinctly novel  
Arabic types introduced, with these instruments came  
material benefits. European minstrels, prior to Arab contact  
only had cithara & harp & their ears to guide them  
when tuning. Arabs brought to Europe their lutes, panderos &  
guitars with the places of the notes fixed on the fingerboard  
by means of frets which were determined by measurement.  
This alone was a noteworthy advance." from The Legacy  
of Islam P. 373 & 374 Farmer.

First to make a 10 string lute - Al-Farabi - went  
to a funeral, saw a corpse showing less & veins. He  
counted 10 veins. But lute had 12 strings - patterned  
after human body - each string has 30 threads = 360  
same # of veins in a body.

from Structure of  
the Arabian & Persian Lute.  
Farmer P. 97-98  
Longwood Press 1978



H.G. Farmer  
Routledge & Company Ltd.  
London 1943

# A History of Arabian Music

Introduction The Southern Arabian was once a great civilization <sup>as far back as</sup> <sup>1st</sup> <sup>millennium</sup> B.C. although has testified of itself with its <sup>many</sup> monuments, <sup>there</sup> has scarcely been anything <sup>resembling</sup> the music of the ancient Arabs. <sup>They</sup> did have music & it was appreciated because, according to an inscription of Ashurnāšipal 7<sup>th</sup> cent B.C. Arab prisoners sang as they toiled & their singing so delighted their Assyrian masters that they begged for more Arab because of the definite similarities between <sup>the</sup> Semitic groups, in general, culturally, especially in religion, with which music was so closely associated it follows that music had reached a high level.

At the opening of the X<sup>th</sup> era powerful forces came into operation which changed the political & economic life of the peninsula. The fall of Babylon & Assyria <sup>reacted</sup> on the Arab kingdoms since from time immemorial they had controlled the great trade routes. More serious was the opening of sea-trade. This meant a decline in Phoenician markets & completely ruined overland caravan trade. In the north in 224 ~~Palmyra~~ Palmyra was put to the sword by the Romans & their crushed those caravan entrepôts. Arab kingdoms never did recover from the economic pressure & political stress. Migration became order of the day. Not ~~the~~ Arabia was not ~~smothered~~ entirely. It was to receive one more impulse clearly defined & one of the results was Arabian music. <sup>(3)</sup>

P. 1 Chapter 1 Despite political & commercial decline some of the old culture still echoed in ancient Arab kingdoms of S. Arabia. Music & poetry flourished. Pre-Islamic song of Al-Yaman is mentioned in 9<sup>th</sup> cents. 2 kinds of music practiced himyari & hanafī. Several musical instruments later used in Islamic times were



①  
P.3

of South Arabia, ~~for~~ Today Arabs of al-Hijaz claim that real Arabian music comes from Al-Yaman. ①

Ukaz - arts centre. Home of famous singing girls.  
Al-Hira - another important center. In spite of foreign domination - it still carried on much of old Semitic culture. In 480 a Persian monarch sent here & was also taught music among other things. When he ascended throne one of his first edicts was to improve status of musicians.

Another Influence of Al-Hira - poetry, equally favored. Al-Hijaz borrowed an artistic song from here; Tab used in place of riqbah, harp & tambur used.

Syria also had considerable Arabian element. Remained an important cultural centre until 632 when its inhabitants put to sword. <sup>Palmyra</sup>

②  
P.5

So while Greece & Rome left their impress the oldest Semitic ideals still pervaded culture of Nabataeans. ②  
Little is known of their music.

③  
P.7

Music played an important part in mysteries of Arab Southsaden, enchanters & prophets. Jews were thought to be conquered up by music - belief later of poets & musicians. Ibrahim al-Masri, his son Ishiq & Ziryab all claim same. ③

④  
P.8

Music in Days of Idolatry - again little is known. primitive chants by pilgrims. The song called nash connected with sacrificial ceremonies of the Stone, ded. to goddess Al-lat. Pre-islamic poet mention maidens circling a pillar - likely a dance accomp. by music & song. ④



P. 9 History of Ar. Music - Farman.  
Satire originally an incantation  
Saj.

(5) P. 13 Psalmody - ancient type of music  
varied & embellished by singer (m or f)  
prolonged interminably  
how it was done → timbre of voice, mobility, vibration, quaver

MELODY  
element  
SONG  
influence  
of  
song.

sung in unison or octave (5)  
harmony prov. by instruments  
Evolution of melody - ornamented trills, turns  
(zawā'id)

First song - huda or caravan song. Origin traced to  
Mudan ibn Nu'ayn ibn Ma'add. An rāzī (poetry) metre  
one bar corresponding to lifting & lowering of the camel's feet.  
From the huda came the nasb - an improved huda.

(6) P. 14 Simple major metre suitable for extemporization - this then known as ghinnā  
musical, unintended musicians who used was used to mark the time or keep  
the measure of the song. This song savoured of Paganism. (6)

Verse meter  
igā  
In Al-Hijaz only nasb & nasb practised until close of 6th cent.  
Then more advanced ghinnā & wooden belled ud used, Rhythm  
was not ~~used~~ practised, musical measure was determined by feet of the Verse.  
but and was not independent of the verse meter igā,

(7) P. 15 In Al-Yaman - 2 types of song practised. Himyarī &  
harāzī - last considered best. Himyarī belongs to Pre-Islamic. (7)  
Passage in the Qur'an refers to Pre-Islamic music - ye laugh  
& do not weep, ye are Samiriya. (d. 688) The Samiriya  
wedged in singing of Himyarī. (8)

The turban al-mizānī or turban al-bayḥadī al-furūd  
dādi



9) to pre-Islamic scale - string ~~divided~~ ÷ into 40 parts?  
P.K.

## Chapter 2 - Islam & Music

Like the Roman Emperors Muh. had to adapt to social resistance when he couldn't overcome it. Pagan festivals because of this were allowed when so much was not under new rules.

Old Pagan chantings of pilgrimage, the takmil & talbiyya with tabl & shahin because music for a pilg. necessary.

1) Song of War because it was needed to create war against infidel & summons the men to battle by giving them courage & filling them with anger & wrath to wage the war. Battle song as in rajez never okay too. The shahin however was forbidden in camp as it only "soften the heart." 2)

The march which was the an dajj also allowed. Its valuable despite its pagan character. Walking forbidden except in certain cases but in spite of penalties over the centuries, it still remains.

Music of the Feast & Festival - abundant in Pagan Arabia. When occasion was joyful it was okay to have music, birth betrothal, wedding & circumcission.

Love song allowable

Something leysts didn't apprehend - spiritual effects of music - Soothsayer & magician show music had wonderful power over the people. Its mysterious power could be seen in every day life.



# History of Arab. Music

Farran  
Chap I II

Souk in Music

②  
P. 38  
Spiritual  
effect  
some in  
Spanish  
music

~~Music & singing do not produce what is not in the heart, said Abu Sulayman al-Darani. ② There are those who hear the spiritual meaning & those who merely hear the sound. If music speaks truth then that's what it is, if false then the substance is false - (Very important point in Spanish music - black or white - no grey areas as in European music.)~~

## Chapter 3 - P. 39 The 4 Caliphs (632-661)

After death of Prophet there were 4 successors. & Arabia was torn asunder by dissonance. False prophets arose & tribes were in open revolt against the Khalifate & Islam. Yet within a year dissidence brought under control by huge armies set on motion against the infidel & raised the people to a high pitch. Babylonia, Mesopotamia, Syria invaded & conquered 633-43. These circumstances were of great cultural significance on Arabic civilization.

Days of the 4 saw great strictness - music banned. Simplicity of life, letter of law laid down. Under Abu Bakr the private singing girls probably allowed, public not. The ~~rank~~ music allowed. Not considered real music whereas ghina was. Moral position of music & musicians not propitious.

But the sword of Islam brought its own revenge. Arab armies had reclaimed Bab & Mesop from Persians. Syria & Egypt wrested from Byzantium. Persia itself captured. ② Two extremes of had now been linked in Arab social life & nomads of desert, cultured citizens of Al-Hira. ① Seat of the Khalifate at Al-Medina became centre of attraction - Influence of "abroad" & Arabian engineers was felt.

①  
P. 44



<sup>important</sup>  
 An first female singer Azza al-Maita was thought  
 to have carried on all Persian musical traditions - made her famous.  
 She accomp. herself <sup>(played)</sup> on all Arabian instruments mi'zaf & miqan.  
 What Music was like at this period - since Uman hated  
 Persians, none of their refinements likely in the music. The ud  
 previously for instrumental work now used for accomp.

(2)  
 P. 49  
 Fresh cultural contacts led to new types of song & singing.  
 National melodies of Persians attracted interest. Style imitated especially by  
 Tuwais, leading Arab musician of day. But no musical system or  
theory was ever borrowed from Persians (2)

(Book)  
Summary - Days of Idolatry  
nasb - improved huqa (caravan song), made up  
of measured melodies according to prosodical feet.

Rhythm  
 (meter  
 time sig  
 or Beat)  
 RHYTHM  
 Close of Orthodox Period artistic genre of music  
 introduced - the ghina al-mutgan. Special feature - rhythm  
(19a) added to melody. Meter of the verse independent of this  
First in Medina to sing music with a rhythm was  
Tuwais. So ghina first to employ rhythmical symmetry which  
was quite independent of metre.

(rhythm)  
Wazaj - first iga or rhythm

Ghina al-ma'ji - another type of rhythmic song  
using the iga thaqil awwal. First song which was artist  
& (saverat)

Workshop  
 point  
 can these  
 be tied up to Spanish music (4)  
 [Rhythmical modes became a special feature of ancient  
 Arabian music]



# History Arabian Music

Farmen

P. 51 Chp 3

Workshop  
element  
History  
of  
Melody

MELODY - in the beginning strictly confined to vocal music. <sup>noise than</sup> verses set to music. Theorists later defined melody as a musical note naqma. An interval distance bet. 2 naqmas called a maqra. There were no names for specific intervals as we know them today. Spacing was indicated by finger placement on strings of the lute. However one interval that was noted - the interval of the octave. Figured a lot in unison playing, definite ancient element. Both lower note tonic & its octave & notes above were named sajda & siyyah.

(5)  
P. 52

Melody was composed in certain formulas known as modes. Melodic modes were known as asabi. Early melodic modes were described by their course, later they were identified by their tonics (explain tonic) (5)

P. 59

## Chapter 4 - The Umayyads 661-750

(1)  
Historical  
background

Khalifa led to the house of Umayya on death of Ali in 661. Stricter Muslims viewed them as usurpers mainly because they came from a Pagan aristocracy that had stood against the Prophet & their worldly power. (1) By this time the Arabian Empire dominated the Gxus & Indus, the Atlantic & the Pyrenees. It was under this dynasty that the Empire embarked upon a path of glory.

(2)

P. 59

The removal of the capital from Al-Meduna to Damascus where it remained for most of Umi. period was culturally progressive. Closer contact with Byzantium & Persia brought under influence to the intellectual life & lifted the Empire beyond confines of Islam & insularity of Arabia. (2)



These events eventually reacted on European culture which led to the Renaissance. Spain was the gateway.

Oriental

It was during <sup>eventful</sup> reign of Al-Walid I (705-15) that banner of Islam was planted in China & Mediterranean crossed & foundations of western civilization laid in Spain. Music as well as other arts began to flourish, music in particular progressed by leaps & bounds. After the last Khalifa was Marwan II (744-50). His whole reign taken up with <sup>internal</sup> struggle which gave Abbasids their opportunity to raise standard of revolt. 750  
Saw famous battle of Zobeir fought, sealed fate of Umayyads & ended with death of Khalifa. It also marked end of pure Arabian period in national music (no Pers. or Med. Pers. influences) For this ancient art to continue it travelled <sup>over Med.</sup> to that part of Spain known as al-Andalus. ☺

③  
P. 65

Auditions

Indifference of Umayyads for Islam argued well for music. The old Pagan music was preserved. Music was used for political reasons as well as artistic. A poem set to music was far more potent than if it was merely recited. Singers would journey from town to town & tribe to tribe & in this way music as well as politics was consolidated (kept in tact.)  
Custom of audition here in this period.

MELODY

Musical revival saw its greatest gain theoretically. Arab musicians were able to take advantage of their position. Ibn Misjah claimed to be first to sing an Arabian song influenced by Persian melodies. First to transfer the Persian ghina into Arabian song.

④  
P. 69

Pythagorean scale is thought to have been in possession of the Arabs of Al-Hira & Ghassan. Al-Hijaz still had the old Pre-Islamic scale. When the ud was introduced in 6th cent. it is possible Pyth. scale was, too. ☺  
That Arabs of Al-Hijaz had a different system of music



History of Ar. Music  
Farmer P. 69

Modes

From that of Byz. & Persia can be found in life of Ibn Misjah. He was most responsible for grafting foreign ideas upon ~~the~~ <sup>traditional</sup> Arabic music. Basically what he did was to take out of those modes ~~that~~ which he considered not good & carefully mix the advantageous ones with Arabic music. Certain intervals & modes were then heard in the ghina which were alien to Arabian (music) the song.

What was borrowed from Persia & Byz. The first for Amuzi places on ind. Tuning.

(5)

P. 71

However Pers. & Byz. importations did not supersede the national music - more just engrafted upon the Arabic which gave Ar. <sup>which had</sup> a character all its own. (5)

CHANGES to Ancient Arabic Music

RHYTHM

rhythmic & melodic modes defered. There are now 6 rhythmic modes, 2 introduced during Um. period.  
rhythmic modes - thaqil kurwal  
" thani

Maqamat

- khali thaqil
- hazaj hazaj
- ramal
- ramal tumburi

MELODY

(6)  
P. 72

8 Melodic modes now classified according to their courses. They were named after their tonics. Music was now either classified melodic or homophonic. Gloss was introduced into the melody. Gloss a source of festooning or decorating melodic outline by graceful flourishes. In Spanish music we get appoggi. mordents ~ Km. music trills, shakes (i) other graces.

Gloss

(7)

P. 73

Vocal

elements influenced Spanish music

Rhythmic Harmony - another element. A good musician was expected to enrich the melody with gloss, properly proportion the measures (keep a beat) give the right inflection to the notes, pay attention to the duration of notes - long, short etc (time values) & make definite cut-offs of short notes when necessary. He/she had to know the various genres of rhythm & the intervals (7)

The Persian lute continued to be in favour until first half century of Abbasids. New one invented by Zalzal. Called ud al-shabbab.

HARMONY - when it is said there was no harmony, this refers to modern art of chords. <sup>Arabic</sup> Harmony was an ordered succession of intervals.

The old Pre-islamic scale was still in use.

First literature on music collected in Umayyad. Both biographical & historical material on nature music. Book of Melodias & Book of Singing Girls laid foundation later for famous Kitab al-aghani by al-Isfahani (d 967).

Metaphysical

(8)

P. 75

(8a) P. 76

Old Pagan notions of spiritual power of music still persisted. Even though Islam had banished idolatry, superstition magic the jinn still had their place. (8) The 6th Imam taught the theory of magical numbers, which was closely connected to music. [ASK STEVEN about this] (8a)

Poetry & song reflect the Pagan past & ancient Arabic music



SUMMARY

Musical situation in Umayyad period has 3 distinct features.

1. reversal of <sup>ancient</sup> Pagan Arabic music - due to indifference of Umayy. to Islam

2. The impress of Syria - came about because of removal of capital to Damascus. North-Meso Semitic culture helped mould a new musical theory.

3. the influence of Persia - ~~was~~ largely felt on instrumental aspect of music. Apart from adopting some Persian & Byzantium melodies ancient Arabic music remained pure. As to the 4 main instruments the ud, mizmar, ~~misaf~~ mi'raj & tambur - these were not brought from Persia, Arabs already had them.

A conservatory of music was established at Al-Hijaz.

P. 90  
①

Chapter V - The Abbasids - The Golden Age 750-844

When the house of Abbas rose on the ruins of the Umayyad dynasty, a new era dawned for the Arabs. The foundations for the great intellectual life of the coming centuries were laid. Two reasons -

(a) more liberal intercourse change this word with

Byzantium

(b) encouragement given to Persia & Khurasan

Even though almost every trace of Persian national life had been effaced under Arab domination & Islamic penetration the mind of the people had not been <sup>subdued</sup> & it became an important factor in the artistic, philosophic & scientific ideas of Islamic civilization.



(2)  
P. 90

An "settling down" now that Arabs had been satisfied with conquest, power & dominion there was a retrogression in the pure Arabian arts & literature. (1) Poetry especially affected. Many Persian poets sprang up during Abū period.

(3)  
P. 91  
Influence of Persian Music on ancient Arabic music.

In music the influence came later. Due to the special & distinct class of society musicians formed. It is to be noted that nearly all the musicians from Golden Age were Arabs, by race or by birth. Mostly from Al-Hijaz, home of Arabian art. It wasn't until Decline of Abū that Persian music began to have an influence on ancient Arab music. (3)

Abbasid Period falls into 3 cycles of culture epoch.

1. The Golden Age 750 - 847
2. The Decline 847 - 945
3. The Fall 945 - 1258

(4)  
P. 91

As in other times the various khalfs had much to do with determining political factors in cultural conditions. Culture still depended on politics. (4)

(5)  
P. 96

Of great importance to the musical culture was Al-Ma'mun's patronage of Greek sciences. Study of music carried out at the House of Wisdom (a college he had built). Al-Mu'tasim (833-42) encouraged Greek & Syriac translators. Extended warm hand of friendship to music theorist al-Kindi. (famous Arab philosopher). (5)

(6)  
P. 97

Al-Wattiq (842-47) 1st Abū khalf who was a real musician. His palace might just as well have been a conservatory with Ishaq al-Mawsili as its Principal. (6)

In Spain al-Andalus - the western Khalfate sprang up. It was to become the marvel of the Middle Ages. So while Europe was still groping around in



barbaric ignorance & strife, al Andalus held high the torch of learning & civilization. (7)

(8) P. 97 Spain was invaded in 710. By 713 practically all of Spain had fallen to the invaders, up to the Pyrenees. The Unconquered system remained under rule of Abs. In 755, however, a refugee landed at al Andalus who was to change the fortunes of the country. This was Abd-al-Rahman, sole survivor of House of Umayyad who managed to escape swords of the Abs. In 756 he made a triumphal entry into Cordova, the capital of al Andalus & was proclaimed sultan. This changed Spanish music too, forever after. (9) He did much for the arts which reached a high pinnacle during his reign. Music & musicians given greater attention than ever before. Ziryab bears this out.

(9) P. 98 Great musical festiva - School of Ziryab. importing of singers from Al-Medina to continue Arabian Arabic musical ideals (9)

(10) P. 101 Music loved very well under splendor of the Abs reign. virtuosi singers especially favoured, outshone poets who were aroused to jealousy. It was not all serene for the musician. Many feared the whip & dungeons of khalyf or nobility's whim. Duties were onerous they were expected at times to partake of the wine cup & not infrequently found themselves under the influence. Still in all, their lives were better than that of Hayan & Mozart of 9 centuries later. (10)

Attached to virtuosi - the instrumentalist & singing girl. Usually role was accompanist.

(11) P. 102 During Golden Period music made greater progress than at any other period in Arabian history. 2 reasons influences of Shia & Mu'tazili ideas on Islamic thought. (11)



# Workshop info

(b) Greek scientific & culture in secular life

Theoretical side progressed. Persian influence made itself felt. Ancient Byzantine treatises on Greek theory of music. When these were translated into Arabic they became rich musical treasures from which Arabic music borrowed.

Treatises of al-Kindi gave close insight into theory & practice of music along with insight into theories of Ancient Greeks

\*  
MELODY  
MODES

In the melodic modes, old principles were kept or observed. Al-Mausili had composed a song of particular interest was its compound modes - Also found in Spanish music - Malagaña.

(13)  
P. 104  
MODES

Next - the division of the rhythmic modes. Division of the rhythm or melody is called qas'as - some think could be origin of word jazz. Rests very detailed. The compound modes were made up of 2 tetrachords, each having a different mode.

Key Signatures  
Tetrachords

Transposition scales - they were early key signatures, like

The tetrachord - was a landmark of the Ancient Arabs. It could be contained within stretch of the hand on the ud. Greeks called their genres of the tetrachord of which there were 3-

- diatonic
- chromatic
- enharmonic

In 10th cent The Arabs called them qawwi khunthawi ra'sim

(14)  
P. 104

Notation - phonetic known in Golden Age



Karner: History of Arabian Music

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Instrumental Changes 8th century  
the new life by Zuhayr  
improvements to it by Zuhayr  
ancient elements in musical music - old  
Pagan ideas retained

(15)  
P. 109

Doctrine of ethics now linked to music  
Ancient Arabs has this old Semitic idea, came  
from Saba of Haran + theories of ancient Greeks +  
Pythagoras. (15) A idea - everything terrestrial influenced  
by celestial.

7 notes of the scale corresponded to planets  
12 signs of zodiac associated with the  
4 pegs, 4 frets + 4 strings of the oud.  
the 4 strings affiliated with the winds, seasons  
humours, mental faculties, colours, perfumes, quarters of  
the zodiac, moon, earth.

(16)  
P. 111

Most favoured music <sup>dependent on</sup> song. The lighter rhythms made  
the ~~whole~~ much in demand as were baglam + makhum. (16)

Chapter VI - Decline of the Abbasids

P. 127

By 844 Khelgate began to show signs of decay.  
Reason: Rise of Turkish soldier who played similar part  
in history of Khelgate as Praetorian guards in Roman decline.  
Brought to Baghdad to counterbalance Khurasan mercenaries. By  
the time of al Mu'tasim (833-42) most of the army  
was made up of Turkish soldiers. Became masters of people  
Khelgate.

(17)  
P. 128  
127

Added to military tyranny + political decadence - rigid  
orthodoxy in Islam was hummed. (17)



Brought artistic retrogression.

Abu Al-Andalus Idris great grandson to Khalid Ali led Idrisids of Morocco to independent (788-986) Maghlabids set up in Tunis followed by Fatimids. <sup>909-972</sup> Egypt & Syria. Tulunids took control (868-905). Followed by Ikhshidids (935-969).

Tensions of regression began when Al-Mutawakkil opened his reign with official return to orthodoxy. Most of the Khalids in Al-Andalus favored music except last (2)

**ROMANTIC PERIOD MOVEMENT**

MUSIC - period when alien influences reveal themselves in Arabian music. Influx of Persian notions, Sasanians, Turkish ideas & Tulunids. Greek studies made in translating Meade writers on music.

First musician to introduce changes into ancient Arabian music - Prince Ibrahim - suppressed notes, altered passages. More serious - interference with the old modes. (3) Introduced Persian modes & the Khurasani scale of two Jimmas & a comma. (Tunbūr al-Khurasani). Muw. Mukharif <sup>832</sup> & Alliqah did altering.

Although Rom mov was responsible for loss of much of the ancient music of Arabia, it can be excused with the intro of new ideas that brought additional colour to Arabian music - still heard today.

New Ideas - new modes - due to novel scale - Tunbūr al-Khurasani

rhythmic modes of 9-10 notes - expanded meter more important than rhyme in poetry. "rhythm" " " than melody in music, (4)

Type of vocal music - the light q'ita serious qas'ida (5) mauba

(2) P. 144

(3) P. 144

WORK SHEET

(4) P. 150

(5) P. 151



Farmer - History of Arab. Music

P. 154

Chapter VI

Instrumental music considerably developed during Decline.

Ud still most used still had its 8 strings but in Andalus had 5.

Arabic lute or githar invented had 3 octaves al-Sughdi.

further contested supremacy of ud inst. par excellence for accompanying, great solo inst.

P. 155 to 156

harps & psalteries had been improved by al-Farabi were in general use.

for first time a stringed instrument played with a bow. pneumatic organ & hydraulis also now in use. (1)

The Decline despite its interminable strife was almost as glorious a period as Golden Age. Both music & dance reached a high degree of excellence.

P. 178 Chapter VII - The Fall 945 - 1258

(1) P. 178

The break up of Rashidun Khalifate continued during this period & with it much of the structure that had made it illustrious. However, the artistic decline was, really only felt in Al-Iraq & Basrah. Other kingdoms were making up for what was being lost at Basrah. The coming of the Saljuqid (1035-1157) Buwaihid (945-1055) & Khwarizmian protectors (1187-1231) brought some cultural improvement to Iraq & Basrah. (1)

Musicque Arabe [ Le Monde oriental, 1906 ]

Uppsala, 1906

BOOK

From this Book cited in Biblio The Moors in Spain with collaboration of Arthur Gilman, 4th edition London 1890

SPAIN  
BRIDGE

There were great & glorious days for Arabic culture & Arabism polity <sup>but side of Baghdad</sup> at Andalus, Syria & Egypt. The unsurpassed <sup>superior</sup> culture of the Umayyads in Andalus & Ayyubids & Zangids in the East <sup>passed through</sup> the walls of Western medieval civilization & gave birth to the Renaissance - [Spain the bridge Arab music played a

(2)  
P. 179

very important part in the cultural conquest of Europe (2)

(3)  
P. 179

By mid 10th cent, situation in Al Iraq & Baghdad desperate. Conquest by Buyyids, timely. Conquerors were Dramians their occupation checked, temporarily, fanatics soldiers of Turks. And being Shia curbed orthodox fanatics. Music & arts enjoyed liberty denied by Hanbali rigours. (3)

(4)  
P. 181

New Khalifs carried on some musical extravagance. Philosophers, theorists & a bibliographer given freedom. The various Arab dynasties of this period were mainly responsible for restoration of arts & literature. They sheltered great theorist (4) al-Farabi & music historians - Al-Isfahani & Al-Masudi

Saljuqids followed Buyyids, of Sunni persuasion acknowledged Khalif as spiritual head & accepted investiture at his hands. (4)

(5)  
P. 186

After death of Al-Mansur in 1032 Proctorian guards became masters of situation. These were mainly Slaves & Berbers. Same situation befell Cordova as Baghdad. On the fall of last puppet Khalif Hisham III 1031, House of Umayyad ceased in Al-Andalus. Cordova became a republic & a year later. Party Kings set up courts at Malaga, Sevilla, Granada, Cordova, Toledo, Valencia, Saragossa. But despite break up of Andalus science & literature gained. (5)



Farrar. History of Arab. Music  
Chapt. VII - P. 186

Most important - these Abbasid kings ruled a Cordova for a time. Showed great passion for literature. The court became meeting place of poets, singers, musicians, learned men.

PROVERBS

(6)  
P. 187

At Toledo entertainments were splendid & lavish. Proverb: "like a Dhul Ninnid banquet" from their extravagant entertainments at this court. (6)

In Andalus, music & poetry belonged to the people, unlike the East where it belonged only to a certain class of people. Even the ploughman of Portugal could improvise a verse.

MOROCCAN  
TO  
SPAIN

Toledo fell in 1085 at hands of Xns. But Toledoans asked Mura'wids to help them & they in turn defeated Xns in 1086. Once for the help. Al-Andalus itself. The petty kingdoms passed to Empire of Morocco.

New masters were fanatics. The faith had enormous influence. Freedom of thought, culture & science simply faded away. Poets & musicians scorned. One stood out - Averroes (Ibn Bajja), philosopher & music teacher. (7)

(8)  
P. 188

In 1130 a new power rose. The Muwahhids became masters of the Mura'wids. They practically exterminated them in Al-Andalus & Morocco. The Muwahhids were Berbers & did favour culture. During their regime some of the greatest names of Arabian culture became famous - Averroes & Maimonides & Ibn Sab'in. All were persecuted because of their opinions. (8)

(9)  
P. 189

In 1228 Hafsid of Tunis claimed independence. 1230 Xns drove Muwahhids back to N. Africa. 1269 Marinids of Mor ousted them from their stronghold.

This was by no means end of the Arabs in Al-Andalus. Granada continued to offer shelter to survivors Nasrid dynasty 1332-1492 a kept aloft banner of Islam against the Xth's.

MUSIC

Under the various sultans of The Fall, music & arts flourished. Patrons included Salāh al-Dīn Al-Aziz & Mūsā ibn Mammūn.

(9)  
p. 196

New - dervishes began to use music for their rituals. doctrine "influence of music" given fresh lease by through contacts with Greek "ethos". (9)

Doctrine of Harmony of the Spheres

spheres > stars related to notes & melody  
every temperament of the body had a corresponding note & a melody to suit it.

even genre & tone, melodic & rhythmic mode also had its particular ethical value.

every mode influenced the soul in some way (10)

(10)  
1997

The little info re type of verses used in vocal music. whose verses were used

- Al-Bawātibī (d 1076)
- Ibn Hekmān of Sevilla (1132)
- al-Abū of Baghdad 1138
- al-Samājī of Cairo 1294

(11)  
p. 196

From Spain - words of the classical maushat & popular verse forms of the zajal & muwashshah

As in ancient Arabic music melodies were set to rhythm or were inst. Dastānāt eg of with rhythm & rhythmic modes cont. (11)



Farran.

P. 199

In Andalus, rhythmic metres similar to Eastern ones.

Songs & instrumental pieces not set to rhythm called rawsiyah. Ghazal, a love song not set.

Most important type of composition the nauba (ref. in attent) Chamber music & a suite. Had succession of little movements.

Nauba of ancient origin composed of movements but in 1279, 5th added. In Spain it was given particular mention. Had 5 distinct movements each preceded by an introductory piece. The nauba was Spain's classical music (one form). (12)

Sound - development went beyond what Greeks knew.

Melodization - borrowed from Greeks.

New scales added Zalzalians a Persian 12 modes now - called mag'amat b seven day modes - awazat (13) Pyrean modes - total 24 modes

New scale in 1294 - time of al-Mu'min designer not known could be

preceded by steps of 2 limmas & a comma clearly founded on the ancient tunbin al-khura sami

scale

embraced Pythagorean, Zalzalian & Persian systems (14)

Influence of Andalusia in Africa especially marked after fall of Sevilla (1248) 400,000 went into exile (15)

END

NO Rhythm

NAUBA

Andalusian Nauba (12) P. 200

(13) P. 209

SCALE 5

(14) P. 206

(15) P. 206



# Arabian Literature

Source:

A Literary History of the Arabs 2<sup>nd</sup> Edition  
R.A. Nicholson  
University Press: Cambridge, 1969

## P. 30 Chapter II History & Legends of the Pagan Arabs

① Arabian history encompasses earliest times (refer to Chap. I) to establishment of Islam, known as Age of Ignorance or Barbarism. Meaning of "jahil" (jahiliyya comes from it) to Pre-Islamic poets not so much ignorance as scornfully willful & him not 'ilm (knowledge) which denotes reasonable morality of civilized man.

P. 30

② Islam brought to an end barbarous practices & savage tempers & worked a moral reformation amongst the Arabian heathen. Islam sought to overcome tribal pride, under tribal feud, cult of revenge & implacability & many other pagan characteristics.

③

P. 31 Historical classifications of this period - initially preserved by proverbs & fragments of verse - not written down. Preserved by oral tradition then committed to writing 200-300 later. Important because ~~this~~ is the sole contemporary record of Arabian history is reorganized in poetry. Kept track of genealogies & made familiar, famous actions.

P. 31

④

④ Proverbs - of less value, seldom well explanatory. Commentaries by scholars is really effort to explain proverbs at any cost. True meaning is often conjectured circumstances of their origin, forgotten. <sup>Two</sup> celebrated collections are by Mu'addal bin Salama (900 A.D.) & Maydani (1214 A.D.). Both contain info about Pre-Islamic life.



3. Traditions & Legends -

(b) P.31  
The art of writing was neither understood nor practised by heathen Arabs. Prose, as a literary form, therefore did not exist. The origins however of Arabic Prose can be traced back to the Jahiliyya. Besides the proverb (mathala) & oration (shu'ba) elements of history & romance are used in prose narrative in order to introduce & set out clearly the matter of these songs & legends which recounted glorious deeds of tribes & individuals. Some are genuine, others purely fictional but a vast number of these are preserved in the Kitāb al-Fihrist (composed during the Abbasid Caliphate), (6) by Abu'l-Faraj of Isfahan (987 A.D.) The work is an invaluable compilation based on the researches of the "great luminaries" of 2<sup>nd</sup> & 3<sup>rd</sup> centuries after the Hijra. (7)

(c) P.32  
The original writings of the Book of Songs has perished except for a few specimens found in the Book of Songs. It can be compared to a "Register of the Arabs" as it comprises everything achieved in the past of excellence in poetry, history, music etc. No other book has ever been placed on the same level with the Book of Songs. (7)

Early critics & scholars  
A confused mass of poetry, legend  
Pre-islamic Arabia lies deeply embedded in Pre-islamic Arabia. About the mid 3<sup>rd</sup> cent. Arabia was bounded by rival empires - Rome & Persia on the north & north-east. The Syrian desert formed a natural termination. In order to protect themselves from Bedouin raiders R & P planted garrisons along the edge of the wilderness. It was decided by R & P to enlist some of the affording tribes into Imperial service. Regular pay & unlimited plunder were incentives no true Bedouin could resist. They fought under their own chiefs or phylarchs. In this way, two Arabian dynasties sprang up - the Ghassanids in Syria & Lakhmids in Hira (west of Euphrates). Arabs showed great military capability. One Arab chieftain Odaib, drove the Roman conqueror Valerian out of Syria.

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P. 33  
 (8)  
 P. 34  
 It was given title of Augustus & made master of the Roman Regions. Treacherously murdered but his wife Zenobia continued his work & set about to build up a great Oriental Empire. She failed, like Cleopatra - 244 who was led as a <sup>prisoner</sup> captive through streets of Rome by Aurelian (8)

These events not forgotten by Arabs. National pride flattered when they recalled how Roman armies once marched under flag of an Arabian prince. However the legend had little to do with the reality. Names & places have been freely altered, prince barely confused with his Syrian general Zabdas & the historical setting has been distorted beyond recognition. What is left - a romantic adventure that delighted Arabs of the Jahiliyya.

P. 34  
 (9)  
 Malik the Azdite - first king of the Arab settlers. Accidentally shot by his son with an arrow. Before he died he uttered the following verse which has become proverbial.  
 "I taught him every day the bowman's art,  
 And when his arm took aim, he pierced my heart." (9)

The son organized & consolidated Malik's kingdom. He reigned as the vassal of the founder of the Sassanid dynasty in Persia Bahakim (226 A.D.) who continued to dominate Arabs during whole pre-Islamic period.

Jathuma, Malik's son, is hero of many fables & proverbs. He had a very large ego & when his sister fell in love with his page Adi ibn Nasr, in a moment of intoxication he consented to their marriage. Next morning, famous old trick played on him, beheld unduly bedroom & married his sister. A little son was born & J adopted him. Regarded him with great affection.



P.35

(10)

One day Amir disappeared. He was at last found by two brothers who clothed him (he was running wild & naked) & returned him to the king (J). Overjoyed king J promised the 2 anything they wanted. They chose to be his best companions, something no mortal had before achieved. They became famous & are known in this context. (9)

Other names

Naila  
Zaynab

Jadhrima was wise & warlike prince. He defeated Idonathus & sought in marriage Zabba - daughter of King of Mesopotamia. She was elected to succeed ~~her father~~ when he fell in battle. She was a woman of extraordinary (Zabba's) courage & resolution. She built 2 strong castles on each bank of Euphrates & connected them with a subterranean tunnel. She made one castle a residence for herself & the other for her sister Zaynab. Having received her position she then took vengeance on Jadhrima. She wrote him a letter & told him Aspre was slipping from her feeble grasp & could find no man worthy of it except himself. She begged him to marry her & help her. J needed no warning. Steeped in ego, he heeded <sup>not the</sup> warnings of his good friend Qasir & set off for Bagga, Zabba's castle. Qasir implored again, J refused to listen & said "the affair was decided at Bagga" this became a proverb. (11)

Proverb

(11)

P.36

On approaching the destination, king saw with alarm, squadron of cavalry bet. him & city. He asked Qasir "what is the prudent course?" Q replied "you left prudence at Bagga", if the cavalry advance & salute you as king & then retire in front of you, the woman is sincere. But if they cover your flanks, they mean treachery." Q pointed out that J's favourite mare was fleet footed & could be switched & again urged king to rejoin his troops. Refused this advice. He was of course surrounded & captured. Q sprang on mare's back & escaped.



Literature - Nicholson  
Legends of Pagan Arabs

P. 236

Jad was brought to Zab & ordered her maids to open veins in his arms & catch blood in a golden bowl. She told him she wanted it as a cure for madness & she didn't want one drop lost. During, J suddenly moved his arm & sprinkled the one of the marble pillars of the hall with his blood. This was an evil portent which had been foretold to Zabba was made as it had been prophesied by a certain soothsayer that unless one drop of Zamir's blood be caught in the golden bowl, his murder would be avenged.

Now Q came to J's nephew Amir (adopted) & promised the army if he would take vengeance on Zab, "But how" asked Amir, she is as inaccessible as the eagle of the air." "Only help me & you will be clear of all blame," said Q.

Q then cut off his nose & ears & presented himself to Zab pretending that he had been mutilated by Amir. Queen believed & welcomed him & gave him money to trade on her behalf. Having been given full run of the royal treasury Q transacted it & returned to palace of Amir, laden with riches. Little by little Q crept into confidence of the Queen.

One day he said to her that it was a good idea for every king & queen to have a secret passage where they could take refuge in case of danger. Zab proudly showed him their tunnel & said "I have already done so." With the help of Amir Q now put his plan into execution. He fitted a caravan of 1,000 camels with each camel carrying 2 sacks. For each sack was an armed man. When they approached Bagga Q left the caravan & rode ahead to announce their arrival.

The queen was watching the caravan from her parapets & marvelled at how slow the heavily burdened camels advanced.



As the last camel passed through the gates, the city janitor poked one of the sacks with an ox-goad. The soldier cried out in pain & the janitor exclaimed in alarm, "By God, there's mischief in the sacks." But it was too late. Amir & his men attacked the garrison & put them to the sword. Zabba sought to escape by the tunnel but I stood at the exit barring her way. She returned to the other side & there stood Amir, sword in hand, resolved that the enemy should not taste the sweetness of vengeance she sucked on her real ring which contained a deadly poison, crying as she lay dying, "By my own hand, not Amir's." (12)

Pagan

(12)  
p. 35-36

It was in the kingdoms of Ghassan & Hira that pre-Islamic culture attained its highest development. From these two major centers culture was diffused & made its influence felt all through Arabia.

Foundation of Hira - Hira was established about beginning of 3rd century when some Bedouin tribes took advantage of the prevailing disorder in the Arsacid Empire to invade Babylonia & plant settlements in fertile country west of the Euphrates. Some of them continued to lead nomadic life others engaged in agriculture. Towns & villages sprang up of which Hira was most important one.

Inhabitants consisted of 3 classes

- Pagan (Christian Arabs) Torukh - lived in tents of camel's hair
- Pagan Ibad - lived in houses in Hira
- Ahlat - blood-quitting fugitives who lived among people of Hira pursued by vengeful kin. Included needy emigrants.

Best minds among Bedouins & poets attracted to Hira. Many bards visited the court. (Lakhmite Dynasty).

Literature. Michalson

41 First Lakhmids - Lakhim - adopted son of Jadhima.

Mu'awana 2<sup>nd</sup> cont - his successor - known as builder of Khawannag famous castle near Hira. On completion N had Roman architect cast headlong from battlements. Reason - either he boasted of building an even finer edifice or knew ahead he'd give away secret of position of a certain stone whose removal would cause whole building to collapse.

P. 40  
H1  
13

Legend has it that N did measure the world by abandoning his kingdom & donning saecula. Adib Zayd (poet) wrote a poem but that N embarked xty unfounded. His xth subjects did enjoy religious freedom (13)

Reign of 6<sup>th</sup> century Mundir III ascends throne. Long & brief cont reign except for an event which clouded his career. At some date bet. 505 & 529 Iraq was invaded by Amir the Kindite. Drove Mundir out of his kingdom. M temporarily supplanted by Harith. Harith, then restored. He did not soon forget humiliation. Mundir slaughtered in cold blood some 40-50 members of the Kinda royal household. Harith was slain in 529 by M. Kinda forced to retreat back to their original settlement & an inherent hatred grew up between the two houses of Lakhim & Kinda.

(14)  
P. 43

Romans defended Ghassamid (Harith territory) Mundir marched against them & from that time on, war was waging plundering occurred in each other's territory. On one expedition, M captured a son of Harith & sacrificed him to Arabian gods at Haza. But in 534 he was strategically surprised & slain himself in a battle known as Day of Hakhma. M sacrificed 400 xth men to the same gods. (14)



The famous poet Abid b al-Abras was also victim of this horrible rite.

P. 14  
(15)

The rite continued until Hanqala made a pact with the <sup>king</sup> Sharik, one of M's sons that if Hanqala did not return as he promised he'd offer himself up for sacrifice. The day arrived he did not, Sharik was about to be sacrificed, mourning women had already begun dirge, noon was near approaching, performed a wazn on a shroud for burial. It was Hanqala. Impressed at loyalty of the two men, M abolished the rite. (15)

During reign of M's son, Hira became an important literary center.

P. 15  
(16)

Last Lakhmi king of Hira most celebrated. Munkhir IV. (560-604 approx.) Educated & brought up by noble Xth family father of poet Adi b Zaid. Fortunes of Adi & M IV closely & tragically linked. Adi learned to write & speak Persian & was first to write Arabic at the Imperial Chancery. He was also responsible for parodying <sup>way</sup> for M IV whose violence made him detested by the people. (16) (This story is related in Book of Songs.) When M ascended throne which he did by a ruse of Adi, A was thrown into prison & later murdered by M just before he got his pardon.

Proverbs

P. 19  
(17)

Munk IV - tyrannical, devoted to wine, women & song. Patron of many celebrated poets. Proverbs "Until Munkirkhal shall return" from episode - M married beautiful step mother but in spite of his passion she bestowed her affections on Munkir. Lovers were surprised by M IV & from that day Munkir never seen again. He was consorted to Xth. throu' Adi b Zaid. (17)

## History of the Bedouins

(16)  
P. 55

The ~~the~~ Islamic history of Bedouins mainly a record of wars, in which guerrillas, raiding & plundering was accomplished, mostly without bloodshed. There was no lack of shooting - rolls of fowls & satire exchanged, camels & women carried off, skirmishes, but few pitched battles. A more kind of warfare that gave ample opportunity for single handed deeds of heroism.

Most of their narratives were invented with only poems & fragments having been preserved. Narratives are abundantly fancy. However it does with sufficient fidelity & largely legendary describe Battle Days of the Arabs - how tribal hostilities arose & how they were conducted. (16)

War of Basus - most famous waged in Pre-Islamic times. Illustrates important phase of Bedouin life.

" Towards end of 5<sup>th</sup> cent. Kulayb, son of Rabia was chief of Banu Taghib, powerful tribe which divided their territory, the Banu Baker. Victoriously heading the tribes & others over the remnants Arabs made K<sup>1st</sup> man in the peninsula & soon pride became no less proportional than his power. He was married to a daughter of the Banu Baker & lived on a pasture where he claimed sole rights for pasturage for he & his sons.

Now it happened that K<sup>1st</sup> seeing a Lark's nest, one day, as he walked his land, said to her as she screamed & fluttered over her eggs "Have no fear, I will protect thee." But a short time later he observed the track of a straggling camel in that new place & found the lark's eggs trodden to pieces. Next morning K<sup>1st</sup> noticed a strange ~~strange~~ camel amongst his brother's herd & assuming that she had to have destroyed the eggs cried out to his brother in law



that the she camel was never to come again with the  
head or he'd pierce her with an arrow. Jassas  
replied that if he found an arrow in his camel's udder,  
he'd fix a lance in K's back, & drive his camels out  
of the hima. K returned home in a passion & his wife  
asked him what the matter was. He asked her if she knew  
anyone who would defend him had argument against him, "No  
one except ~~my~~ brother Jassas". She did what she could to  
prevent the quarrel from going any further & for a time nothing  
but taunts passed bet. the 2 men. Then one day K went  
to look after his camels which were being taken to water &  
was followed by those of J's. While they were waiting  
their turn, J's she camel broke loose & ran toward the  
water. K murmured J had let her loose on purpose &  
resenting the supposed insult, nocked his bow & shot her  
through the udder. The beast fell down moaning loudly  
before the tent of Basus who in vehement indignation  
at the wrong suffered by her friends, tore the veil from  
her head & beating her face cried "O, shame, shame." Then  
she cried in a loud voice so that Jassas might hear,  
some verses which stung him to the quick & which no  
Arab can endure because injury & insult might be inflicted  
on a guest friend.

(17)  
P. 58

Some days later, having ascertained that K had gone out  
unarmed, J followed him & slew him. & fled in haste back to  
his own people. Jassas' deed was considered an evil thing & he  
was put in chains & confined to a tent. Then Musail  
summoned the elders to decide his fate. After much argument  
it was decided to sacrifice a camel & swear to one another  
over its blood to fight for J to the last man. Thus  
began the War of Tassus (17)

[Other poems P. 58-59]

# Literature

## Michelson

War of Basu's continued for 40 years, the Bamu  
Baker came a great victory, it was finally ended by  
King Mubandhar III of Hira who brought to an end. (18)

(18)

P. 62

Mecca - cradle of Islam

Islam - religion of Abraham

corrupted. God Mohammad sent to purify it & preach it  
again.

(19)

P. 63

## The Mohammad Legend - (19)

In the valley of Mecca home of their portion of  
Arabs which claim descent from Ishmael (son of Hagar) there stands  
an irregular cube shaped building of small dimensions known as  
the Ka'ba. Its foundation attributed to Adam who built it  
according to Divine command. At the Deluge the Ka'ba was taken  
up into heaven, but was rebuilt on its former site by Abraham &  
Ishmael. While they were building it, Gabriel brought the celebrated  
Black Stone & set it in the southeast corner of the building  
& also instructed A & I about ceremonies of the Pilgrimage.

Descendants of Ish multiplied & a great number wandered  
to other lands. These were succeeded by tribes of Turham who  
did evil & waxed in pride - until vengeance of God befell them.

One group (not exterminated of J tribe) settled around Mecca.

Their chief was Hubayy. His son went from Mecca to Syria  
on some business & when he arrived at Ma'ab, he found the  
inhabitants worshipping idols. Amir inquired about them & was  
told that the idols sent rain & help when they were asked.

Amir asked for one of the idols so that he could take it  
back to Arabia. So he was given the idol Hubal which he  
took to Mecca & set it up & made the people worship it.

Following his ex. the Arabs brought their idols & installed them around  
the sanctuary. <sup>Trip of</sup> Polytheism complete (20)

(20)

P. 64



In 629 when Muh. entered Mecca at head of a Muslim army, he destroyed these idols.

The Quraysh were descendants of Ishmael. During the century before Moh. they were in undisputed possession of Mecca & acknowledged guardians of the Ka'ba. They were led by Qusayy who died latter half of 5<sup>th</sup> century. His descendant was Prophet Muh. who was born around 570. During this period the history of Mecca was confined to petty feuds with one exception.

There was a historical rivalry bet. Umayyads & Abbasids but influence of Quraysh maintained & extended. Mecca had become a national rendezvous which contributed to prosperity of Q's.

Story - Abroha, an Abyssinian warrior is sent to Mecca to destroy the Ka'ba. But when he prepared to enter Mecca his elephants knelt down & would not budge, although they beat its head with an axe & thrust sharp stakes into its flanks. But when they turned it in direction of Yemen elephants got up & trotted off with alacrity. Then God sent from the sea, a flock of birds <sup>the swallows</sup> each carried in its beak & its claws 3 stones as large as chick peas & each of its claws. And all who were struck by those stones perished. The rest fled in disorder dropping down as they ran or wherever they halted to quench their thirst. Abroha himself was smitten with a plague & his limbs rotted off piecemeal. (3)

Of course after defeat of Abyssinians, Quraysh held in high respect.

The victory regarded by the Arabs as marking the commencement of the new order of things was that of Dhu 610 A.D.

Literature - Nicholson Chapter III

Pre-Islamic Poetry, Manners, Religion

When a poet appeared in a family of Arabs there was a great celebration & feasting. Women would play upon the lutes & men & boys congratulate one another for a poet was a defense to the honour of the family, a weapon to ward off insult to their good name & a means of perpetuating their glorious deeds & establishing their fame, forever.

- 3 things were wished for
  - birth of a boy
  - coming to light of a poet
  - feeling of a noble man

The Pre-Islamic Age covers scarcely more than a century from about 500 A.D. to 622 A.D. - Prophet's flight to Medina. Oldest poems known were composed during this period.

P. 71 The influence of the 120 years was great & lasting & marked the starting point of a new era in Arabian history.

P. 72 The years saw the rise & decline of a poetry which Muslims regarded as that of "unrivalled excellence," a poetry which in the life of the people that moulded their minds & fixed their character. It made them morally & spiritually a nation long before Moh. welded the various conflicting groups into a single organism.

In those long ago days poetry wasn't just for the cultured few, it was the sole medium of literary expression. Every tribe had its poets who freely said what they felt & thought. Their unwritten words flew across the desert faster than arrows & came home to the hearts of all who heard them. In the midst of strife & disintegration, poetry was the unifying principle. It gave life & humanity to an ideal of Arabian virtues. It insisted that blood ties were sacred & became an



(4)  
P. 72

invisible bond between diverse clans & the basis of a national community of sentiment. (4)

### Origins of Arabian Poetry

The poet was held to be a person endowed with supernatural knowledge, a wizard in league with the jinn & dependent upon them for his magical powers. He occupied, especially, an influential position.

(5)  
P. 73

Role of Poetry as an art developed later. The oracle of the tribe was guide in peace, a champion in war. The tribe turned to him for counsel, where to seek new pastures, when to strike their "houses of hair." (5) When they had found a well & drank & bathed they raised their voices with him & sang "Spring up, O well, sing ye unto it"

### Kind of Early Poetry

(6)  
P. 73

Besides fountain songs, there were war songs, hymns to idols, love songs & the dirge. Powers of the shair - poet were chiefly exhibited in Satire. In its oldest form it includes & accompanies the tribal feud & is an element of war just as important as actual fighting. (6) The monarch's poet verbally hurled against enemy believed to be inevitably fatal. His rhymes were compared to arrows - effect same as a solemn curse spoken by priest or divinely inspired prophet. Pronunciation was also important part of the ceremony. Of symbolic character. Things such as circumcising hair on one side of head, letting mantle hang down loosely, wearing only one sandal.

(7)  
P. 74

Satire retained many of these ominous associations long after the shair's lowen place to the lampoon by which poet rebukes his enemies & holds them up to shame. (7)

The obscure beginnings of Arabic poetry was provided over by the magician & his familiar spirits. The reconstruction of it

Chapt III

has been found early since it deals with a people who are conservative & tenacious, of antiquity.

Rhymed Prose

(3)  
P. 74

The oldest form of poetical speech in Arabia was rhyme without meter - Saj' or rhymed prose. It was used this form in the Koran hence called a poet. It was regarded even after invention & elaboration of meter. (3) Saj' later became a rhetorical ornament, the distinguishing mark of eloquence whether spoken or written. MUSIC followed this originally its significance was deep, almost religious. It was the special form adopted by poets, soothsayers etc in their supernatural revelations & for conveying to the vulgar, every kind of mystical or ecstatic lore. (4)

(4)  
P. 74

Rajaz - out of Saj' evolved the most ancient of meters - Rajaz. This is an irregular iambic meter consisting usually of 4 or 6 feet to the line. An Arab would write 2-3 feet. The peculiarity of Rajaz - all the lines rhyme with each other.

Rajaz also means a framer which is a disease in the hind quarters of a camel. The theory is that Arabian meters rose out of the camel-driver's song; 'hida' in harmony with the pace of the animal.

Arabic verse consists of two halves or hemistichs. The line as in English poetry, is not an independent unit. Rajaz is the sole exception to this - no division into hemistichs. Each verse (line) forms an unbroken whole & rhymes with what has preceded it.

Further characteristic - should be uttered a few verses at a time & should express some personal feeling or emotion or experience.



Fig:

The house of death is huddled for Duwayd today,  
Could Turu be worn out, sure A had A word Time away -  
No single foe but A had faced & brought to bay.  
The spots A gathered in, how excellent were they!  
The women that A loved, how fine was their array! (5)

(5)  
P. 15

The Oldest Extant Poems - Between these & Saj there lies an interval impossible to determine. First poets already masters of their craft. with respect to - number & complexity of measures - laws of quantity & rhyme - uniform manner in which poem is 'introduced'

All these point to long period of study & cultivation of the art of expression & capacity of their language.

It is likely that the dawn of the Golden Age of Arabian poetry coincided with the first decade of the 6th cent A.D. The chronicle of the War of Basus was in full blaze. The 1st Arabian ode had been composed by Muhalhil b. Rabia on death of his brother - Kulayb.

(6)  
P. 16

During next 100 years there was a brilliant succession of singers all using same practical dialect & strictly adhering to same rules of composition. Fashion they set remained unaltered down to end of Umayyad period, 750 A.D. Challenged by some in Abbasid period, it had remained supreme to present day.

Qasida

The Ode or Qasida is the only kind of poetry that existed in the classical period of Arabic literature.

BOOK - Ancient Arabian Poetry. Sir Charles Lyall.

P. 76 - Nicholson - Chap. III

Lines vary in number, seldom less than 25 or more than 100. Arrangement of the rhymes - 2 halves of the 1st verse rhyme together, same rhyme is repeated once in 2<sup>nd</sup>, 3<sup>rd</sup> & remaining verses, to end of poem. Blank verse is alien to Arabs, rhyme is a vital organ of poetry. Rhymes are usually feminine.

egs. sakhrā, tulā, amukhā,  
It presents enormous difficulty to do this as monorhyme demands great technical skill.

(8)  
P. 77

The length of the long Poems is slightly shorter than Gray's Elegy. (9)

A poet may use any meter for an Ode except Rajaz. Deemed to be beneath dignity of an ode. This liberty does not extend to choice of subjects or method of handling them. An ode is determined by rigid conventions a poet must not overstep them.

(9)  
P. 76

A gasida means a poem with an artistic purpose. Principal motive is to gain a rich reward from praise & flattery. Connected to word gasada - to break since each verse is divided into 2 halves with a common rhyme end whereas in Rajaz, there is no such break. (9)

Contents & Divisions of an Ode -

- opens with mention of deserted dwelling places
- solis, traces of habitation (past)
- weeping over the desolation
- poet speaks to those who once lived there

Next comes erotic prelude (nasib) in which poet bewails his violent love & anguish of separation from his lady: extremity of love & passion (in order to win hearts of his listeners) (some of love always touches hearts)



Assured of alternative housing, poet presses his advantage & goes on to complain of fatigue, want of sleep, night travel, rickshaw hack, then camel. (Discomforts & dangers of journey).

Knowing that he will now receive his due meed from person to whom poem has been addressed after explicit description of above, he goes on to the modico - which is meant to invite patron to reward & bask his generosity by extolling said person above all his peers & pronouncing with great dignity, that by comparison - his <sup>poet's</sup> is very little.

Sometimes no allusion, the entire poem is omitted, or if it is not going to lead into main subject. Instead poet's horse or camel may be described before discomfort part. Arabian poetry abounds in study of animal life. Choice of motive is open but in Pre-Islamic poetry - it was left to poet.

Present Pre-Islamic poetry may be considered as a criticism of life & thought of the times, without embellishment or extenuation.

Virtues most highly prized -  
bravery in battle  
patience in misfortune  
persistence in revenge  
protection of weak  
defiance of the strong

compare to this line from Thomson  
"To strive, to seek, to find & not to yield."

Ideal Arab hero - Shamshar & Ta'abbata Sharr  
both brigands, outlaws, swift runners & poets

Old Arabian Points of Honour -

P. 82

# Literary History of Arabs Nicholson

## Points of Honour -

courage - like that of ancient Greeks. Depends on excitement of ornaments, vanishes quickly. Arab hero is boastful & defiant. At little to be gained he will take flight, but will fight to the death for his weaker folk. Often accompany tribe & stand behind lines of battle. (11) POEMS on P. 82 if needed.

(11)  
P. 82

Loyalty - loyalty to a pagan Arab did not mean obedience to superior but faithful devotion to his equals. Closely connected with idea of kinship. Family, tribe & stranger living with them were under covenant of protection. To defend all was a sacred duty. Point of honour was that a man should stand through thick & thin by his own people. (12)

(12)  
P. 83  
(13)  
P. 83

"I am of Ghaziyya: if she be in error, then I will err; And if Ghaziyya be guided right, I go right with her!" (13)

(14)  
P. 84

Help promptly given <sup>immediately</sup> to kinsmen who sought it, not withstanding merits of the case. If a kinsman does wrong, it should be suffered for as long as possible before resorting to violence. An pre-Islamic poetry utilitarian friendship is often emphasized. (14)  
POEM P. 84 if needed

most characteristics: unwavering devotion & disinterested self sacrifice on behalf of friends. Any breach of solemn covenant was regarded with horror.

(15)  
P. 84

PROVERBS: More loyal than al Saman'al  
A loyalty like that of al-Samani al. (15)

these refer to al S - Arab of Jewish descent & religion who lived in a castle called al-Hislag (The Pieloid).



at Tawma, some distance north of Mytilene. There he dug a well <sup>of</sup> sweet water & would entertain Arabs who came to it. They in ~~turn~~ <sup>turn</sup> <sup>were</sup> supplied <sup>by</sup> them with provisions from the castle & set up a market. One day when the poet Imru' al-Qays was being hotly pursued by his enemies he took refuge with al-S. Before leaving on his way he left in charge of his host 5 coats of mail which had been handed down as heirlooms by the prince of his family. On due course the poet reached Constantinople & asked the Byzantine king to help him recover his lost kingdom. Unfortunately he died on way home (got the help). <sup>Imru' al-Qays</sup> <sup>demanded</sup> that he surrender coats of mail. Al-S refused <sup>to betray trust</sup> & defended himself. The messengers captured his son who had gone out hunting. Al-S was then forced to make a decision. But he refused to break his pledge & give up the property. So the King called his son & raised the siege. (15)

P. 85

(15)

(16)

P. 87

POSITION of WOMEN in Pre-Islamic society  
 high & influence great. Free to choose their own husbands & could if ill-treated or displeased, return to their own people. Also could offer themselves in marriage & had right of divorce. Not regarded as slaves or chattels, but as equals & companions. Chivalry of Middle Ages can be traced back to healthier Arabs. Ideas of chivalry - search for adventure - were essentially Arabian.  
 toxica maidens  
 honourable conduct  
 noble blood  
 the cavalier

(17)  
 P. 88

Popularity of women recorded in song, legend & history. (17)  
 P. 88-90 for stories poems.

Infanticides - Birth of a daughter considered calamitous.  
 Proverbs: The despatch of daughters is a kindness.  
 The burial of daughters is a noble deed.

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Islam put an end to this barbarity. A most touching poem is that of a father struggling with poverty wishes that his daughter would die before him to be saved from harshness of her relatives.

The Poor Man's Daughter

But for Umayma's sake A ne'er had ground to walk nor browsed

Night's blackest horror to bring home the morsel that she craved.

Now my desire is length of days because I know too well the orphan girl's hard lot, with kin unkind enforced to dwell. A dread that some day poverty will overtake my child, And shame befall her when exposed to every passing wild. (18)

She wishes me to live, but I must wish her dead, woe's mine:

Death is like rabbit water a helpless maid can see.

A fear an uncle may be harsh, a brother be unkind, when I would never speak a word that rankled in her mind. (18)

Treatment of Enemies

a good friend to his friends, the Pagan arab had some degree of intense & deadly feeling of hatred to his enemies. An injury was not forgiven & had to be avenged. One could not be a coward. The approved way of dealing with an enemy is set forth on these lines.

Stumble him who humbles thee, else tho' he your kinsal ship:

If thou canst not humble him, wait till he is in your grip.

Kneel him while thou must; strike hard when thou hast him on <sup>the</sup> hip. (19)

P. 91 (18)

P. 93 (19)



Blood called for blood heavy obligation & it lay on conscience of Pagan Arab. Vengeance, a necessity. If not exacted it could deprive subject of taste of sleep, appetite, health. Vengeance was taken upon the murderer or one of his fellow tribesmen. Sometimes it didn't end but resulted in a blood-feud. Eg. murder of Kulaib led to 40 years war between Baker & Taghlib. Sometimes a blood-wit paid (camels to slay one's next of kin). However this could be thrown back saying that milk preferred to blood.

(20)  
P. 93

With the sword will I wash my shame away  
Let God's doom bring on me what it may! (20)

It was believed that until vengeance had been taken for dead man, his spirit appeared above his tomb in shape of owl. Pagan idea of vengeance bound up with Past more than future.

(21)  
P. 94.

The vendetta did have a restraining effect on indulged lawless instincts, where there was no fear of punishment. It was a prevailing element of ancient Arabian life & literature. (21)  
Story P. 94-97, of Vengeance

Ballad of Vengeance - by Sherman. Utterly pagan in tone & feeling. meter is rhyme  
meter talk (Medial) abrupt meter, heavy emphatic cadences

~ ~ - - / ~ ~ - - / - ~ - -

Story of Ballad. poet is summoned to avenge his uncle slain by tribesmen of Huelhayl. It describes dead man's character the forces in which he fell, his former triumphs over some enemy & finally brutal vengeance taken for him. (22)

(22)  
(98)

not  
only  
here)

The POEM - In the glen  
P 94-95  
if more needed

# Literary History - Nicholson //

P. 98

Poem - "On the plain there a murdered man is lying -  
 Not in vain for vengeance his blood is crying.  
 He hath left me the load to bear & departed;  
 A folk up the load & bear it true-hearted.  
 A, his sister's son, the bloodshed inherit,  
 A whose knot more losses, stubborn of spirit;  
 Glowering darkly, shame's deadly out-wiper,  
 Like the serpent spitting venom, like viper."

1st  
verse  
only.

P. 98  
101

Description not of poet but of his nephews. In this poem, poet's uncle was killed but murderer was surprised & suffered terribly. Both clans belonged to ~~Hud~~ Hudhayl tribe. (23)

P. 99

Honour was regarded as a hereditary possession which one ~~derived~~ <sup>derived</sup> from one's ancestors. & held in trust. It was then transmitted to one's ~~ancestors~~ <sup>descendants</sup> untarnished.

PROVERB "to say the say & do the deeds of the noble" comes out of the desire to uphold & emulate fame of the forebears, rather than setting out to win immortality for the self.

P. 100  
101

Ancestral renown (nasab) is like a strong castle built by sires for sons or to a lofty mountain that defies attack. (24)

P. 101  
101

The Mu'allaqat - Suspended Poems - long poems most likely derived from the word 'laq' meaning a precious thing or a thing held in high estimation. either because the "thing" is chosen to most tenaciously or it is hung up in a place of honour. Over time the original significance of the Mu'allaqat was forgotten & legend arose the Suspended Poems were thusly called as they had been hung up in the Ka'ba on the wall of their



P. 101  
merit or distinction. Poets met & rivalled one another.  
The choicest & most successful compositions were affixed to the door  
of the Ka'ba having been transcribed into letters of gold  
upon fine pieces of Egyptian linen. (25)

P. 103  
First collection chosen to Hammād al-Rāwiyā (772)  
Umayyad dynasty, latter days - called The Seven Ḥawā Poems. (26)

Oldest & most famous Mu'allagah by Amru' al-Qays  
descended from ancient kingdom of al-Hamir. Poet's father ruled for  
some time over the Banu Asad of Central Arabia but was  
put to death when they revolted. Duty of avenging his death  
fell to 'I Qays. His efforts as only capable prince of the  
family met with little success. He set out for Constantinople  
was received favourably & made Phylarch of Palestine. On  
way there he died (540). Put on a poisoned robe sent to  
him by Justinian who had so graciously received him at Cons.  
He was having affair with J's daughter.

P. 104  
Many fabulous traditions about 'I Qays. One was that  
he was banished by father for being a poet, his scandalous love  
affairs. Wandered from tribe to tribe led a wild life as an  
outcast. Came to be known as The Wanderer Poet. (27)

After his father was murdered for a period of 9 days  
he neither ~~ate~~ drank used surmament touched a woman nor washed  
his head, until his vengeance was accomplished.

P. 105  
He is considered to be the greatest of Pre-Islamic  
poets. Caliphs Umayr & Ali extolled his genius & originality. His  
mu'allagah was praised for that's exquisite diction & splendid  
images, sweet flow of verse, charm, variety but above all, for  
the inspiration of joy & glory of youth.

"Once, on the hill, she mocked at me & swore  
This hour I leave thee to return no more. (28)  
REST of POEM P. 106



P. 104

Iqbal did not invent the gasida.

(89)

P. 104

Contrast these tender & delicate lines with the wild, harsh  
mores below - poet is roaming through barren waste, he hears  
howl of a hungry wolf & hails him as a comrade.

"Each one of us what thing he finds devours:  
Leon is the wretch whose living is like ours."

Poem ends with the noble qualities of his horse  
& its prowess in a chase & a magnificent description of a  
thunderstorm among hills of Najd. (89)

Tanqija another Mu'allaga poet

member of tribe of Bakr, settled in Bahrain on  
Persian Gulf. Early talent for satire which he exercised on friend  
& foe ruthlessly. Squandered his patrimony & was chased out by family  
like a "merry carmel". Finally was a reconciliation, when he promised to  
mend his ways. Took part in War of Basus. Once again means  
dissipated & had to lend his brother's hands. Composed a Mu'allaga  
which won him favour with rich kinsmen & temporary independence.

Peace bet. Bakr & Taghlib - he went to Al-Hira favoured well by  
King Hishab. But T's bitter tongue cost him dearly. Patronised &  
disgusted by rigid economy of court he improvised a satire  
which says

"Would that we had instead of 'Amr  
A milch-cow bleating round our tent!" (89)

Shortly afterwards he was seated at king's table opposite K's  
sister. Struck by her beauty he exclaimed

Behold, she has come back to me,  
My fair gazelle whose ear-rings shine;  
Had not the king been sitting here,  
I would have pruned her lips to mine!

(89)

P. 104



The king was not pleased. A man of violent & implacable temper, (T's satire had already been reported to him) this ~~impotent~~ impotence added fuel to his wrath. Sending for T he gave him leave to visit his home & a sealed letter for governor of Bahrayn. Outside the city T & Mutalammis another poet suspicions aroused, opened ~~the~~ <sup>his</sup> letters - but neither could read so M gave ~~his~~ <sup>of him</sup> to boy to read. Learned that letter contained orders to hang him alive. Flung royal message into river & implored T to do same but T would not break royal seal. When T got to Bahrayn he was thrown into prison & executed. He was not quite 20 yrs. (30)

(30)  
p. 108

His *Amr al-laga* is a spirited portrait of himself & a spark from a painfully tedious description of the camel insists on sensual enjoyment as the sole business of life.

Save only for 3 things in which noble youth <sup>take</sup> delight  
A case not how soon runs for me the coronach bowl;  
Wine that foams when the water is poured on it, bubbly,  
not brought,  
Dark wine that a quaff stolen away from the  
cavilling crowd;

And second, my charge at the cry of distress  
on a steed,

Bow loosed like the wolf you have startled when  
thirsty he cowers;

And third, the day-long with a lass in her  
hoop of goat's hair

To hear the wild rain & beguile of their spurns,  
the hours. (31)

(31)  
p. 109

*Amr b Kuthum* - belonged to tribe of Taqhlīb.  
Mother, *hanfa* daughter of famous poet *Muhallib*.

PROVERB: Bold in one's *Man Amr b Kuthum*.

Story on p. 109 & 110 if needed.

Distinguishing mark of Kutubum's Mu'allaga - abnormal space devoted to main subject, very little to subsidiary motives, limited the ideal qualities of manhood in his work - self-reliant action & energy Beduin poet's duty was to glorify himself, family & tribe.

P. 111 Poem if needed to 113

32 P. 113

Very interesting Mu'allaga by Harith. Does have historical importance as it depicts feuds in N. Arabia - antagonism between Roman & Persian Empires. (32)

Antara - distinguished himself in War of Dahir. Remembered as a hero of romance. Mother a black slave often taunted about his African blood. This gave him a fiery courage that earned respect of pure-bred but less valiant Arabs. Lost his cousin Abba & following Arabian custom asked for her hand in marriage. Suit refused. One day the Abrites were hotly engaged with some Bedouins on grounds he used a slave & they asked him to help. He refused answering "A slave does not understand how to help fight; his work is to milk the camels & herd their udders."

P. 115

33

whereupon his father freed him. His poem makes contemptuous references to neighboring barbarians & slaves. (33) He died at a great age in a foray against a neighbouring tribe. POEM P. 115

Gasida

P. 119 34

The ripe, sententious wisdom & moral earnestness of Zuhayr's poetry, in keeping with his religious ideas & tradition he used to compose a gasida.

little to best of his life. Died before Islam. Poetical gift from his uncle, bequeathed to his son - wrote Bamat Sa'ad.

habid - true Beduin - his Mu'allaga charming - pictures of desert life & scenery. First eg. of gasidas to come down to us. (34)



Poetry opens in conventional manner, describes unrelenting hardships of camping ground to which his mistress belonged.

P. 119

(34)

"Waste lies the land where once delighted I did dwell  
The people of Minā: Rijām & Ghawāl are gone." (34)

Dirām in P. 120

Haunting departure of his beloved - poet decides not to think about her anymore so will ride swiftly away. Effectually he must praise his camel. He ~~next~~ introduces 2 wonderful pics of animal life. The snager <sup>his mate</sup> ~~is~~ described moving at full speed over the hills, driven by hunger & thirst. A wild cow whose calf has been devoured by wolves steps among sand dunes through a night of incessant rain. For a whole week she turns ~~to~~ <sup>to</sup> ~~her~~ <sup>her</sup> seeking her calf. Hunters approach. Unable to shoot their arrows they base their legs upon her. She turns desperately upon them wounding & killing with her needle-like horn. Poet interprets her by addressing his beloved then carries on by boasting of his service as a spy in enemy country. Closing verses devoted (traditionally) to matters of immediate interest & poet's kno. (35)

(35)

P. 121

(36)

P. 126

Elegiac Poetry - Poetry of the Islamic woman - meditative in character, themes most often of Death, seldom love. This type of poetry their special province (36)

Earliest form of elegiac poetry chanted on the death of Ta'abbata Sharī by his sister

"O the god Jemāhāt we left her at Rāchmān,  
Thābit son of Jabir son of Suljān!  
He filled the cup for friends and even slew his man!" (36)

Arabian dirāg, as a rule, is very simple. Poetess opens with a description of her grief. The object of her irreparable tears & worthy mourning is described as brave & liberal. In case of a violent death, revenge is also expressed.

## Nicholson: lit.

(36)  
P. 126. Among Arabian women who excelled in poetry was Ifhamsā.  
(Tumadīr real name) flourished in last days of Islam. Most famous  
elegies about her brothers Mu'āwiyā & Saḥr, both struck  
down by sword & spear. (36)

The elegies were full of poignant & vivid emotion  
passionate & noble yet simple in their style.

(37)  
P. 127. "Death's messenger cried about the loss of the generous one,  
So loud, cried he, by my life, that far he was heard & wide,  
Then rose I, & scarce my soul could follow to meet  
the news,  
For anguish & sorrow & horror that Saḥr had died." (37)

Remains of ancient Arabian poetry were rescued from oblivion  
by the grammarians of Basra & Kufa. (38)

Chief anthologies were

1. The Mu'allafāt - 7 vols compiled by Persian rhapsodist  
Hammād al-Kāfirī, (deceased)

2. The Mu'ajjalīyāt - 128 vols compiled by al-Dabbī.  
(786 A.D.)

(38)  
P. 129. 3. The Ḥamāsā - made ÷ into ten sections of  
unequal length. (38) includes short poems, extracts from longer  
ones. Poets represented belong to Pre & early Islamic  
periods, few celebrated - all attained a high level of  
excellence & reflected a natural genius in their poetry. It was  
or not successfully cultivated in all ranks of Arabian  
society. (39)



4. The *Upanasā* of *Bukhārī* (d. 897) topics are manuscriptly defined & normally imply this artistic work.

5. The *Jambhanti Ash'ari* l'-Arab, collection of 49 odes. put together around 1,000 A.D. by al-*Qurashi* (39)

Recap - oldest existing poems date from 6<sup>th</sup> cent. Art of writing came into being by Arabs 200 years later (8<sup>th</sup>). Pre-Islamic poetry preserved by tradition alone. How was this possible? An institution resembling that of Rhapsodists of Greece. Every poet had a *Rawī* (reciter) who accompanied him everywhere & committed his poems to memory. These were then handed down. At first the tradition of poetry was labour of love later it became a lucrative business. *Rawīs* committed a prodigious # of poems to memory. (40)

Custom of writing poetry began about 700 A.D. *Rawīs* lost in time, now they brought new interests. *Rawī* poetry represented heathenism.

The *Muslims* ruined it. Surviving *Rawīs* sought out the poetry they had committed to memory began to be written down. This led to a certain amount of deception. Temptation to insert their own "verses" was strong since there was little risk of detection. Difficult to distinguish original from *forger*. (41)

Art of *forger* brought to perfection by *Khalaf al-Ahmar* (d. 800), learned it in school of *Muslims*.

Other corruptions - Dialect of *Qumash* - recorded as classical ancient poems were often amended to harmonize with it. "Allah" often substituted for *peram* *al-laha*; *al-hat*. *Basidas* often omitted whole passages or single names. (42)

Nicholson - literature

(43)

P. 135 Religion had now little influence on Pre-Islamic Arabs.

All. 1117

Heavily and reliance in poetry. They believed in God & His 3 daughters al-Lat, Manat & al-Uzza. Apart from invoking Allah in an hour of dire need, religion not taken seriously. Behaved more in superstitious economies. (43)

(44)

P. 136

Bedsuin idea of life - thoroughly hedonistic. What was perceived as good - love, wine, & gambling, pleasures of song & romance, elegant expression of wit & wisdom. Beyond those - the grave. Poem on P. 136 if needed. (44)

They did have goals - acquire wealth, glory or revenge. (Dedicate noble sentiments) one hears the wailing & struggle as if cause of life already lost. Times filled with wail & confusion.

Paganism couldn't answer such questions as what worth had life, what meaning, where does it lead to?

Arabic inf. in Jewish poetry

Arabic before Muh. not entirely abandoned to paganism. There were the Jews who became fully Arabized in their new home, as seen in some of their poetry. Remained Jews above all in business & religion. Their isolation & these facts marked them as "salt of the desert." (45)

(45) P. 137

By the 6th century their spiritual dominance not challenged. Paganism of 6th century it was planted firmly under Xtry.

The Thais

They Xtr the Aramaic culture of Babylon learned art of writing long before it was generally practiced by Arabs. The oldest written poetry in Arabic produced by this culture. Poetry now diff. now little preserved.

Hilroy



26) Most famous Ibadī poet - Abū Ḥazim. Quoted remembered for his wise sayings whose underlying thought was "for to-morrow we die!" (46)

Oriental Xth c. assoc. with drinking & revelry of wine. Ideas carried to Arabia via Ibadī were church arts.

P. 139 (47) Courts of Hira & Ghassān well known to wandering minstrels before M. Traces of religious feeling can be found in Pre-Islamic poetry. Not exclusively pagan in sentiment, influences of Judaism & Xth. (47)

### Chapter IV - The Prophet & the Koran.

With appearance of M the impenetrable veil thrown over preceding age lifted - historical tradition asserts itself.

#### Reasons for the change.

1. The Qur'an consisted exclusively of revelations & revelations which M was to have received from Angel Gabriel. P. 141 After each "pretended inspiration" passages were recited by M & then written down. Continued for 23 years. Canon then closed but during M's lifetime, never collected together or systematically arranged. P. 142 (48) Fear of losing it altogether there was but Abu Bakr then, Bakh to begin the collection.

(3) Qur'an an extraordinarily human document - traces even a early development of Islam if this don't exist in any other religion). P. 143 Arrangement chaotic, no chronological order of the Suras (chapters). Order determined really by length - longest is first. Sometimes suras consist of disconnected fragments, nothing in common except rhyme. Opening sura short prayer. (5)

(4) Tradition - Hadith - sayings or stories - sunna - practice of M. Became force of law & authority of inspiration. P. 144 (4) "spoken dicta" transmitted by his companions.

Nicholson - literature

P. 144

Early tradition had 2 parts - the text & the authority. 1st descent & authoritative collection by Bukhari's 870 M. water

P. 145 (5)

Commentary on the Quran by Tabari - (922) (5)

During 1st century of Islam Forays of Traditions become a political & religious weapon. (5)

Chapter V - Early Islamic literature -

(1)

P. 152

simple life of the pagan Arabs found full expression in their poetry. Early Islamic literature was made up about the movement, study, use of theology & growth of the parties & sects which emerged. (5)

Two cities destined to make literary history - Basra & Kufa.

(2)

P. 150

Uthman was murdered in his own home. This event marked an epoch in history of the Arabs & the ensuing civil wars rent the unity of Islam from top to bottom. Wound of this great schism has never healed. (2) Ali made Prophet kaliph, had every good virtue except those needed for a ruler - energy, decision, foresight.

No sooner was Ali proclaimed Caliph than Mu'awiyah governor of Syria sued for vengeance for Uthman. Refused to take oath of allegiance. As head of Umayyad family he

(3)

P. 191

demanded punishment for murderers of Uthman. But contest between himself & Ali mainly for the Caliphate. (3)

Battle of Siffin (657) was a great one. Ali had almost won the day when Mu'awiyah up a stratagem. Ordered his troops to fix the Quran on points of their lances & to shout "Here is the Book of God: let it decide between us." The miserable trick succeeded. In Ali's camp there were many pious fanatics to whom this proposed arbitration by the Q. appealed. Hilroy



They showed forward clamour & threatened to betray Ali unless he submitted his cause to the Book. Ali in vain remonstrated with these traitors & warned them that it was a trap into which they were being driven at the very moment victory was within their grasp. They would not listen to him & Ali was forced to yield a name as his umpire a man of doubtful loyalty although one of the oldest surviving Companions. Abu Musa al-Ash'ari, Mu'awiya named on his part as the cunning man who had prompted the manoeuvre in the first place Amir al-As.

(11)  
p. 192  
When the two umpires gave their judgment Musa arose in accordance to a pre-arranged conference pronounced that both Ali & Mu'awiya should be deposed, people should elect a proper Caliph in their place. Musa then laid down his sword deposing Ali as he did so while Amir confirmed Mu'awiya returning his sword to his sheath as he did so. The important fraud gave Mu the title of Caliph. (11)

Nevertheless the same zealots who had forced arbitration on Ali now cast him off because he had accepted it & felt out ranks & raised flag of revolt. These were known as Khawrijites or Outagers.

Ali's plans for recovering Syria had to finally be abandoned in 661. After peace with Mu & shortly after he was struck down in the Mosque at Kufa by a Kharij conspirator. Umayyads came into power & ruled by the sword except in Syria & Egypt.

As descendants & representatives of the pagan aristocracy in the eyes of the Muslim community, they were usurpers which they laid claim to had especially since they swore with all their might to defend Muhammad. This opposition eventually expressed itself into 2 great parties - Shiites or followers of Ali

Nicholson - Pt.

(5)  
P. 193

> The radical sect of the Kharijites<sup>(5)</sup>. The opposition was gradually replaced by non-<sup>Arabian</sup> Muslims until it overwhelmed the Umayyad Govt & set up Abbassids in its place.

(6)  
P. 194

Muawiyah had married a Bedouin woman before he rose to be Caliph - Marwan. Their son was Yazid. Mu. annoyed with her contemptuousness about palace life returned her & Yazid to her family so if open up as a Bedouin - loved pleasure hated party & held a nobles disregard for laws of religion. (6)

Beginning of Yazid's reign marked by an event which even today few Muslims can speak of without horror & dismay. Briefly - autumn 680 - Husayn, Ali's son claimed to be rightful Caliph by virtue of his descent from Prophet, left Mecca with his whole family & some devoted friends. Set out for Kufa where he expected to be accepted by the population which was almost all Shiite. It was wanted but ignored it.

(7)  
P. 194

Meanwhile a crowd of H's who led the insurgents of Kufa was betrayed by Ziyad - gov. of Kufa. He then sent a cavalry force to stop Husayn. It still could have retreated but his followers urged him on saying that the blood of his cousin must be avenged. Camped at Karbala with his little band of 90 which included women & children. In his hopeless situation he offered terms which were not accepted because of an inflexible opponent Shari' Jamsham who insisted on unconditional surrender. The demand was refused & he drew up his little band against the host that surrounded them. It was tragedy at its most dreadful - even the Umayyad officers shrink from the obvious general massacre but not Jamsham. To the last all were cut down. Husayn became a martyr - Yazid who had sent the general out - a murderer. (7)



The event ended in a Verdict of Rejection - judgement of theocratic Islam on Arabian imperialism. Should King have yielded to a treacherable impotent on the throne in the first place. By so doing was he committing an offence that ~~the~~ unorganized society demanded swift suppression. This was naturally view of the party in power.

⑦  
P. 199

⑧  
P. 199

To Muslims, Umayyads were violators of Islamic law, spanners of its ideals & nothing more than tyrants. As tyrants they did not have the right to slay believers who stood against their usurped authority.

The day at Karbala gave the Shites a rallying cry. Vengeance for Husayn & was taken up by many who longed for deliverance from the Arab yoke.

Event followed by fierce dissensions which became a feud between North & South Arabs. Carried to farthest ends of earth - even Spain. SATIRE came out of this feuding. Arab nation was again torn asunder by the same old tribal passions Muhammad had sought to abolish. (Poem p. 200).

# Example of Egyptian Music

HISTORY Old - date not known - termed ancient & has been transcribed into own notation.

## Things to Notice - Ancient Arabic Elements

1. the short motif - 5 notes in total  
repetitions - varied 11 times (so called Gypsy Mode)  
ancient Arabic-Oriental

(c) Motif with Melisma "x" notes represent original melody

d-h motif varied with gloss - ornamentation

(1) partial motif

2. intervals of the 4th

(a) tetrachordal - ascending & descending (b)

3. caesura - phrasing  
uneven lengths of the motif - phrases, bars.  
original motif 1 - 5 notes

(c) has 9 - not counting melisma (5 bars)  
(d) has 11 (4 bars)

4. Rhythm - accents Ornamentation - part of the beat - sound is bent easier on tenor  
(a) Archesque - used a lot in Spanish music

5. Rhythm - dotted combinations

6. accents

7. Harmony - tends toward V4 harmony  
fa-cadential turn about - very archaic



# Characteristics of Arabic Music

Chapter V

Ritornela

Historia de la Musica

Arabe Medieval

Madrid, 1924

Publ: Editorial Voluntad S.A.

Arabic music was not only influenced by Persia & Byzantine  
 influence on Technical aspects came from instruments especially the lute.  
 By time of Mahammad they had a traditional, classical metric system  
 system of meter-time signatures. Melodies had to be adapted  
 to verse.

EARLY/ articulated, change of accent. ~~they did not allow~~ however ~~disorder~~ of rhythm, an interval would

one note used with others ~~variations~~  
 Didn't just play in unison. There was harmony.  
 They took for eg the drum to mark the rhythm, it produced  
 a certain sound & by using it with other sounds - its constant  
 provided a type of harmony.

Two ways to produce harmony  
 1. Ispahani records that Ishak al Mosuli performed  
 mazmuns on his lute & beat it. All the chords are  
 strongly (Ispahani technique of rasmebo) long before Scarlatti  
 As it was impossible to put the J.K.H. rasmebo los frates  
 because the chords were sounding in  
 however this meant distinct sounds would be produced  
 simultaneously

① P. 118 2. One note alternating with another note quite distinct - the two in combination formed harmony - Falla does this. ①

# The 4 main Rhythms

1. Hezaj . p y / . p y / . p y ||
2. Ramez . p / . p y . p / . p y . p / . p ||
3. First Takab . p . p / . p y . p . p / . p y . p . p /
4. 2nd Takab . B . p / . p y . B . p / . p y . B . p ||
5. Makhzum . B . p . p / . p y . B . p . p / . p y . B . p . p /

P. 133

Repetition of motif <sup>(2)</sup> & rhythm

(2)

**FORM**

Matches poetry form check this out

- a motif
- a motif repeated
- b like a caldron idea
- a recap of line 2 (2nd hemistich of 2nd line)

P. 142

Expression

(3)

in the repertoire of Aben Soriach - songs of different classes. He classified them into following songs

- to cry
- happy
- to feel sad
- to dance
- ballades

Another classification solemn occasion religious music

**MELODY**

P. 152-153

(1)

Melody - pauses, accents, combination of various rhythms modulation

contain notes of melody used as harmony (1)



Oriental Arab Music - its origin & development  
 social & religious presentations against it  
 Persia & Byzantine influences  
 Primitive School of Arabic Song in  
 Africa, Andalus & Guadaluca

P. 21

The poetic flowering before Islam is considered by the Arabs to be the period most classical in Arabic poetry. It does not appear to have been accompanied by music. The historians of music say that up until the death of Mohammed, the songs of Arabic peoples were so primitive so unartistic that they didn't even possess the element of rhythm. The poetry was simple recitation, the monotonous chant used to excite the camels on their long trips across the desert. Known as *hida* and *nasab*.

The *hida* <sup>according to</sup> *hermanos de la puerca* is what the camel riders sang in the shadows of the night in order to get the camels to continue to travel & not to feel the pressure or heaviness of their cargo. This primitive <sup>musical</sup> genre monotonously repeats the phrase

ye yeda, ye yeda     | . P . P |  
 ye yeda, ye yeda.

There were 3 types of *nasab*.  
 1. *el buchari* - least artistic of the 3.  
 2. *el andalusi*  
 3. *hazeh allegro*

Because some songs were not Arabic this influenced Arabic song.

Before Islam - to be a poet must know, fight, ride etc, But to be a musician was demoralizing. The 2 were completely separate.

In the villages religion & social issues prevented the musicians. It was acceptable for a woman to do both.

In summary then - the 1st generation of 3 Arab singers ~~constituted~~ <sup>they were</sup> 3 groups of artists who scandalized the conservative way of life of the people & were finally censored by the Caliph. They were Tuis, Adad & alit

Most famous was Tuis. Born during time when Mohammed died. Introduced element of rhythm into Arabic music. Accompanied himself only on the <sup>(odole)</sup> ~~flute~~ limiting his art - it was neither complicated or exquisite.

His first song a hasej which contained some melodies of the ramel genre.

Progress & development more decisive & rapid was carried out by 2 slaves Saib Talem & alaxet. Saib knew arab songs, accomp. himself on the duff. alaxet sang Persian songs - his inst. was the lute.



# Historia de la Música Árabe medieval y su influencia en la Española

by Julian Ribera

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Mawashshah

Study of Arabic poetry - Andalusian masters had  
invented an ingenious strophic system peculiar unto  
themselves which resulted in a distinct class of Arabic  
poetry.

1)

P. 9

The style was brilliant, elegant, natural & spontaneous.  
Met with applause & was popular throughout the Peninsula.

N Africa & the Orient. Influenced troubadours & Minnesingers  
& other European poets. ①

In order to investigate this poetry it is necessary to  
look at some of the Spanish Christian cancioneros. Traditions  
preserved in them. Most exciting is el cancionero del Palacio  
de Barcelona (15-16<sup>th</sup> cent.) contains a fountain of popular  
and traditional poems with corresponding music & notation  
of the era. Between the popular cancioneros were some whose which  
had the same strophic construction & identical combination of rhyme  
as that of the Andalusian Arabs # 14 for eg has a popular  
Spanish-Lusitanian poetic theme of - Oriental influences also  
prevalent from time of Marin Arraxid. ②

2)

P. 11

It will be shown that the music & words  
were <sup>joined together</sup> symmetrical. Each verse <sup>or line</sup> adjusted itself  
to a <sup>metrical</sup> phrase. Verses of the same rhyme  
is <sup>different</sup> <sup>metrical</sup> the similar musical phrase, when the rhyme  
is <sup>different</sup> <sup>metrical</sup> <sup>versa</sup>, so does the music. There is an estribillo & estrofas  
in the songs. There was an artistic form between

words & music.

(3)  
P. 12  
This form was not an accident. There are strong indications from facts both the music & the theme of the poetry were originally Arabic. (3) Many exs. in the Cancionero.

Some conclusions by the writer Ribera

1. The music of Arab artists 'Stale media' has been up until now been largely ignored. & lost But in the Cancionero is a splendid rich collection of Arabic music.
2. Origin & development of Spanish music has been almost completely ignored.
- 3.
4. A mysterious phantasma called jota found in the pueblos of Europe
- 5.

The musical art of the Arabs derives from the Persian & Byzantine systems the which ought to be inherited (herederos) from Rome & Athens.



# Literature -

## Arabic Elements Workshop

For over <sup>7</sup> 3 centuries the Arabic element dominated  $\frac{2}{3}$  of Spain. Although ~~many~~ <sup>some</sup> Arabs left the Iberian Peninsula their culture ~~left~~ <sup>bestowed</sup> a rich legacy ~~on every~~ <sup>on</sup> music in particular greatly benefited. There was a deliberate fostering of this art especially in al-Andalus. One of the great Arabic musicians who contributed <sup>an</sup> ~~to~~ <sup>to</sup> the <sup>rich</sup> ~~beauty~~ <sup>beauty</sup> of Spanish music was Ziryab (822) Cordoba. <sup>One of the influences of Muslims</sup>

Literature, too, was seriously cultivated in Spain, particularly Cordoba. A popular verse form was the muwashshaha. Andalusians produced exquisite pieces of prose & poems - each with quite original beauty. The close <sup>mutual</sup> relationship between music & poetry had a profound effect on Spanish music.

In the <sup>8th</sup> century the Arabs brought to Spain various <sup>Arabic</sup> musical techniques, among them those of al-Farabi (872-950)

0.550 Cancionero de Palacio - most of it written by Juan del Encina. (strophe ended as refrain began)

# Points for Steven.

## Ancient Arabic Elements as Found in Spanish Music

### Questions: MELODY

1. often appears at the unison - two octaves apart but was not considered unison (same sound) but rather as a full of extension of the intervals of  $8^{va}$

How does European music consider the intervals of the  $8^{va}$ ? doubling - nothing added - new colour - lighting usually avoided

2. Another characteristic in melody is the definite cut-off - see Espana - Bar 2 - Bar 4 (end of phrase) represents an attack followed by a silence which is same duration as the attack or different duration. Fundamental form by Ishag al Mausili -  
for eg - Bar 2  $\overset{m}{\underset{f}{\text{p}}}$  could be followed by  $\text{q}$  to represent cut-off

Bar 4 -  $\text{Attack}$  followed by silence  $\overset{p}{\text{silence}}$  or  $\overset{B}{\text{silence}}$

Could this be a type of early rubato before Chopin or whenever in European music or the lovely flexible which is so prominent?

750 AD to 932 AD Yes

- \*3. What is best way to notate our time signatures from the Arabic Iqas - see examples p. 16 reference notes Abbasid Abbasid Period.



\* 4. What is a rhythmic dissonance between melody & harmony? Do we have any examples in España, Malagueña, Tango? Yes lots of harmonic disson.

### ORNAMENTATION

3. What is a multiplicity ornament? Examples in the Egyptian music piece?

b. al Farabi codified 14 types of ornaments to enhance & expand rhythmic variations

\* (a) playing the sharp or flat of the fundamental notes - eg. in España?

(b) adjacent notes above or below (using distance of octave)

(c) playing octave or two octaves apart - unison - considered ornamentation

(d) replacement notes (using higher or lower octave or 5th)

(e) scale motions up or down

(f) notes between 2 melody notes (auxiliary passing note)

(g) notes after a melody note - is this a turnaround?

\* 7. What is timbral ornamentation?

changing vocal or instrument

like a cante jondo sound

HARMONY

1. Where can I find the 3 Arabic modes that make up the European major scale? (p8 - ref. notes Abassid).  
Ionian Mixolydian Lydian

2. Ancient Arabic harmony - various voices moved at different times. They did not sound simultaneously as with European harmony. Can you give example please?

→ Espana

3. The Gypsy Mode - mix of diatonic & chromatic elements or notes. Bar 16 of Espana - is this an eg as is Bar 36.

4. another element of this mode Repetitious motif is melisma R.H. example of this?  
Kabir Rumi Do you know DANCES of WHIRLING DERVISHES or SCOURGING SONGS - BAH - (EUROPEAN)

5. another element - the Descending 4th - Oriental - eg? from J Cantos early Spanish Chacona? -

On Wagner's Parsifal - the Bell Motif is based on descending intervals of the 4th - can you demonstrate? look Jini libretto & Berlioz - Symphonie (on bells) Fantastique

6. Pedal Point - in ancient Arabic music it functioned as a harmony note & determined the mode or tonality. Espana  
Sometimes used with another note to form a harmonic base - can you show me this please  
→ OVER



## MODULATION

1. Pure form found in Pas Contigas but it belonged to ancient Arabic music - one of its elements.

Took place by using accidentals common to both keys as opposed to modulation by key, that is from  $\text{Dm}$  to  $\text{D}$  or  $\frac{1}{4}$  to new  $\text{D}$

## MODES.

1. What is MODE of Egyptian prayer? Does it end on VII or  $\frac{1}{4}$ ?

2. What is mode of the Prelude - Bars 1-8?  
Have we modulated via an accidental here  
at Bar 5  
? Bar 49 - 53

Mode of Malaguena?

# The Sources of Arabian Music

Jerry George Farmer  
(Netherlands)  
Heiden: E. J. Brill  
1965

Homophonic music possibly reached its highest form of organization at the hands of the Arabs of the Middle Ages

Prompting towards Western European harmonic system also from Arabs.

Harmony

① Introduction  
p. ix

②  
p. x

As early as al-Kindi (874) device known as the tankib or we - a note is struck simultaneously with its 4th or 5th. Similar procedure with a note & its octave known as tad'if. ① These were not used as they would be in modern European harmony more as occasional deviation or classes. Such devices as in the early conducti could have ~~been~~ come from Arabic influence. ②

Oriental influence in music due to Moors & Arabs in Spain between 8-15th centuries.

Arabs had distinct modal formulas - melodic & rhythmic & of each divided into + - (4 each).  
Rhythm & meter (beat) distinct from one another. ③

③  
p. xi

8 cont.

SOURCES  
Yunus al-Katib (d 765) wrote the Kitab fi'l ashanān 1st collection of songs in Arabic - no music but each song had a melodic & rhythmic mode.



Influence on Europe  
Little has been done in field of music to show how great Arabic influence was.

1. Instruments - Note came from Arabic incl precursor of viol - rabab

Several kinds of viols  
rabab morisco - boat shaped  
" griego became medieval lyra

qanun - European canon  
Makhar - kettle drum  
Tabl ~~tabac~~ - side drum

Many Moslem instruments adopted by Spain (4)  
later influenced European instruments

2. Discant - flowering of a melody, or festooning it.  
Began in 9th century by Arabs. W. Europ - no clearly documentation of this. Gradually developed & regulated study by Arabs. Had a weighty influence on Europ. music & Arabesque its counterpart in art. (6)

Harmony - doubling with the octave & 4th or 5th used as occasional adornment of melody  
evidence in documents of al-Kindi (874) & Ibn Sina (1037). Both employed this 2 centuries before organum in Europ. music. Arabs did not use these double lines in parallel motion as in organum. Occasional use considered an exotic adornment only.

Tablats of Medieval Arabs probably did influence primitive Eur. harmony or organum. (6)

P. xv  
Intro.

(5)  
P. xii

(6)  
P. xvi

## Consonance & Dissonance

Major & Minor 3rds recognized their consonances long before Eur. accepted them. European views claim that Arabian theorists makes no distinction between consonance & dissonance. Yet al-Farabi writes "if our ears receive an interval sound which is agreeable it is consonant (muttafiq) if ears are not pleased, the sound is dissonant (mutamafir)". Ibn Sina says "an interval is either consonant or dissonant." Safia al-Din says "I mean by consonant what the hearer thinks is an agreeable interval." (7)

Sifegis - no basis that it originated with Arabs.

Instrumental Tablature - existed before present European notation. which was preceded by vague & uncertain systems of neumes. One particular type of alphabetic tablature existed with Arabs in 9th cent. A Latin document of 1496-97 The Art of Playing the lute / based on the work of a certain Fulan, a Moor in the Kingdom of Granada (8) Fulan means author or workman - This Moor thought esteemed for having devised a tablature for lute & guitar. (9) Spanish tablature likely of Oriental origin.

When Arabs brought lutes & pandores to Europe also brought a new device on how to determine absolute pitch by frets on fingerboard. ~~Noteworthy~~ advance since harp & stringed plangs had to depend on their ears. In time. Both al-Khwarizmi & Ibn al-Tahhan describe the use of compasses to fix precise mathematical places for the frets. & the amount of gut needed to supply lute with fret. (9)

Ancient Arabic scale influenced Europe while it was still using the Pythagorean scale. Modern Arabic 1/4 tone scale - (10)



## RHYTHMIC MODES -

triple time considered to be perfect by Europ. in honour of Blessed Trinity. Early Arabic theorists held same view except did not implicate trinity. Borrowed by al-Farabi. He divided rhythm into two categories equal & excellent. Binaed distinction between them corresponds to perfect & imperfect rhythms of 13<sup>th</sup> cent. Europ. theorists. An Arabic maqsum rhythm is but a combo of duple & triple. Exotic rhythm (5) found in the Barys dance the Zortzco. It is not a permutation of 6 time which has been suggested.

(11)  
P. xix  
The tirana - an Andalusian song-dance name comes from 3<sup>rd</sup> movement of Arabian-Moorish cantata called a mausha. (tarana) The tirana's verses are in ruba'iyat & accompanied by a heavy thaqil rhythm. Old thaqil thami rhythm consisted of 2 Bars in  $\frac{3}{4}$  & one in  $\frac{2}{4}$  or one of  $\frac{3}{4}$  & one of  $\frac{5}{4}$  (11)

## MENSURAL NOTE VALUES - two basic Arabic names.

elmuahym ma'luma  
almuarithfa ma'ruja  
Found in Arabic glossary of 11<sup>th</sup> cent.  
Both words meant nota. stood for signs & characters before European mensural theorists of 13<sup>th</sup> cent. used them.

(12)  
P. xix  
The elmuahym took an oblong form, had two value of a semi breve. The muarithfa was a similar note value written in a trapezoid form. Also possible word comes from muharraf or muharraf a geometrical term, hence its trapezoid form. (12)

(13)  
P. xxi  
(hic cough)  
Hocket - derived from Arabic rhythm (13)

(14)  
P. xvii

Usage of Different Rhythms & Beats  
between vocal & accompanying - produces clashes of  
stress points rhythmically & metrically. (14)

The Oriental Influence - Moorish zambra or zumra  
(festival) - chief media of influence were the Oriental  
instruments brought to Spain. <sup>Due to Arab</sup> <sup>to Arabic</sup> contact  
Spain had the <sup>note</sup> & the harp. <sup>among stringed instruments</sup> Arabic introduction of  
instruments completely revolutionized music.

Musical Terms - another Oriental influence  
schombs - Arabic sham's  
caaman - " gaman  
nan " nan  
conductus majra  
estribillo matia  
stanza bait  
divisions tazasim - a particular  
form of Arabian music

(15)  
P. xviii

Through Spain & the returning Crusaders came a heavy  
of exotic instruments. Dancing girls were imported playing  
the ud & pandore, tambur, zemzama, gamir, rabsab.  
For martial purposes there was the al-haq, al-majir & maggata.  
The tabl, gas'a & kasatan (castanets). The European  
military band may have been strongly influenced by the  
Saracens. (15)

(16)  
P. xiv

The influence of the Mongol conquest on Arabian  
music was slight. They did attempt to impose their own. The  
modal formulas. The Turks (16<sup>th</sup> cent) brought pent modulation  
into Arabian music. New late called qubiq & need pipe known  
as a balaban. The 1<sup>st</sup> found a home in Islam at  
Mecca - 2<sup>nd</sup> passing fame. (16)  
13, 14<sup>th</sup> cent.



Books I have asked for

The History of Mohammedan Dynasties in Spain  
D. Pascual de Gayangos  
London 1840-43

Contiñas de Santa Maria  
Julian Ribera 1922

Early Spanish Music  
Juan F. Riano, 1887

H. G. Farmer

An old Moorish Lute Tutor London 1932

The Priceless Jewel

The Legacy of Islam 1931

Studies in Oriental Musical Instruments  
London 1939

"Clues for the Arabian Musical Influence  
Journal of the Royal Asiatic Society" 1925

# ESPAÑA - Albeniz

1. Prelude - written in 1889

## Almost Arabic Elements

Phrase # 1. Melody - plaintive  
sinuous  
moves mostly by step  
mission - 2 setbacks apart  
ornamentation - extensive use of mordents  
modal - no  $E^\#$  as is found in  
ascending melodic minor

Dynamic pp  
Bar 9 - motif is repeated using different  
Bars 33 - 36 - good example of gliss

2. Phrasing - uneven lengths  
Bars 10 & 11 Bar 13

Pause Points - little breaks  
Bar 2

3. Rhythm - Bar 14 - accent in Bass  
Rhythmic disagreement between Treble &  
Bass  
Bar 22 - two accents  
1st beat gives percussive quality

4. Harmony - gypsy mode - mix of natural C & sharp C  
Bar 16

$eb$  &  $ek$  at Bar 36

Beams & ends on V  
P. 4 - Bar 53 - modulation to  $A^+$  through accidental  
( $G^\#$ ) Hilroy



5. Imitation of instruments - the guitar

6. Form - follows the old Andalusian zéjel
- |                                |       |      |           |
|--------------------------------|-------|------|-----------|
| soloist sings                  | copla | Bars | 1-14      |
| guitarist                      | Bars  | 5-8  | interlude |
| Jeopla - extended              | Bars  | 9-16 |           |
| guitar - estribillo or refrain |       | Bars | 17-28     |



# Ancient Arabic Elements in Spanish Music

## MELODY

plaintive character  
sinuous, provocative  
no harmony - unison  
chromaticism  
rhythmic disagreements between melody & harmony  
ornamentation - trill - appoggiatura  
shake  
melisma passage - bottom to top  
mordent  
arabesque

Phrasing - uneven lengths  
pause points  
flexible

## RHYTHM

accents  
percussive quality in Bass

## HARMONY

modes  
modulation - accidentals common to both keys  
The gypsy Mode - mix of diatonic & chromatic - descending 7th  
the cadence  
Pedal Point



Form- sense a religious idea

1911-1912

1913-1914

1915-1916

1917-1918

1919-1920

1921-1922

1923-1924

1925-1926

1927-1928

1929-1930

1931-1932

1933-1934

1935-1936

1937-1938

1939-1940

1941-1942

1943-1944

1945-1946

1947-1948

1949-1950

1951-1952

1953-1954

1955-1956

1957-1958

1959-1960

1961-1962

1963-1964

# The Oriental Influence of Ancient Arabian Music on Cante Jondo.

Duende exposure of one's soul, it's misery, its suffering, the love & hate it feels & the despair, are all offered without embarrassment or resentment. This release of tortured emotions which is a part of the soul is profound & has to do with life itself. It isn't something that can be bought & sold at will.

Art of Flamenco  
Phon

1  
P. 23

Una mujer se moría  
sus hijos la rodeaban  
y el más chico la decía,  
Mamá, ~~mirame~~ mirame la cara  
no te mueres todavía

A woman was dying  
her children surrounded her  
& the smallest said to her  
"Mama, look at my face  
don't die yet" --- ①

Phon

2  
P. 43

Cante jondo - is pure song & holds the noble position in Flamenco which consists of cante, baile, toque & jaleo - singing, dancing, guitar playing & recitation. Its oldest form was derived from ancient religious chants & songs & it is sometimes referred to as the Ancient Music of Andalusia. When sung properly it reaches the heart & has great power, when sung badly it is pitiful & grotesque. There is no set rhythm therefore not danceable. Cante jondo belongs exclusively to Andalusia. ②

3  
P. 49

Cante intermedio is not as intense as jondo but full very interesting characterized by strange discords & melodic dissonances & rare oriental melodies. latter a direct influence of ancient Arabian music brought to Spain. ③



Malayana - examine canto line  
deep sadness  
plaintive character } play line

Play line  
no harmony - unison - one line only  
melodic dissonance with the rhythmic  
ornamentation omitted line

sh la sh fa

opening appoggiatura

History of Arabian Music  
35  
Sulh no Music (Duende) (820) (4)  
Al was Abu Sulaiman al-Danani who  
said that music & singing do not produce what  
is not in the heart. Pagan Arabs saw the  
mysterious power of music change a camel's pace  
do cam snakes a ~~few~~ deep dead. seen powdered  
dice. In both Ancient Arabian music if it did not  
speak the truth then the substance was false, no matter  
how technically proficient the artist. This is an inherent part  
of canto in Flamenco a no Spanish music. It is black or  
white, everything <sup>note</sup> means something, no gray areas or fill ins.



# Lecture 2a - Ribera - Historia de la Música Árabe Medieval

## Historical Background

As far back as the 1st millennium B.C. the Arabic civilization was great & there was music. The fall of Babylon & Assyria changed things politically. But then powerful forces came into being & economically. The Fall of Babylon & Assyria affected the trade routes, the opening of new trade routes meant a decline in Phoenician markets & in 272 Palmyra was put to the sword. Yet this great civilization was down, ~~she~~ it was not out. It was destined to receive one more impulse & one of the results from this impulse was Arabian music. ①

① P. 11 Intro while from former history of Ar. Musc

~~There was music~~

## EVOLUTION OF ~~SONG~~ & MELODY

The Ancient Arabs had music & melody. ~~One of the Ancient Arabian~~ <sup>element of</sup> ~~music~~ <sup>of</sup> ~~was~~ <sup>melody</sup> called a hudā or Caravan Song. It was actually more like a chant which is a kind of melody sung to the camel on long desert crossings. The origin of the hudā was traced to Mudar ibn Nizār ibn Ma'ād. The <sup>point</sup> meter or beat corresponded to the lifting & lowering of the camel's feet. (Wanted it to go faster - chanted faster) hehla, yeh hehla. I do here I don't know anything about camels. (a) <sup>see notes</sup> ~~we~~ <sup>we</sup> ~~ya~~ <sup>ya</sup> ~~ya~~ <sup>ya</sup> but I guess if he wanted his camel to go etc. <sup>influence to day - recording, point - part of my Ar. heritage.</sup>

CAMEL  
P. 11 had they had no rhythm as a Ribera we hehla, yeh hehla  
(a) Ribera Oriental see notes

From the hudā came the <sup>#2</sup> ~~nasb~~ - an improved <sup>which was nearly</sup> ~~hudā~~. ~~There were 3 types of nasb~~ <sup>EXPLAIN</sup> ~~the simple meter was extemporized~~. Again it was in the <sup>raja</sup> ~~raja~~ <sup>meter</sup> ~~meter~~ <sup>(keeping beat to camel's feet)</sup> ~~melody was a chant~~ <sup>(SEE RIBERA)</sup> ~~melody of the~~ <sup>EXPLAIN</sup> ~~simple rafa meter~~ <sup>hudā</sup> ~~was extemporized~~. <sup>after</sup> ~~After~~ <sup>when</sup> ~~when~~ <sup>the</sup> ~~the <sup>simple</sup> ~~simple <sup>rafa</sup> ~~rafa <sup>meter</sup> ~~meter~~ <sup>hudā</sup> ~~hudā~~ <sup>was</sup> ~~was <sup>extemporized</sup> ~~extemporized~~. (As simple meter made) this most suitable to do this) <sup>after</sup> ~~After~~ <sup>a</sup> ~~a~~ <sup>slow</sup> ~~slow~~ <sup>evolved</sup> ~~evolved~~ <sup>called</sup> ~~called~~ <sup>the</sup> ~~the~~ <sup>ghina</sup> ~~ghina~~ <sup>mustajid</sup> ~~mustajid~~. This type of song was favored among untutored musicians & in order to keep the beat they used a qadib or word. ③ The ghina borrowed it Paganism. It is interesting to~~~~~~~~

③ P. 11



the influence of the qatib

note that in Andalusian music the tempo look up (beat)  
of a craste (song) was kept on the ground by beat and bastons, wooden staffs or cones until as recently as 40-50 yrs. ago. It is said that these staffs date back to the days when they were used as walking sticks & also served as a rhythmical guide for smokers. They were a valuable asset to the small towns & villages where the musicians or alfonados of cante were not trained. (4)

Both the Nasb did have a measured melody idea the length of the measure corresponded to feet of verse in prosodial

(1) The masb was also connected with Pagan rites particularly of the Sacrificial Stone dedicated to the goddess Al-hat. According to (2) Pre-islamic notes it was probably a kind of dance accompanied by song. (3) the masb followed with ghina -

Another ancient type of song was Psalming. In this ~~song~~ <sup>genre</sup> there are several musical elements. There was melody that is a group of sounds that move up & down do not ~~rebound~~ <sup>static</sup> quavers, vibration & timbre. Melody was ~~embroidered~~ <sup>static</sup> at the unison or octave (demonstrate on piano) & melody was ornamented by trills, turns - demonstrate.

This was called ~~zaw'id~~ <sup>zaw'id</sup> Psalming (3) See P. 49 on Rhythm. Discuss more fully below ancient Arabic element of

In the ~~beginning~~ <sup>beginning</sup> melody was strictly confined to vocal music. Early theorists defined melody as ~~noise~~ <sup>noise</sup> then decided it was made up of maqmas (notes) & intervals or spaces between the notes which they called ~~mafra~~ <sup>mafra</sup>. There were no names for specific intervals as we know them today. Spacing was indicated on the strings of the lute by finger placement.

Phon Art of Flamenco P. 56 (4)  
NAB  
of (some) of...  
P. 13  
P. 49  
P. 56

(beat)

prosodial

in which...  
embroidered a  
Sac Stone  
died.

musical  
element



# Ancient Arabic Elements in Spanish Music. (3)

1. Interval of the octave During About 632-661.

~~However~~ there was one interval which did figure largely in ancient <sup>element of</sup> melody. It was the octave. <sup>It had</sup> both its lower notes <sup>when played</sup> as octaves apart <sup>was</sup> considered most <sup>characteristic</sup> of <sup>Spanish</sup> music. <sup>They were</sup> called <sup>safah</sup> & <sup>siyyah</sup>. Their influence <sup>on</sup> Spanish music <sup>is</sup> great.

(1) P. 51  
Considered to add another dimension - distans Play opening passage of Espana  
this about? whereas in Eur. music it is gen. avoided cons. bowing colour

Smaller one of the outstanding characteristics  $\rightarrow$  (1) The interval of the octave was not considered unison but rather the full distance or total extension of period.

~~2. Class Modes - 632-661- During the period of the Orthodox Caliph melody began to be classified composed in certain accordance to certain formulas known as modes. An early mode was described by its course & identified by a particular note to which all the other notes seemed to gravitate. That note was known as its tonic.~~

In Espana - the formula & tonic (notes decided upon) indicate that the piece is the Aeolian mode. Play mode - demonstrate opening.

## ~~3. Class~~ ANCIENT ARABIC

(2) P. 16  
Former Historical Facts for the Arabians Influence

The Arabic influence on Spanish music was not so much a type of construction but rather a scheme of decoration. It is interesting to note that this scheme corresponds identically to Mudjar architecture. (2)

look up MUDEJAR architecture

al-Mansuri (850) revised the old Arabian system of Theory  
(3) Ribera Chapter 2 Music of Ancient Arabia

Ancient Arabic music possessed certain characteristics that made it far superior to today's Arabic music. Its influence on Spanish music - see sentence above (3)



ESPAÑA MALAGUEÑA

Gloss (661-750)

During the period of the Umayyads (661-750) music made its greatest gain theoretically and there were changes to the Arabid Arabic music. Another important characteristic was introduced to demand of melody that of gloss. Gloss was a science of festooning or decorating a melodic outline by addition of graceful figurations.

So now melody consisted of two types of notes

- (a) basic fundamentals
- (b) embellishments

A simpler explanation might be to compare the basic notes to the wood & bricks of a building & the embellishments to the carving & engraving which is later added.

Gloss added brilliance, elegance, richness & abundance to the melody. It could be applied to other musical elements such as harmony & melodic. Various types of gloss some of which have greatly influenced Spanish music.

which I shall now demonstrate to you. In the Abbasid period al-Farabi credited 16 different forms of gloss to the number of notes of a given range - play original - demonstrate increase bar SOME EGS.

(b) enriching the note - Al-Takhtim

(i) playing the sharpened or flattened note of the fundamental Bar

(ii) playing the note before or after the fundamental an octave below or above

[Demonstrate] original - then add gloss

(c) replacing a note by its lower or higher octave & then another & so on. I am replacing original note with its lower one. Malagueña.

1 P. 72 Pannon History of Arabian Music

2 Music Pop. in Abbasid Spain George S. Smith

2a Al-Takhtim

3 P. 94 source

4 P. 95 source

5 P. 97



Gloss - (cont)

(d) replacement of a natural note by a flattened one?

(e) scalar motion - ascending descending

[ play a scale show influence in Española ]

(f) appoggiaturas - notes instead of 5<sup>th</sup> intervals

Another type of gloss or which was used to describe human passions in melody ancient Arabic melody was called timbral ornamentation. The sound of the voice or the instrument is changed (6)

Eg - last 2 bars of Malagueña or something from Española

(6) P. 100 SAMA (Abbott)

MODES

Golden Age of

750-847

During the Abbasid Period - the element of melody could undergo a change. In the Umayyad Period that melody had been classified according to its particular mode. A mode is best defined as a \_\_\_\_\_

The Arabic modes took their names after their principal note or tonic. ~~What~~ There were no changes to the modes themselves since ~~the~~ ~~of~~ ~~the~~ ~~principles~~ ~~were~~ ~~observed~~. ~~In~~ ~~the~~ ~~Abbasid~~ ~~period~~ ~~of~~ ~~Mausili~~ ~~composed~~ ~~a~~ ~~song~~ of particular interest since it involved the use of compound modes, that is to say two modes. Once again we see the influence of compound modes in our examples.

España - Al Mausili composed a song that involved 2 modes &

Elaborate on Al-Mausili a bit the compound mode emerged. See P. 3 of notes Infl. of compound in Spanish music - egs.



Gloss - multiplicity ornament - known as this in  
Oriental music, known as the Arabesque in Arabic music.  
So called because of its excessive use: ①

① Chapter 2 → Ritornel Music in Ancient Arabia & Spain  
Page not known.

V. 104 El Piano Marco Appogg. Scarlatti Bus Campobasso

Handwritten musical score for guitar, consisting of two systems of staves. The first system includes a treble and bass staff with notes and chords, and a guitar-specific staff with chord diagrams and performance instructions. The second system continues the notation with more chords and notes. The score is written in ink on aged paper.

Performance instructions and annotations include:

- Appogg.* (Appoggiatura)
- Tomc Pedal* (Tomb Pedal)
- La Scarpatta munita*
- (outtar) P. 105*
- simultaneamente* (simultaneously)
- per V*





# Music Performance in the Early Abbasid Era - 750-932 A.D.

by George Dimitri Sabra

Published by: Pontifical Institute of Medieval Studies  
Toronto, Ont. 1989

①  
P. 1 Abbasid dynasty set in 750 A.D. ends with death of al-Mu'tasim - 932 A.D. Begins with reign of Harun al Rashid - 786 A.D. Richest period within the whole period. ①

②  
P. 2 Baghdad, palaces, gardens, lavish wealth & leisure are all associated with music of Abbasid era. ②

③  
P. 7 Abbasid culture a product of many cultures. Its music echoed the multiculturalism. Music itself was a conglomeration of various musical styles - Near East, Persia, Arab, Byzantine. ③ But the music theory - was first copied from Greek manuscripts which had either been acquired as booty by Harun al Rashid or obtained by diplomatic negotiations by al-Ma'mun who sent emissaries to buy them. The translation from Greek to Arabic via Syriac was very important as it gave rise to Islamic philosophy & its writings on music theory. ④

study of Music theory & literature <sup>combined</sup> important - combination can't be overlooked. Regrettably western musicology does ~~even~~ survive them

Difference  
between Arab  
& Europe

⑤  
P. 10 Another difference - western attempts to transfer actual sound to <sup>m</sup> practical (performing) & thus how to as authentically as possible. Missing info such as rhythm in early medieval music & ornaments in Portuguese are worked out from theory books. ⑤ Problem: notation exists but no known sources for it.

Arabic opposite. Not much notation from Abbasid <sup>theory</sup>

①  
p. 11  
period but source is known. Theorist al-Rindi, earliest  
surviving eg. of notation. Wrote ex for the 'ud.  
Other notated ess. appeared later with Safi al-Din (d 1293)  
Kitab al-~~Adwar~~ Adwar is the Dushak al-Taj of Qutb al-Din, al  
Shirazi. ⑥

al-Fārībī - one of the greatest philosophers in  
Islamic history, nicknamed 2nd Aristotle after Aristotle.  
An Arabist music, he's considered to be the genius of  
theory. Not much known about him. Lived to be about 80.  
Died 950. Birthplace Wasij, district of Fāriab. Father an  
army officer. F. went to Baghdad, date unknown,  
Studied philosophy, logic, grammar & made 1st significant  
attempt to integrate interrelate logic & grammar in history  
of Islamic philosophy. ⑦

④  
p. 13

Lived a solitary life, spent most of his time teaching  
& writing, had little regard for material things. Left Baghdad  
in 911 for al-Sham & went to Damascus in 942. Uthman  
settled in Aleppo took up life as a sufi. Went to Egypt  
in 949 - returned to Damascus where he died in 950.

⑤  
p. 14

Many of his disciples permeated his music. For eg.  
use of modes to attain happiness depended on political  
philosophy. Used fractions (complicated systems in 10th century)  
adding & subtracting to figure out musical intervals. Drew  
interesting analogies between rhythm & grammar ⑧

Most important treatise - his Kitab al-Mūsīqī al-Kabīr  
Written at request of Caliph's vizir & did so only after  
finding imperfections in the earlier treatises.

Comprises of 2 books, first one only survives.  
Made up of 2 parts. Part I - Introductory to Art of  
Music, is ÷ into 2 discourses, philosophy of music &



# Abassid Practice Perf. (Sawa)

introductory acoustics.

Part II) - 3 parts

⑨

P. 15

(a) ~~Elements of the Art~~

(b) ~~The Art Itself~~

→

(a) The Art Itself - consists of 3 arts  
(i) elements of the art - composed  
of two discourses

- acoustics, music intervals, tetrachord
- melodic modes, iğās

al Farabi says ancient & modern writers confused themselves  
to this art alone

(ii) 2<sup>nd</sup> art (his own) Common Musical Instruments  
shows ranges & capabilities of the  
instruments & capabilities not used but  
obtainable on the instruments

and how to obtain tone systems  
discussed in theory for the various instruments

this art is also ÷ into 2 discourses

- ud, flute, shawm
- kumbān, mizmār, sūr, rebec  
& mi'zafah (zither)

(iii) 3<sup>rd</sup> art - composition - 2 discourses

- tables of consonance / dissonance
- melodic movement

techniques of rhythmic variation  
iğās

- vocal music, performance practice  
art of music ⑨

Value of the work - A systemized theories which reflected actual musical practices. His promise was that music performance came before theory. An able performer himself, he reached perfection in both the theory & practice of music. This is born out in his clear & detailed writings.

P. 17

His Grand Book of Music is considered to be the greatest contribution to the theory of music up to his time. (10)

### The Iqā's & their Embellishments

al-Farabi's treatment of the iqā's was based in part, on writings of Ishaq al-Mawsili.

P. 36

Fundamental Form - pattern of attacks separated by silences of different time values.

(1)

Farabi's formula - (notes) attacks separated by some time value & last attack sep. from 1<sup>st</sup> attack of next cycle by a double duration.

Key Sig Times

See relationship

The iqā in this form is a rhythmic mode & has a number of bars which contain a number of beats or ~~short notes~~ notes. This meant that all the rhythms & rhythmic mode occurring in under one common denominator (meter).

P. 39

(2)

Ornaments - al-Farabi codified it. These altered the basic forms to give limited patterns of rhythmic variations & embellishments. (1)

Definition of an iqā - movement of musical notes separated by equal time values in consecutive & equal time periods (Cycle). A cycle is a recurrent pattern of notes. Two cycles = an iqā. (2)





(b) First- Heavy

3 notes  
in cycle

$\frac{4}{2}$  .n yyy | .n yyy | .n yyy | yyy |  
.n yyy | .n yyy | .n yyy | yyy | (4)

4 notes  
in cycle

(c) Second Heavy

(4)  
P. 43

$\frac{5}{2}$  .n yyy | .n yyy | .n yyy | yyy |  
.n yyy | .n yyy | .n yyy | yyy | (4)

2. Light- Heavy

(a) Light- Rimal

$\frac{3}{4}$  .ny | .ny yyy | .ny | .ny | yyy ||

(b) First Light- Heavy

$\frac{4}{4}$  .ny | .ny | .ny yyy | .ny | .ny | .ny yyy ||

(5)  
P. 44

(c) 2nd Light- Heavy

$\frac{5}{4}$  .ny | .ny | .ny | .ny | yyy | .ny | .ny | .ny | .ny | yyy || (5)

3 Category 3 - Light

(a) First- Light

$\frac{3}{8}$  .n y | .n y ||

P. 44  
(6)

(b) 2nd Light

$\frac{4}{8}$  .n | .n | .n y | .n | .n | .n y | (6)



Alhassid

Poetry

P. 45

(a) 3<sup>rd</sup> - light  
5 . . . . . y / . . . . . y ||  
8

al-F classified this as part of the Rubaiyyat

P. 45

(b) 4<sup>th</sup> light kagij  
6 . . . . . y / . . . . . y ||  
8

(c) 5<sup>th</sup> light al-mudari  
7 . . . . . y / . . . . . y ||  
8

(d) 6<sup>th</sup> light al-khaff al-walij  
8 . . . . . y / . . . . . y || (7)

Variations & Embellishments of the Iqa's (Rhythmic modes)

In order to be more aesthetically pleasing - iqa's need to be embellished. In their fundamental form (forcing) time signatures or meters are ignored. Contained within the general form are the modes & rhythms.

Ornamentation (16 forms by Far) permitted players to alter the composed piece during a performance. P. 48

Pages 48-71 - expands on this if ever needed.

# MODES - ORNAMENTS

## Melodic Modes + Ornaments

P. 72

①

Every melody consists of two types of notes.

(a) = to wrap a woof of cloth

and borders in a building

(b) carving, engraving, ornaments etc.

(a) Basis fundamentals

(b) embellishments.

(a) & (b) are inseparable.

ornamentation adds brilliance

elegance

enrichment

abundance

Ornaments can be a combination of the following:

rhythmic

melodic

harmonic

textural

textual (vocal music here)

dynamic

①

## Melodic ornamentation

based on the two systems

(major mode (European) is actually transcription of

3 Arabic modes)

P. 94  
manuscript

1. increasing, multiplying Al-Takhtir - one tonalities

increase # of notes in a tonal range

P. 93

2. Al-Takhtir - makes richer & more abundant

play sharps & or flats of fundamentals

adjacent notes octave above or below

formation of consonances

playing at octave, double octave, unison

accompaniment



# Abbasid

P. 97

A. Al-Tabdil: replacement notes  
a note can be replaced by its lower  
or higher octave  
lower or higher 5<sup>th</sup> *Molayana*

See P. 97 - for manuscript 298

melody remains unchanged yet is enriched.

P. 99 replacement by a flat for a natural.

P. 99 some scale motions ascending & descending  
manuscript.

Timbral Ornamentation - used to describe human  
passions

(2)

P. 100

- mercy
- compassion
- rough - hardness of heart
- caution
- fear
- love
- grief
- anger

(2)

(vocal)

Ornaments within the Melody  
short notes (malakat) soft dynamic  
notes between 2 melody notes - shadkat  
or after a note

(3)

P. 109

Befor a Melody - found in instrumental  
pieces which may or may not be related to  
song following it. (3)

## P. 105 Role of Instrumental Music

complementary

can accompany

or serve as prelude or interlude

emulates vocal music as closely as possible

Accomp. Role & should in an accomp. role follow vocal line closely.

(4)

P.

105

can also be embellished & can do what voice can't - go beyond range

perform idiosyncratic ornaments

helps to guide the voice as to intonation & time values

gives the singer a rest (4)

## Solo Role-

good for preludes etc

provides a heterophonic texture (use of ornaments)

played in unison or at octave gives imitation of voice ideas

at Favaah considered this role subordinate to vocal or

(5)

P. 104

Also provides a harmonic texture voice can't do this. 4ths 5ths octaves.

Favourite ornaments tremolos

replacements

additions (5)



P. 111

①

## Part Two The Practice of Performance Majlis

occasion & purpose of music making called a majlis. Not an Abbasid invention - common in Umayyad times, during reign of Orthodox Caliphs & in contexts of pre-Islamic Arab kingdoms. Went back to Sassanid times. ①

Two types - formal, informal

in presence of a patron & without him.  
Harun al-Rashid generous patron of musicians  
also his son al-Ma'mun

P. 115

②

mostly no notice given to the musicians  
they were on call 24 hours a day but sometimes  
a few hours or 2 days notice.  
Nawbakh eq. of latter ②

Performances took place indoors or outdoors or  
in another city. Sometimes in the palaces superb. Marble  
floors & walls covered with silk & brocade embroidered with  
gold threads. Couches of ebony for guests & musicians.

③

P. 120

Audience highly educated culturally versed people.  
Number of people present, their professions & social status  
sex, sexual preference & location of the majlis influenced  
structure, content, creativity & quality of a performance. ③  
Curtain sometimes used. Made of very expensive materials  
richly embroidered

④

P. 124

When no curtain separated musicians order to  
begin came from patron ghannā (sing) ghannīni or  
(sing to me). Sometimes musicians were first told to  
tune their instruments. Depended on singer's emotional & physical  
state - they didn't always wait for the order. ④

Hilroy

Patron's choice of performance - requests  
choice addressed to a specific singer or  
anyone of the musicians who might know it.

Singers chosen - left to sing deliberately or involuntarily.  
give singer opportunity to use all sorts of  
songs & to sing technically difficult ones or unknown  
ones - hoping to impress patron.  
songs were sung to fulfil certain functions  
except birth of a child or farewell. (5)

(5)  
p. 141

An impromptu text was always followed by  
an improvised musical setting.

When no patron present - no improvisations outdoors  
and indoors.

## The Performance

- 3 types
- (1) singer sang to his own accompaniment or was accomp. by  
a string or wind player. (2) Or unaccompanied, murtajilam  
irtajilam - singer doesn't play his own instruments
  - (3) 2nd kind of murtajilam - singer plays a percussion  
instrument.

Favorite accompanying instruments - duff (tambourine)  
gadib - wand  
tabl - drum  
cortanets -  
or hands - improvised percussion  
instrument

a ~~lute~~ ud, fumbun.  
Rabab - associated more with folk music -  
Zamir - some singers could use a flute.



Abbasid

P. 151

# Performance Itself

(6)  
P. 152

Chamber ensembles

2 men (menst) in unison - lamentation  
several women "

Singer with 2 iud players

Trio - 3 singers unison self accomp. on iud

Chorus of 30 unison singing self accomp. on iuds

Singer with many iud players (6)

Vocal duet - solo with chorus

a Duet

Postures - most common to sit

facing audience

large groups sat in symmetrical patterns

sat on pillows, stools or couch frames (indoor)  
mats, stone benches, stools outside (7)

P. 156

(7)

Kneeling - used for call to prayer

excellent posture for powerful volume

Standing - best for singers - gave good production & force control. Also attributed to position - stoned had to stand.

a a month old to perform with excellence in order to sit with older musicians.

For dramatic effect

(8)

P. 158

Walking - further heightened dramatic impact of standing - singer gave force to primary activity - I carry you out water  
g- sing (8)

Dancing - more effective than walking - element of special effect.  
no rotation- Hilly

## The Performance

song - unaltered performance preceded by a prelude vocal or instrumental, pre composed. Ornamentation was added.

Praise - Praise only

Praise & sattu

Praise, sattu, request to repeat. etc

only given if performance satisfying & song properly chosen  
provided psychological uplift  
confidence, encouragement to continue

in competition this was used positively & negatively  
It was an important element in music performance  
but only when it came from a knowledge

9

P. 161

Repetition - requested after an excellent performance. Exists today. Encore in European culture. Never done without patron's permission.

Sometimes done if performance not good, in order to give opportunity for improvement

And in competition - same song used.

Number of Songs Performed 1-40, depended.

P. 166

10

The Nambah & Daur (cycle) (Unmapped practices)  
when a lot of performers - sat in some circle & performed in turn. Interruptions between performances.

Performance of a series of songs was not a suite. A suite is an uninterrupted succession of pieces. (a)  
Early Abbasid suite - 2 songs long, done to prevent former musician from recurring phrase. No interruption between the 2 songs. Rare eq. of a suite - Sulaym sang 3 songs



# P. 167 Performances Itself

without interruption. Area for further investigation since H.G. Farmer's theory about Sinite not correct.

Songs themselves exhibited a large variety of poetical & musical styles. Theme of the poem very important, more than poet. Texts from different parts, same themes, different genres.  
eg. a masab - oric prelude to ancient Arabic poetry  
ghazals - oric poems

(11)

P. 169

Music followed the text & was also varied. Affective moods of the songs were different to provide contrast. (11)

After the Performance - there were discussions about it the performer, technique of performers, attire, deportment etc.

Being beautiful of face enhanced a singer's success. Facial expressions a must.

Pages 904-909 SUMMARY & CONCLUSION of own model

# SPANISH MUSIC WORKSHOP

## BACKGROUND

similar to Egyptian music that is -

plaintive / character  
very short motif

imitation of instruments - guitar  
castanets

type of Arabic drum mainly used in  
processions  
tabl baladi - a

tambourine or tar  
Arabic instrument  
show picture

## FORM

(Arabic) Strophic element - ingenious strophic systems

which made Arabic poetry very distinct.

- introduced into music by Arabs

- systems brought elegance, brilliance & spontaneity  
to the music & a naturalness.

- gave symmetry to both words & music which  
always matched.

With its strong Oriental influences the  
form was very popular & gave a polished finish  
to the composition.

The Lejel - was an <sup>ancient</sup> Andalusian form which  
alternated between a solist who sang the verse  
or copla & the "chorus" - danza(s) or a guitarist  
who did the refrain or estribillo.

The patterns of the dance & the rhythms  
also alternated with the refrains which followed a very  
strict form.



Influence of Arabic Poetry Ancient Arabic poetry greatly influenced the zejel. Its form was three hemistichs one rhyme metrical patterns

Andalusian Poetry The zejel form was a stanza + refrain. In the stanza - lines were short lengths + rhythms of rhymes varied. This kind of form was what became linked to music.

Stanzas always had 4 lines  
refrains two lines

Influence on European music The Ballade form grew out of the zejel. no European music

ELEMENTS-

MELODY - sinuous, provocative  
at times it has no harmony  
often appears at the unison - two  
octaves apart! very Arabic but this  
was not considered unison, rather full  
(total distance) extension of an interval of the 8<sup>va</sup>.

All to  
be shown  
carefully &  
characteristic  
of  
Spanish music

reflection in melody  
duration of notes  
definite cut-offs  
short notes - their exact lengths

Melody has variants which is  
sometimes so complex, original theme gets lost.  
Iberia - good example by Albeniz.

⊙ Oriental influences in melody - influence  
evolved differently in Spain - it was more relevant  
since it came via the palace & not the plaza.

The Oriental influences in MELODY

sensuousness  
deep sadness  
voluptuous chromaticism  
rhythmic disagreements between  
melody & harmony  
ornamentation.

ORNAMENTATION - of ancient Arabic music origin  
known as the gloss  
gloss took form of a trill  
shake  
appoggiatura

Hilroy



A definite Arabic quality found in gloss-melody or voice begins in lower register, (voice) ascends, reaches climax which is the note of pathos usually, then descends.

This type of ornamentation was being used 200 years before it was known or used in Europe.

## ~~CHROMATICISM~~

Ancient  
Arabic

The Arabesque - another type of ornamentation. Strong <sup>ancient</sup> Arabic influence - an important characteristic in Spanish music. Composers made use of it most extravagantly.

Known as the MULTIPlicity ornament very virtuosic & capricious in its execution. Trills, mordents, appoggiaturas much richer than in European music.

CHROMATICISM - voluptuous, extravagant again in Spanish music.

PHRASING - articulated. Based on poetry (Ancient Arabic) - uneven lengths at times (Granada's Dance #1)  
- pause points - the cesura - follows dance  
- rhythm of melodic line very important  
- provides the mood - extic, sorrow, joy  
- the flexible - without it, Spanish music would not function.

5

RYTHM - invented by the Arabs known as meter - ancient system found in Cancionero de Palacio published by Barberi - a collection of ancient Arabic music (songs) & Spanish songs with strong Arabic influences (15-16 cent.)

- accents & all nuances must be carefully observed.

percussive qualities in bass etc are often in opposition to melody, especially in accents.

HARMONY - based on modes & the MAJOR, MINOR key systems.

modulation - pure form of it belongs to ancient Arabic music - found in las Cantigas by King Alfonso - medieval era. Modulation is not exclusively European.

ancient Arabic modulation took place by using accidentals common to both keys as opposed to European way of modulating by key new dominant to tonic ideas, or v/v to new I.

Early harmony - ancient Arabic harmony, various voices moved at different times & did not sound simultaneously as with European harmony.

Cadence - was prepared by VII instead of V  
Final cadence note - some cadences ended on III, V or V<sub>4</sub>  
often same as opening note - V<sub>4</sub> ending extensively used in music of Andalusia

Cadential turn about

(last 2 notes repeated)  
lah si dah re mi (re mi)

very archaic

Asturias

Cataluña

Galicia

(Plaza # 5)  
Many Spanish dances end with (V<sub>4</sub>)

Hilroy

The GYPSY MODE - mix of diatonic & chromatic



intervals - for eg. A, B, C, D  
A, B<sup>b</sup>, C<sup>#</sup>, D

in the melodic line this mode produces an archaic, ~~an~~ intoxicating effect. Harmonically it creates tension & excitement. Follows dance patterns

Another characteristic of the Gypsy Mode  
definitely of ancient Oriental origin  
of the REPETITIONS MOTIF  
found in ancient Arabic music

Dances of the Whirling Dervishes  
later in European Scourging Songs of 1349

motif is monotonous (Ravel's Bolero)  
~~moves by~~ repetitions are kept within the  
octave

moves by step rather than by leap

Descending 4th - characteristic of the Gypsy Mode  
throughout Spanish music. Found in the early  
Spanish dance known as the Chacona (later  
European chaconne) & has also been linked to  
certain Caribbean dances.

The characteristic was altered in Wagner's  
music to include two descending intervals of the 4th  
& was prevalent as the Ball Motif in Parsifal.

Speaking of heels - used before castanets,  
associated with fertility Rites.

PEDAL POINT - another important characteristic of Spanish music.

- comes from ancient Arabic music
- determined the mode or tonality
- functioned as a harmony note

is also sometimes used alternately with a secondary note to form harmonic base.

- this is a device of *cante jondo* or ancient Andalusian music



# The Music of the Arabian Nights (Duke Univ. N.C.)

Herbert M.G. Farmer

From the Journal of the Royal Asiatic Society - Oct. 1944

① P. 142 "To some people music is like food; to others like medicine; and to others like a fan." - The Porter & the Three Ladies. ①

② P. 143 Music linked to wine & women. It was a forbidden pleasure against which Islamic purists objected. Mohammed <sup>however</sup> did not discountenance listening to music. Muslim society <sup>in fact</sup> appreciated music. ② To the苏js & dardish music was food.

Nauba - military band chief function to perform certain pieces of music at particular hours of the day & at official ceremonies. Drum used to announce the glad tidings. (Peace time) In war it played an important part - it was away from the battle but played incessantly during the struggle. So long as music played battle went on. ③

③ P. 146 Band consisted of drum <sup>or</sup> battle drum or cymbals with horns & reed-pipes (various combas). Value of music in battle recognized by Saracens who used bells, gongs & clinkets on camels. ④

④ P. 147 & P. 148 Effect of the Music

P. 39 Music of the Arabian Nights - The Instruments  
① P. 39 stringed - included ud, tambur, sank, qanun, sintir  
wind - nay, shababah, nay, tabari, zamr, bag, majir  
& alāt al zamr.

Vibrating membranes - duff, tan, darbukka, tabl, kus

Sonorous Substances - rasat, jatājl, ajras, galāqil, behatākil, māqūs & qādīb. ①



Ud  
news

②  
P. 39

Ud was the instrument par excellence amongst the Arabs. Al- Iraq considered to be home of the Arabian lute. ② Rag improves a lute - makes sound mellow.

Occult

③  
P. 41

Theory of Numbers - Arabs firm believers in this. 32 special significance in their scheme of four-fold things. Music of numbers influenced lute makers when they made the 40 strings from low to high 64, 32, 24 > 10 strands respectively. ③ Lute made of 32 pieces of wood. 32 had an occult value.

④  
15<sup>th</sup> cent. Strings of the lute in early days of Islam numbered 5 strings introduced by Ziryab then 6<sup>th</sup> in 15<sup>th</sup> cent.

④  
P. 43

The tambur - long necked lute with smaller sound chest. More popular with Persians than Arabs.

Tambur or harp with upper sound chest. ④

⑤  
P. 44

Qānūn - history goes back to 10<sup>th</sup> cent. Held vertically with back of instrument resting against player's chest. ⑤ Played with one hand. Europeans adopted same position when it was introduced as the organ. ⑤

⑥  
P. 46

Sintir - played horizontally with beating rods instead of a plectrum.

Nāy - flute. Name is Persian superseded old Arabic name of qussaba.

Shabībās small flute  
Tabl kās "magic drum". Very small bottle drum played by a leather or fabric strap. Had a talismanic zakhma or stick to beat drum.



# Music of the Arabian Nights

Forman

Journal of Royal Asiatic Society - Oct. 1944

(7) Thought to be a close connection between magic & music. P. 49

Jalajil & ajras were bells (small spherical large, square) adorned caparisons of camels & horses. During pre-Islamic Period ajrats small bells were placed on ornaments.

(8) Jalajil were jingles hung on animals & camels to create fright & consternation in the enemy. (8) P. 50

Khalakhal - anklets worn by women.

Magus - like a gong

(9) Qadib - wand beaten on a sonorous substance to provide rhythm? or beat in ancient Arabic music. It is one of Arabia's oldest percussive instruments. Sometimes it was used to beat upon cushions. (9) P. 51

(10) Viol - Arabs knew of it in 9th cent. (10) P. 52

## Arabian Music -

Arabian scale not divided into qads as has been supposed by certain writers. (1)

(2) P. 53 Music consisted of 2 things - melody & rhythm. vocal or instrumental.

(3) P. 54 song or chant

Modal - both melody & rhythm. (2)

Form - order in which it music was performed - Procedure

③ much like later European Rondo form. ③  
p. 55



Musical - elements of the art - Madonna etc  
ornaments of music plants leaves  
modern - to change going from Arabic to the

multiplicity ornament - same ornament does more  
than one job - 12th Spanish Dance  
decorates melody  
evokes accomp. with cestered sound

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# 36.36

Islamic Art in the Kuwait  
National Museum  
The al-Sabah Collection  
Maryam Jenkins for Sotheby Publications  
1st Published 1983 - by  
Philip Wilson Publishers Ltd.

History - development <sup>over</sup> 1300 years  
spread from Spain to China

①  
P. 11

- 4 characteristics of the art that unify it
1. decorative use of geometric patterns
  2. highly stylized repeated forms
  3. formal iconography
  4. calligraphy ①

another contribution - cyclical repetition over 13 centuries  
gives the art continuity.

②  
P. 12

Early art adopted from conquered countries. Gradually adapted then became its own creation. Meso-Roman tradition prevalent at time of Arab conquests. Formal motifs added to natural ones were stylized motifs of Sassanian origin. Adoption, adaptation, creation all formal in art of Early Islamic Period 7th - 10th cent. ②

③  
P. 12

Geometric patterns important part of late Meso-Roman tradition. Islamic art developed decorative possibilities of geometry intensively & inventively. Became even more inventive in next period of art. Geometric interface good  
eg. ②

④  
P. 15

③ P. 15





Vegetal designs were used in both Roman & Byzantine worlds & pre-Islamic Iran. One example with grapes late Meso-Roman design. (4)

(4)  
grapes design  
P. 32

Arabesque another ex. of vegetal design. One leaf grows out of tip of another.



(5) P. 32 No ex.

Calligraphy highest form of art in Islamic world. Design to be used decoratively.

(6) P. 13 Lustrous painting - used on pottery & glass - single most important contribution to ceramic industry in this period. (5)  
Spread to Iraq 9th cent. impact on Western ceramic industry today. Also went to Egypt same period.  
During Early Islamic Period creative process takes precedence. (6)

(7) P. 13 Glass Techniques - blowing it into a 2 part mold embedding glass threads into a matrix containing them into a pre-Islamic Egyptian patterns. (7)

Repousse Technique - animal decoration - prevalent on Sassanian metal vessels. (8)

Metal work - adding coloristic nuances by inlaying gold, silver, copper.  
Inlaying & gilding - glass (8)

# Islamic Art - Jenkins

P. 14.

9

Egyptian Faience discovered this period. Manmade mixture of potash, quartz & <sup>white</sup> clay. Used as a ground for painted designs - gave greater line & total variety & limitless decorative possibilities. 9

lustre painting <sup>on pottery</sup> cont in Spain - Egypt

Figural iconography used sparingly in this period. Played important role in subsequent periods especially Fatimids in Egypt & Mughal Sultans in Iran. Many figural scenes were vignettes of court life - rulers & their audience, court musicians, royal pastimes i.e. hunting, polo playing, falconry. 9

The late Medieval Islamic Period (mid 13-15 cent) has been characterized as one of adoption & adaptation, marked by a series of international styles as a result of displacement of artists etc. Mongol invasions & Timur (later) 9

Element of adoption can be seen in lustre painted pottery & enameled glass of the Period (14<sup>th</sup> cent) 9

Process of adaptation included simplification of earlier traditions as well as their elaboration & the emergence of innovative painting. Miniature was (more prevalent in the Timurid tradition) provides proof of traditionalism in the medium. 9

P. 15

10

The preference for figural motifs then shifted to calligraphy & geometric designs. Calligraphic designs can be found in almost all forms of Islamic art. Preferred script is thuluth, a majestic cursive style. Used it only to robust & large sheets of the time. 10



Kufic script was also important decorative element.  
Between 14<sup>th</sup> - 16<sup>th</sup> cent. Egypt had the most creative &  
inventive geometric patterns. (18)

P. 15  
Artists were sometimes forced or summoned from one  
place to another. Result - strong similarity in the art.  
Ex. ex. 1400 near Syrian lustre painting & that of 15<sup>th</sup> cent.  
Spain similar & connected. (19)

Late Islamic Period (16-18<sup>th</sup> cent). adoption & adaptation  
still important cohesive factors unifying art. Styles & techniques  
were not much imitated as in middle period but were rather  
adapted. This period - a glorious renaissance. (19)

Cross-fertilization - result of Persian artists being taken to  
Morocco during reign of Muhammad II & to Turkey during time of  
Selim I.

Hard stone carving - long history in Andria. Mughal artists  
definitely raised the standard - one of the hardest of stones. (20)

P. 16  
Art of enamelling may have been introduced to  
India by European artisans taken into Mughal workshops.  
Quality of enamel very high (21)

Ceramics - also reached a new high level of creativity  
& refinement during late Period. Some of the finest  
pottery produced in Islamic world was made between  
1490 & 1700 in Iznik (ancient Nicaea) (21)

By using the 4 basic decorative elements &  
the repetition of the process of adoption, adaptation &  
creation for 13 centuries, artists of Muslim realms  
achieved a remarkable unity in Islamic art (21)

Sir Thomas Walker Arnold The Heritage of Islam  
Oxford University Press  
London: 1931

① Preface (v) Islam fundamental fact which made legacy possible. Under protection of Islam, arts flourished. (1) (2) (3 sciences)

② Preface vii Arabs a new abundant race. (2)

③ viii Charm of Arabic literature lies in its unrefinedness, unrefinedness & tone of direct speech. (3)

Spain & Portugal J. B. Trend

① P. 1 Spanish historians not favourably disposed towards legacy of Islam. 100 yrs ago - Muslims in Spain important, today no. A lot of incorrect assumptions, other influences have affected the Arabic legacy. These have to be cleared away before any real progress can be made with regards to change of attitudes about legacy. (1)

② P. 2 Another line of opposition - Muslims cause of all evil which befall Spain, directly or indirectly. Islam concerned the whole of the Iberian Peninsula & distorted its destiny. Spain's role in history had tremendous importance in the cultural life of Europe but this role proved to be costly to Spain. (2)

First result of Arab conquest in 711 - Iberian particularism sprung to life once again. All along the mountain chains <sup>these were pockets</sup> of Arab invaders. These <sup>pockets</sup> later became kingdoms of Asturias, Navarre. (2) These new states led a separate existence for 8 centuries - faith, then dialect only bonds. When Arabs no longer a threat, states fought each other, new dialects created



\* new traditions. Most vital of these new kingdoms  
Castilla. ③

③  
P.3  
Meanwhile Reconquista advanced southwards, Xth kings  
took back territories occupied by Arab invaders while the  
Xth subjects were relegated to a caste system. Economic  
consequences of Reconq. disastrous. It was not their  
influence of Islam being directly harmful but it did  
retard economic development of Xth States. ③

of S. Spain  
For 5 centuries economy revolved around Islam. Commerce  
monopolized by Arabs & Jews. No money used except Arabic  
or French; for 900 yrs. Kings of Castilla had no  
grasp of their own. Among the Old Xth, no  
impulse towards economic activity - focus on military reconquest  
idea.

P. 4  
Reconquest was interrupted in 13-15<sup>th</sup> centuries.

\* Spirit of adventure led Aragon to seek hegemony in  
Italy while Castilla consumed its energies in dynastic &  
barons' wars. ③

Union of Aragon & Castilla (Ferd. & Isabella)  
led to surrender of Granada & end of reconquista in  
1492. Discovery of America drew away vigorous part of  
Spanish pop & expulsion of Jews & approximately same  
year never did have support of majority of Xth  
inhabitants. The country was suddenly deprived of all  
skilled workmen & several hundred thousand agricultural labourers.  
Decline of Spain inevitable. ④

Living in close contact with Arabs advantageous.  
Created a sense of toleration especially in smaller  
communities of minorities - real rare in Europe during  
Middle Ages.

French crusaders deserted Alfonso VIII when  
after winning battle of Las Navas de Tolosa they ④

# Legacy of Islam

(\*)  
P. 4

saw how mildly he treated defeated Arabs. Pedro II of Aragon died fighting for the Albigensian heretics while several monarchs of Castilla & Aragon surrounded themselves with learned Arabs & Jews (highly prized). Enjoyed Arabic architecture, music & other cultural refinements. Constant "holy wars" against Islam eventually produced exacerbation of religious sentiment.

In no other country in Europe did clergy reach position of power as in Spain. Country ruled by ecclesiastical minority while true interests of Spain took 2nd place. (\*)

(3)  
P. 5

Food & Aca feel victims to clergy. Essentially possessed their own kingdoms. Abandoned tolerance & were overruled by eccles & minority ideas & sentiment. Tried to achieve unity through religion rather than politics. (\*)

Philip II continued these ideas & the successive Philips in a few generations reared the marvellous flower of Spanish thought <sup>one of the</sup> ~~so~~ <sup>best</sup> ~~pieces~~ which Islam had bequeathed. (\*)

While Europe lay in misery & decay, Arabs had created a magnificent civilization & organized economic life. They played ~~decide~~ <sup>decide</sup> part in development of art, science, philosophy & poetry & their influence reached to highest peak of Xth thought in 13th cent - Thomas Aquinas & Dante, Spain called "Nurth of Europe." (\*)

But who were the torch-bearers. The Arabs? Moors, Arabs? First expedition into Spain led by a Berber - Tariq (7,000 Berbers, 300 Arabs). Forces that came in 712 - mixed included Syrians, Copts & Berbers. (\*)  
With their tribal names they also brought their quarrels often bitterly fought out in Spain.

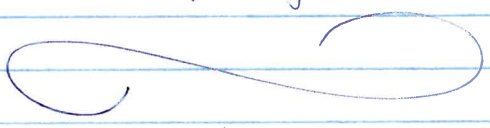


6) 9th century Xth century converted to Islam & much inter marriage  
P. 6 Under Umayyads women enjoyed more freedom & consideration than under Abbasids. 6)

7) P. 7 H languages spoken classical Arabic men of letters  
colloquial " govt & administ.  
ecclesiastical Latin - church 7)  
Romance low Latin - later became castellano

# P. 37A Legacy of Islam


With fall of Baghdad to Mongols (1258) & capitulation of Granada to Xpns (1492) & surrender of Egypt to Turks 1517 the political & cultural superiority of Arabs ceased.



Spain & Portugal  
J. B. Trends

P. 13

## Mudéjar Architecture

Mudéjares - creators of a Spanish national style. Most characteristic contribution to art of Europe. Some of mudéjar architecture - Toledo. Principle of decoration on beautiful brick church towers are tiers of arches one above another in rows.  In Aragon the mudéjar towers are sometimes decorated with brightly colored tiles & bricks. At Calatayud towers are octagonal. Brick apses in Toledo particularly beautiful.

①  
P. 13

Mudéjar workmen were employed all over Spain for decorating homes & churches. ex. of fantastic courtyard of the Infantado palace at Guadalajara. Also did tombs & synagogues. The Alcázar at Sevilla was built by Mudéjares for Peter, the 'Cid entirely' in Muslim style. ①

②  
P. 14

Mudéjares also excelled at the minor arts. The Spanish colored ceramics have no parallel in Europe. To this day technical language of carpenter's trade is in Arabic. Azulejos (coloured tiles) in Spain & Portugal are a legacy from Arabs. After the mosaicist geometric patterns & inscriptions replaced by pictures & vast frescoes, ② composed of tiles. In Sevilla tiles can be seen on fountains, altars public gardens & balustrades. Highest level of mudéjar workmanship reached in Hispano-Arabic lustre pottery. Earliest mention of this pottery - Toledo 1066, Cordoba 1068. Two other places famous for this pottery -

Hilroy



Melaka & Malacca in Malacca. Earliest existing piece  
dates from 14<sup>th</sup> cent.

- ② Typical Hispano-Moresque pottery has a shimmering metallic  
gold lustre varying from ruby & mother of pearl & greenish-yellow.  
P. Earliest forms of decoration are Bengaline but square (Kufic)  
14 characters also introduced for decoration. A famous inscription  
was al-tajwa (good health). This inscription was supposedly  
adopted by potters as substitute for sacred name of Allah. ②
- ③ If pottery broke, potter wouldn't lose his soul. ③  
P. 15

Malaccan potters used other forms of decoration, based on wild  
banyan (al-ajaliba) a plant familiar to the district. The  
leaves used a heraldic device. ③

Spanish-Moorish silks also in great demand. Little silk has  
held seeds of documents made 1264-1366, made from ancient  
Spanish silk. Patterns unmistakably Mudéjar & unequalled for  
intricacy & fineness of workmanship. An 14<sup>th</sup>  
cent. new design named more elaborate & are one more  
manifestation of Mudéjar art in 15-16 cent. ③

Cordoba became famous for its leather. Part of legacy  
of Arabia. Moors did fine & excellent bookbinding.  
Spanish-Muslim goldsmiths unequalled. Workers in other metals  
& enamels also achieved renown. ③

P. 16 MUSIC - resemblance between music of Spain & Morocco  
superficial. Dance rhythms - relationship exists. Musicians of Fez  
brought from Granada in certain melodies but likeness  
is more in manner of performance than modes & forms.  
In later medieval period - Moors described dance as  
dancers then players on instruments although instruments  
had been brought to Spain by Arabs. ④ The al-buz is  
still played on Bango countries.

## Legacy of Islam - Sir Thomas Arnold + Alfred Guillaume

P. 17 During persecution & expulsion of Moriscos in 16<sup>th</sup> century - Gypsies came into Spain (1442) Some settled in abandoned areas of Granada. Gradually became musicians of the people performing with dash & fire of their own.

Rhythm measured music  
memory of Arabic creed - "My night, my night!"  
European theory influenced by Arabic theorists. (5) Arabic Fragments translated in 8-11 cent. Important original works written in Arabic by Al-Kindi, Al-Farabi, Averroes, Arizsona & others.

P. 18 Arabic works gradually became known to Europe in Italy & it was around 1<sup>st</sup> half of 12<sup>th</sup> cent. new principles appeared in European music. Principle that notes have an exact time value of plain song. among themselves instead of fluid time value of plain song. Called measured music. Attributed to Franco de Cologne but was already in existence in Arabic music. Known to Al-Khazini in 10<sup>th</sup> cent. & Al-Farabi 10<sup>th</sup> cent. Note values known as elmuahim & elmuani fa. (6) Value of measured music immense, enabled music to be composed & written down.

(7) Songs of the Troubadours & Cantigas de Santa Maria P. 19 influenced directly by Arabic music. (7)

## P. 29 Literature Arabic Influences on Spanish

Age of heroic poetry 1050-1250 - influences Teutonic & French rather than Arabic. "Poem of my Cid" chanson de geste. P. 30 (1140) Title is Arabic. (8)

Between 1250 & 1492 - 2<sup>nd</sup> period chief influence on Spanish literature is Arabic. Gates of oriental learning & influence both open to Spain & when Toledo was captured in



1085, gates open to Europe as well. Toledo became a School of Translation for oriental languages. Earliest attempt at Spanish storytelling is celebrated collection of stories (8) called *Disciplina Clericalis* by Petrus Alfonsi, a Spanish Jew.

P. 30

(8) Romance of the Seven Sages translated into Arabic by ~~fr~~ in 1253. Collections of <sup>popular</sup> fables & aphorisms popular, became common in Spain. Book of Cats etc. (9)

P. 31

(9) Greatest apostle of Arabic learning in Xth Spain - King Alfonso X el Sabio. R. 1259-1284 (he ruled). Under his patronage & supervision a number of works were compiled from Arabic sources. Code of laws *Las siete partidas* - info on Spanish life & customs of the time. Astronomical studies of Alfonso include *Alfonso's Tables*, collection of observations taken at Toledo. (9) Also wrote book on chess & other games.

P. 32

(10) Chess another legacy of Islam. Ancient game of India passed adopted by Persians, passed on to Arabs, borrowed by Xth Europe. Rook - dreaded foe encountered by Simbad. (10)

P. 33

(11) Legacy of Islam connection - *Cantigas de Santa Maria*, collection of medieval poetry with musical notation. Of Galician dialect of North Portugal 13th cent - court poetry of time & Castile & Aragon. Andalusian music of Arabic origin. Poetic stanzas form in style of *muwashshah* & *zajal* 1<sup>st</sup> used by Ibn Quzman. These 2 forms of poetry stanzas later developed into villancico (used for all kinds of Xth poetry & Xmas carols.) Subject of the poetry. ~~From Mary - Frankish art's~~ ~~characterization of Mary of the Moor~~ (11)



P. 186 from history of Islam literature H. A. R. Gibb

characteristics

Ode - old art-poetry of the desert - polished language elaborate similes, complex meters (rhythms) & faultless rhythms. Arabic was 1st Western language to insist on perfect rhyme as essential element of its poetry.

Form of beloved one.

Ode opened with lament for parting from some beloved one. Memory of beloved evoked in revisiting a deserted camping ground. As poetry migrated to the town, love motive asserted itself more strongly & a new delicacy replaced the frank hedonism of the desert.

Short lyric form.

Ode gave place to the short lyric in which poet expressed personality & emotion of himself. For a few decades this type of lyric was full of fun, love, laughter & free. It then became stylized & conventional. At court the lyric poetry became sentimental & a delicate trifle. Sensuous music was combined with literary artifice to replace warmth of genuine emotion.

For the people it became a Romance form for the love-crazed swain, whose life is consumed by a pure devotion to the unattainable & idealized lady.

For mystics the short lyric poem perfect for elements of idealism & portrayals of exalted & spiritual love. Served as an allegory of the soul's unceasing devotion to the Beloved. Rich & sensuous imagery of earthly love dominated mystical poetry of Arabs & Persians. Tward, ecstatic & expressed in traditional Arabic fantasy by some poets, refined by others so that among Persian poets, it takes on sweetness & simplicity. Each of the above short love-lyric forms was to play an enormous part in European literature.



Most noteworthy feature of new short lyric poetry - the emergence of a definite <sup>literary</sup> scheme of platonic love. This was combined with a social & ethical theory of love & was a distinctive contribution of Arabic.

P. 187

(1) Poetic cultural unity influenced cultivation of poetry in Spain too. In Spain poetry developed along independent lines through the assimilation of both Spanish & Arabic elements & under stimulus of their constant struggle with Xtns.

Ideal of platonic love found universal acceptance. (2)

Andalusian Spanish-Arabic poetry was mostly natural & spontaneous. It was the polished work of court poets & poetesses. In this aristocratic atmosphere, a new poetic technique emerged. Alongside the epigram & monorhyme (verses of equal length & rhyme) the Andalusian love lyric began to show a preference for new stanza forms.

P. 188

(3) which consisted of elaborate internal rhymes & complex metrical schemes. Meters were syllabic. This form of poetry was but a step from poetry of troubadours but as none of early troubadours could speak Arabic - who did the transmission from Andalusia to Provence? (3) Moors of Andalusia who were overwhelmingly Spanish in blood all spoke & understood Romance. These Spanish Muslims absorbed Arabic culture & contributed to it.

Muwallads - Xtns of Andalusia who became Arabized, knew Arabic literature well & communicated much to northern kingdoms of Spain. (3)

Muwallashah

The Spanish contribution to poetry - strophic measures. But in return there were the refinements of technique imposed by Arabic laws of form & meters upon the strophe in its literary form - known as MUWALLASHAH. These laws & techniques were reproduced

P. 356  
History of Islam Music

A wide gulf separates Arabic & European music.  
Difficult to realize that there could be any Arabian  
leaves at all to Europe or Spain.  
Europeans view music vertically, Arabs horizontally  
harmonically, melodically

①  
P. 356 Arabian notions of tone, rhythm, gloss different  
to European ideas.

Before 10th cent. - separation bet. the 2 not so great.  
Reason - both had Pythagorean scale.  
both had retained Syrian & Greek elements  
Harmony unknown

Outstanding difference - Arabs possessed system of  
mensural (measured) music  
gloss  
→ definite conception of gloss or  
ornamentation of melody

Both eventually influenced West. music ①

Source of Arabian music - Semitic - theory & practical  
Both influenced Greek theory & practice.  
Period before Islam - Arab kingdoms of Hira &  
Ghassan influenced by Persian & Byzantine customs  
Both P & B had Pythagorean scale (given Semites.)

P. 356

②  
Mensural  
Music

Early days of Islam <sup>rhythm given to melody</sup> mensural music adopted. ① or Al-Hijaz  
Called *iqā'* for rhythm. About same time new theory  
of music adopted by Ibn Misjah ② (705-14) Theory  
contained Pers. & Byz. elements which were engrafted  
upon Arabian music. Systems based on Pythagorean scale  
obtained until Fall of Baghdad 1258, ②

P. 357

Hilroy



Meanwhile several changes made to the scale were so disturbing that Ishaq al Mawsili found it necessary to recast the original theory into its former Pythagorean mould. Held until time of al-Isfahani Isfahani (907 d) when the disturbing changes were re-asserted themselves. These were the Zafzafani & Khurasanian scales. (3)

(3)

The old system of theory of course had been held together by the acquisition of ancient Greek theory thru translations into Arabic of Aristotle, Ptolemy, Euclid & others. (3)

In spite of "borrowings" the Arabian, Persian, & Byzantine systems of music were different - By 11th cent. Persian & Khurasanian ideas adopted - most noticeable in modes.

A new theory was introduced by Safi al-Din Abd al-Mu'mini (d 1294) a just before century closed. Two scale introduced. Still used to day. Arabian music <sup>in</sup> influenced Pers. & Byzantine music. (3)

### The Practice of Music

Professional musicians began in Pre-Islamic Days. In spite of Islam - they continued. (4) Local music more appreciated due to ardent interest in poetry.

(4)  
p. 358

Many forms of verse - gasida ode  
ghazal love song  
qata - fragment  
mawwal  
span introduced zaj gajal & muwashshah

MELODY - set to modes or scales & might have rhythm. (iga). Melody song or played at the unison. Harmony unknown. (4)

G155

Gloss or ornamentation - melody always contained  
 5th 6th or 7th or octaves of struck  
 glass which included appogg. 4th 5th or 6th or struck  
 simultaneously with melody notes  
 2 forms lost Procedure known as TARKIB (5)  
 as appogg. & struck simultaneously  
 Instrument followed melodic scheme done by  
 late pandar psathay or flutes while drum tambourine  
 tambur qanun nay  
 or qadib kept beat & reinforced rhythm

1-OKM most important musical form mausha. Suite of  
 several movements for instrumental & vocal. later suite  
 P. 359 (5) developed in West (5)

### The Legacy of Arabian Music

P. 368 Legacy left to world substantial gift. Influence  
 everywhere (1) benefits to modern Europe greater still. (2)

P. 369 Europe received leg. of music in 2 ways  
 political contact - brought by the  
 practical art by hand & word of mouth  
 literary & intellectual contact  
 theoretical through translations from Arabic  
 (3) Viva Voce most important transmission  
 & viva voce scholars who had studied at  
 Spanish qanun Arabic schools. Students from all over flocked  
 to Cordoba took back what they had learned (3)

Rhythm given most important basis to Europe - measured music.  
 up until 1190 measured melody intension. (rhythm given  
 to melody) Rhythm called iqā Arab part of Arabian  
 melody since 7th cent (4)

Hilway P. 372 Rhythmic modes another legacy (4)



(4) Medieval lute (combination of notes & pairs or rests) is Arabic *iqā'āt*

P. 372 Avicenna's Canon is the Arabic *al-īshq*. (4)

P. 373 Spain using Arabic rhyme & meter 9th century  
(5) not cont- influence in Jewish music  
12th " troubadour at Barcelona (5)

Benefits to Europe  
Legacy to western Europe. musical instruments of greatest importance - names & actual instruments attributed to Arabs like rebec, guitar, meke

Many distinctly novel types of Arabian instruments introduced. (considerable) important to European music. Whole family of stringed instruments, bowed ones. (5)

P. 374 (6) With instruments came medieval lute. European minstrels only had citharas & harp & ears to guide their tuning. Arabs brought lute, pandero & guitars with places of the notes fixed on the fingerboard by means of frets. These were determined by measurement, (noteworthy) advancement by Arabs. Fixing of Arabian lute may have led to use of organ pipe in Europe. (6)

Acquisition of mensural music.

Gloss or adornment (counterpart of arabique in other arts)

Tarab al-goss or compound gloss - gave Europe prompting towards harmony (striking <sup>note</sup> <sub>with</sub> <sup>4th</sup> <sub>5th</sub> <sup>5th</sup> <sub>6th</sub> = <sup>6th</sup> <sub>7th</sub> simultaneously).

(6) P. 374 Conductive medieval form of composition identical to Arabic *ma'ajra*.

Perfecting of Arabian lute by Spanish masters led to musica ficta (6)

(Un. of Calogary)

## Notes on Early Spanish Music

Juan F. Riño  
Da Capo Press  
New York, 1971

Preface

P. 4

The history of music begins in Spain 4<sup>th</sup> cent. with San Isidoro<sup>①</sup>. Wrote 3 books, one of which refers to instruments. He was a compiler of science & classical literature but also extracted many manuscripts which have since disappeared. <sup>②</sup>

②  
P. 6

Considered to be author of the ancient mode of chant used in Spanish churches. Description of the music <sup>(chants)</sup> refers to it as Isidoriano, Visigothic melodic & Mozarabic<sup>②</sup>. The Visigothic chant existed during domination of Moors in Spain. When King Alfonso conquered Toledo in 1085, it was substituted with the Roman or Gregorian breviary. <sup>③</sup>

③  
P. 6

Both <sup>chants</sup> rituals were subjected to a ritual of fire which took place in the Vega of Toledo. The Mozarabic & Visigothic chants were thrown into the flames & latter emerged triumphant<sup>③</sup>. King decided on Moz. chant anyway but did allow the Mozarabic one to be used in some churches. This ritual continues today, & can be heard at the Cathedral of Toledo, as it was used in the Middle Ages. <sup>③</sup> The ceremonial is taken from old manuscripts although some of the music has been noticeably altered.

P. 7

④

Other distinguished Spanish composers between 7-10<sup>th</sup> centuries are Pedro of Jérida (Bishop), Juan of Zamorá (Bishop), San Fulgencio, San Leandro, Torancio, Bishop of Palencia, Salvus abbot of monastery of Albelda, <sup>④</sup> (Albelda).

An Catalüna (monastery of Ripoll) there existed a Latin poem on music written by 11<sup>th</sup> cent. monk named Ilva. The music written by these composers probably conformed to ~~the~~ the



Preface

P. 7

(H)

system & tonality of the Visigothic chant since majority of Spanish MSS have been written in Visigothic neumes up until 10th cent. (H)

P. 8

(S)

During the 11th & 12th centuries Spanish music reflects a French influence. Brought about by monks of Cluny who came to Spain & upon highest ecclesiastical posts. Also in 1085 after conquest of Toledo, Roman hierarchy was imposed by the French. Gregorian chant only one officially recognized by the Spanish church. (H) French influence continued thru Middle Ages, un-interrupted & from the 13th cent & on, neumes & other signs found in Spanish MSS are similar to French ones. (S)

Cantigas

P. 9

(L)

The celebrated Cantigas by King Alfonso el Sabio (13th cent) is a most interesting collection of practical music of the time. (S) Cantigas consists of 424 poems written on devotional subjects in the Gallego dialect. They were composed for singing. Each has different music. The melodies are written with the help of dots & lines on all the lines, sometimes with a flat, sometimes without. Although thought to be the work of the King, proof has been offered that other learned men whom he so generously protected also contributed so that it is a compilation of songs written by various composers. (S) The king was attributed with having collected the songs which otherwise might have been irretrievably lost. (L)

The Cantigas are not only most interesting on account of their poetry & music but also owing to their splendid illuminations. Because the Cantigas have never been published no study has been made of the instruments. (L)

On the 14th cent. MSS with musical notes appeared. No works have been found. (L)

Rigão Notes on Early Spanish Music  
Da Capo NY 1971

Preface The Golden Age of Spanish music begins in 15th century. Some composers are Bartholome Romis de Pariza, Donumelo Marcos Duran, Fray Vicente de Burgos, Muellemo-Partia.

Two modern composers - Mariano Soriano Fuentes & Don Marcelino Menéndez y Pelayo. Later for superior on study of music in Middle Ages. First obscure & deficient.

P.12 Importance of Visigothic neum - Musical Visigothic notation consists of (a) letters belong to special alphabet (Visigothic?) (b) accents, points & other musical signs (c) combination of signs & letters

Visigothic notation is curiously formed. Form of letter used by Visigoths before their mastery was destroyed by Arabs in 8th cent. was used by Xth until end of 12th cent. when French manner of writing was introduced.

Visigothic characters can be divided into 2 categories. (a) capital letters in MSS (b) small " public or private documents

(3 kinds of documents).

Special alphabet used for music. Supposed to have been derived from the old Roman cursiva character see Appendix Señor Muñoz's Paleografía.

Visigothic Special Alphabet (Appendix P. 104)

a	a	i	i-	ii	e	l	ll	i-j	yy	m	g	g	y	uv
b	b	f	f	k	k	↑	↑	m	r	ψ	x			
c	c	g	g	l	l	o	o	s	s	r	y			
d	d	h	h			p	p	unf	t	z	z			



## Preface

P. 14 It is believed that Visigothic poems were in use only  
(11) in Spanish Peninsula & dated then even earlier than  
10th century. (11) Cyprian element is the principal element of the

P. 20 Visigothic music. (12)

**Person to**  
**Consult**  
**in**  
**SPAIN**  
Spanish composer Don Francisco A. Barbieri - possesses  
most extensive information on all matters connected with musical  
literature & esp. especially ancient Spanish music. Finest library  
in Spain

## Chapter VIII

## More on the Cantigas

P. 48

The 401 poems written in dialect of Galicia  
(1) are in metrical meters & comment upon the miracles, sanctuaries,  
masses & other subjects reference to Blessed Virgin. (1)

Ambrosino work has never been published. 3 most  
important MSS exist - one in Cathedral of Toledo, now in  
Bib. Nat. Madrid, other 2 are at El Escorial. All 3  
written on vellum in 2<sup>nd</sup> half of 13<sup>th</sup> cent.

MSS at Toledo of most interest. Contains 100 Cantigas.  
Written with utmost care, finely illuminated & corrected by hand by  
the King. Contains 160 leaves. (2)

P. 49

The two MSS at Escorial far more richly illuminated  
(2) First contains 256 leaves & 292 Cantigas. Slightly larger than  
Toledo MSS. Contains fine miniatures which represent events in the  
poem as they are related. Contain numerous & interesting archaeological  
& artistic details, arms, costumes, buildings & music. The  
number of miniatures & ornamented letters total 5,292. (2)

The 2<sup>nd</sup> MSS at El Escorial consists of 361 leaves  
contains 401 cantigas. It is not as finely decorated as

P. 49

# Notes on Spanish Music Riño

P. 49

②

former one but many of the ornaments are beautiful.  
 The music is placed at the beginning of each of the songs.  
 It is the most complete of Jall 3. The name of  
 the scribe Juan Gonzalez appears in the last composition. ②

The music is written in square notes on 5 lines. The  
 lines are sometimes black but at times 1 - 4 of these  
 lines are painted red. The drawings represent 51 musicians of  
 the 13<sup>th</sup> cent. each plays a different instrument. ②





A.R. Nybl

Baltimore: 1946

# Hispano-Arabic Poetry

## Foreword

(1) P. xii  
 Hispano-Arabic poetry one of the factors in formation of Aquitanian troubadour poetry. U. of Leiden in Netherlands - a rich collection of Arabic manuscripts

R.P.M. Dozy 1820-1883 - foremost champion of Hispano-Arabic studies in Europe. Jose Antonio Conde in Spain & Pascual de Casanovas but Dozy by far surpasses these.

Muwassaha  
 Zajal  
 news

Important passage in Al-Maghami re Ibn Khaldun's observations on the muwassaha & zajal confirms Freytag's views (1)

Kibson in 2<sup>nd</sup> century writings revealed social conditions in Muslim Spain & Hispano-Arabic music.

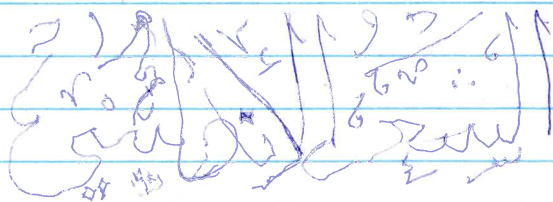
P. xii

(2) The Tawq - preceded by objective study of various problems re above "prevalence etc"

zajal Ibn Quzman's Cancionero - shows zajal stanza forms & rhymes. Some similar to old Provençal poetry.

(3)

P. xiii



a a a b - popular form for Arabic songs (3)

True poetry is ~~most often~~ the ~~over~~ quintessence of the intense feelings of the poet & reveals this in ~~most~~ characteristic traits which ~~are~~ fluctuate between extremes of good & evil & will reveal particular thoughts at a particular moment or point in the poet's life - when he's at

## Chapter I Historical Background - Conquest & Reconquest

1. During the 700 years which intervened between landing of Muslim armies in 711-712 A.D. & the surrender of Granada in 1492, two waves of influence passed over the Iberian Peninsula. One was from the South, other North, both brought new social conditions & created new social classes, the Mozarabs, the Mulattoes & the Mudéjars.

P 1  
① The invaders were N. African Berbers, a Hamitic branch of Caucasian race who adopted at first unwillingly, faith of Islam & Arabic domination at beg. of 8<sup>th</sup> cent. Army of 7000 who crossed str. of Gibral. under Berber Tariq ibn Ziyad were reinforced by 6000 more mostly Berbers. An 712 Musa ibn Nusair being jealous of his predecessor's success (Tariq) brought along some Arab contingents from Syria & al-Andalus (Qadisiya & Sijilmasa) of 18,000. Arabs constituted a sort of aristocratic class among the Berbers. ①

At Battle of Guadalete 711, last Visigothic king, Don Rodrigo was ~~annihilated~~ defeated, under Tariq. Berbers pushed northward without serious opposition as Visigothic kingdom had disintegrated. The advance was



# Chap 1 - Hispano-Arabic Poetry

P.1 checked at Cantabria by Don Pelayo - an Asturian chieftain in 718. The Arabs constituted another nucleus of resistance against the invaders thus preventing Gothic Latin from extinction. ①

As Spain had been conquered by the Muslims it was first considered to be a dependency of the emir of N Africa. A governor was appointed for the new province (al-Andalus) pending approval of Umayyad family at Damascus. ①

In 755 Abd ar-Rahmān, descendant of a Frank but his Khilafate to Abbasids & took refuge in Spain. He was proclaimed Emir Abd ar-Rahmān I; Rahman II proclaimed Khalifa in 929. ① Under his famous army leader al-Mansur - Muslim domination in Spain reached its zenith & Cordoba was capital.

② Ended in 1031 - Muslim domination - amongst a number of local clings. This serious division gave P.2 Xth kingdoms in N. Spain to reduce them one by one & gain Spain back. ②

Progress of the Reconquista was checked for more than a century with arrival in Spain of war-like, fanatical Almoravids (Berbers from N. Africa). Remained in power from 1095 until 1149, when Almohads defeated them. Staged in power until 1248. The

Despite fresh influx of Berbers Reconquista was progressing. Toledo had been captured in 1085 ②

El Cid had temporarily captured Valencia 1094  
Zaragoza was freed in 1118 by Alfonso I of  
Aragon. Cordoba was captured in 1236 by Fernando III  
Sanchez in 1248 while Don James drove Almoahads out  
of Valencia in 1238. Murcia retaken in 1266.

By second half of 13<sup>th</sup> cent. Arabic kingdom  
reduced to Nasrids of Granada. Field Almoravids, Almalaga  
& Algeiras only because Xth rulers were fighting amongst  
themselves, over the reconquered territory.

When Arabs first in control of Spain,  
classical Arab was the official language. Also various  
dialects called aljamiá <sup>foreign, barbarous lang</sup> spoken by Xth (esp. in  
rural & mtn areas). This classical Arabic still spoken  
in Morocco today. Learned by upper class only. (2)

## 2. Glory & Downfall of Umayyads in Spain

(3)  
p. 3  
confirmed  
of the  
cent.  
of  
Arabic  
dom.

The Muslim tide of invasion was turned  
back on the fields of Poitiers on a cold autumn day  
in 732 (led by Rahman I). In 759 Marbome was  
lost to Musl. domination. In 789 Rahman I died.  
Charlemagne was retreating from Zaragoza along the  
Iberian and this time retreat expedition made famous in  
Chanson de Roland (3) Ended with expulsion of Arabs  
from Marbome in 1492 & Morocco in 1609 from  
Iberian Peninsula (4)

(A)  
p. 4  
Contemporary to the Muslim Holy War - Jihad -  
Crusades (1095).

In 792 & 793 Hiscam I sent expeditions  
against Galicia. 790-812 Alacem I " " against  
Garonna & Cerdania (Cataluña) & Marbome in France



# Hispano-Arabic Poetry Nkyl

P.H

Franks retaliated in 802, took Tudela & in 814, Tortosa - caused Muslims to strike back in 815.

(H)  
P.H

Franks in Spain descended on Muslims at Toledo, Calatrava & Barcelona during rule of pleasure-loving Rahman II & again in 858-859 in regions of Alava & Gijón during rule of Muhammad I (H)

During reign of Rahman III - constant struggles w/ by various elements of the population. With each attack & counter-attack something new was seen a heard. Capture of slaves & prisoners influenced Muslim tastes & ways. Need for interpreters & intelligence officers. Muslim tastes & ways spread, & naturally felt across the Pyrenees. (H)

901 Ahmad ibn Muh'anna proclaimed himself Al-Mahdi & attacked Zamora with a Berber army. Killed instead, head placed on a gate, Leonese became bold when they were made aware of intermedic Muslim struggles. (5)

Oriental influences

912 - Abdallah dies - son Rahman III takes over. mutation of Baghdad - Abbasid court continues strong in Andalusia - exp. music & dance. singing. first brought to Cordoba by Ziryak - a lot of Oriental influences evident in music.

916 - Rahman III sends army against Ovón. Defeated.

920 - Osma taken by a base. great battle near Pamplona. many places throughout Navarra burned. (15)

921 - Pamplona taken by Muslims - cathedral burned.  
Temporary truce in 929 when Sancho dies (one of Ordoño's sons) Rakh III proclaims himself Khalif. 2 years later he takes Cordoba & help repels Fatimids.

P.5  
(5)

934 - Rakh III besieges Osona, massacres 200 monks & destroys Burgos. (5)

P.6  
(6)

937 - he captures Catalonia without his intentions & gets Zaragoza to surrender. Makes a big mistake Takes power away from Arab aristocracy, gives important positions to Saragoliba who later destroys him.

939 - campaign against Leon. Ramiro II makes crushing defeat against Muslims at Salamanca. Civil war between Leon & Castille. Rakh III profits by all these troubles & goes into Leon in 944.

950 Ramiro marches Talavera, 955 Rakh brings 5,000 heads of enemy to Cordoba. Leon swears for peace. Fatimids invade Almeria - punitive expedition planned against P's. (6) Rakh III dies 961 (7)

Andalusian Poetry Music

Drama his realm, poetry & music greatly cultivated. New forms introduced by Andalusian poets & musicians. Continued to be cultivated during reign of Rakh III's son Al-Hakam. Like King Alfonso el Sabio, he was a patron of learning & art.

P.7  
(7)

Cordoba great center

Hakam devotes himself to literature & literary pursuits in return for peace. Favors education & enhances fame of Cordoba as a center of learning & culture - superior to any other center in European continent. (7)



## Hispano-Arabic Poetry Nyle

P. 8. 967 - young student, from Malaga (father at Great Mosque of Cordoba) assigned to look after Caliph's property. Made for. with ladies but conspiracy against him almost cost him his life.

970 - little Caliph dies - Hisham new heir. Fats dispatched to Egypt, Berber revolts in Morocco. Settled in 974 by Ibn Amir ( )

976 - Al-Hakam dies - brother Mu'arrif is murdered by Amir & Al-Mushkafi. Amir becomes vizier, deprives Mushkafi of his property & in 978 murders him. Plot against Amir. Hisham implicated (8)

P. 9. 981 Faithful retainer Galib tries to destroy Amir's domains - killed by jealous. Amir invades Leon, sacks Zamora & assumes title of Al-Mansur. Became much feared. His best friend murdered in 983 (Gafar):

986 - Al-Mansur goes to Murcia & Barcelona - sacks both. His poets accompany him to sing of his victories. Returns to Cordoba.

996 - issues decree - associates himself with title of al-malik-al-karim. Increased Subh (Hakam's wife) but all her intrigues against him fail. (9)

P. 10. 997 - Al-Mansur goes against Santiago de Compostela. (10) Places it to ground in hopes of confirmed victory of Islam over whole Iberian Peninsula.

1002 - undertakes his last campaign against Castilla. (11)

P. 10 Destroys monastery of San Millán - patron saint of Cast.  
Died, went out by campaigns, 1032. (10)

(10) Al. Alfonso great patron of poets - paid money to go with him on his campaigns. Composed odes in praise of his campaigns. Because of mixed elements of troops - a lot of Andalusian melodies, rhythms & # of stanzas to the melodies was learned by French northern Xth nobles. (10)

P. 11

(11) 1036 - Al. Nasir put to death - didn't want him on throne. Power grew entirely in Berber & Saja'liba generals. Uncultured occupied all important court positions. (11)

1039 - Al. Mahdi came to the throne. Many other march against him, he fled to Toledo. Prepares his revenge here.

P. 12 (12) 1040 - he marches on Cordoba, thru a gross misinterpretation of him & his tactics, battle is lost (12) by Sulaiman Sulaiman. Al. Mahdi enters Cordoba his army is routed & Saja'lib proclaimed khalif. Al. Mahdi is killed - Berbers pursuing around Cordoba capture it & burn it. Nov 4 of some year. (12)

1043 - Cordoba savagely sacked. Many learned men killed - many sent into exile.

1046 - pact made between Berber generals, Sulaiman now 70 yrs. put to death

1047 - great grandson of Al. Nasir selected, becomes Rahman IV - Mhamada attacked April 30th young khalif failed to please because of his aversion to Berbers - betrayed & assassinated at Guadix (12)



# Hispania - Arabic Poetry - Nylki

P. 13

1021 Cordoba now at peace but part with regis unitates  
 2.12 Berbers - Al-Qasim flees to Sevilla. Yahya enters Cordoba  
 (12) but is unpopular because of his arrogance. Flees to  
 Malaga. (12)

P. 13

(13) 1023 - Al-Qasim returns to Cor but is again forced  
 to leave Cordoba restores Umayyads. 3 candidates  
 for throne 22 yr old Abd al-Rahman (al-  
 Mustazhir) proclaimed Khalif. (13) Killed. Van uncultured  
 Umayyad name al-Mustadfi responsible, gains power  
 but swept away in 1025.

1028 - Hisham - older brother to Al-Mutadā princ. Khalif,  
 own title Al-Mu'tad. His PM assassinated in  
 1031, he leaves Cordoba. Republic proclaimed. Umayyad  
 rule comes to an end in 1037 with Al-Mu'tad's  
 death at Lerida. (13)

## Chapter 2 - 756 - 1020

P. 14 During the 54 years bet. 1<sup>st</sup> landing of Berbers  
 (1) in Al-Andalus, arrival of Rabi Iberian Pen. in  
 a state of fluctuation, transformation, (1)

New religious laws, new social & economic institutions  
 new methods of agriculture had all been introduced  
 by Arabs. New race created thru marriage of Arabs  
 & Spanish women. Intermarriage of the 3 races  
 Visigoths, Sp. & Arabs produced the Hispano Arabs  
 or Andalusian Arabs - who were to become the most  
 ardent exponents of best aspects of Islamic culture  
 over next 3 centuries. (2)

(2)  
P. 14

Soil, climate & rich heritage of Phoenician, Greek, Carthaginian & Roman made valuable contributions to Islamic culture over next 18 centuries. Arabs didn't destroy modified, assimilated. Natives of Spain who adopted Islam brought religious order, passion, beauty to arts which enriched creativeness of the 'new' society & brought arts & society to great heights of culture. (2)

Period was not marked by strong poetic activity. Only during 32 yr. reign of Rahman I (often mythical ruler) did Arabic poetry in Spain begin to flourish modelling itself on Arabic patterns & traditions. Themes were mainly oriental exploits, praise for rulers & heroes, passions, ambitions & a <sup>constant</sup> nostalgia for Spain, which they found beautiful, fertile & greatly superior to their own homes. To Berbers Spain was a Paradise. (3)

Name of Al-Andalus began to attract many Arabian poets & poetry with themes of love, joy, beauty began to flourish. Despite <sup>severe</sup> <sup>arab</sup> efforts to check its growth, poetry continued to flourish (3). Tender passion, love for women & children brought to Al-And. by Syrian Arabs - later enriched with nuances of Hindu, Persian & Greek love feelings. Became known as poetic "sensibilidad" (of Abbasid period in Baghdad) esp. during reigns of Harun al Rashid & Al Mamun. 1000 & one works eg. of And. love poetry. (3)

Great love affairs resulted from this poetry. Rahman ibn Ma'arifa loved Daga. Al Hakim's passionate love for Tanibah, mother of his son Abdallah - more famous of all. Rahman & Gazlan also etc. (3)

Love poetry makes colouring part of a culture



Hispano-Arabs - Nijel

P. 14 but at some time, aesthetic judgement leads to decline  
(2) in physical strength. Rude barbarians often given opportunity  
to come in & <sup>abstract</sup> beauty incomprehensible to them,  
the ~~classical~~ <sup>eternal</sup> struggle bet. matter & spirit. (4)

According to Arab historians Targh ibn ziyād  
not only exist. Spain but was its first Arabic poet.  
The 3 verses attributed to him do show Berber  
characteristics re rudeness & greed but have some doubt  
as to whether they are really his. (11)

Before Rahman I - no o/s poetic activity  
recorded. However in Ibn Idari occasional verses show  
Arabic <sup>poetic</sup> implantation in Andalusian soil from beginning 7th.  
unwaryed emirs did much to foster poetry.

Photocopy P. 18-

P. 19 Abū l' Malisā - poet in Andalus - had his eyes put  
(3) out by fanatical partisan. Composed a poem on blindness  
& took it to Rahman ibn Mu'awiyah who read it back  
to him. Rahn took pity on poet & he knew situation  
gave him 2,000 dinars.

1. Poem - The mother of my daughters submitted to misfortune,  
Since God had decreed a decree & it came to pass;
2. She saw a blind, sightless man walking  
On earth, touching the ground with a cane;
3. She submitted to her fate, then spoke a word,  
Burning words which hurt me to the quick;
4. Words which opened a wound in my heart;  
"Indeed there is no disease worse than blindness!" (5)

Al-Habram had to court many nobles at Toledo & Cordoba. Composed verses of the bloody events. In the hour's of his beautiful subjects also nobles, in order to appease them he also composed some verses. (6)

### POEM-

1. Banks of hair swaying over sandhills  
Turned away from me, decided to overthrow me;
2. A told them of my merit, yet they persist  
In their disobedience, whose mind has ceased.
3. A long arm I, subdued, his power humbled  
To love like a captain in fetters, forlorn!
4. What of me when those who tore my soul from my body  
Are stripping me of my power & might in love! (6)

P. 21  
When this became revealed to him he was so elated  
he allowed it to a victory. (7)

The court of Rahman II at Cordoba was an imitation of one at Baghdad. He submitted to capture of his fav. wife Tawil's even though she tried to pay him a good fabulous amounts of money on jewels for her. One necklace reported to be 10,000 gold dinars. Admonished for such extravagance by one of his viziers, the court poet defended Rah II with a poem. The poet was richly rewarded.

Rah's <sup>great</sup> son <sup>Grandson</sup> Muhammad had a talent for math but not poetry. He did write some verses. (8)

Ibn Habib studied & taught at Cordoba. His poems rests on a large # of historical works he composed which gained him great respect in the East. Studied there the Maliki doctrine & brought it to Spain. When he was ridiculed by a satirist because of his short



P. 91 Nybel - Hispano-Arabic

statue he replied:

"I often find beneath a heap of manure  
I'm not noticed until after a long time."

He was slightly jealous of Ziryab. His poetry had new deep meanings.

P. 95

(8) Al Gazal - known as the crayfish because of his extraordinary beauty & was preserved to 94 when he died. He knew importance of diplomatic missions - won ladies favour first.

Sent to Cordoba before Ziryab arrived in 822. King much pleased with him but could not persuade him to take wine with him. Queen's beauty left Gazal speechless. After Z's arrival G seized him & was banished from court (8)

P. 94

(9) Ziryab came to Spain in 822. - made an enormous contribution to evolution of Andalusian music & art of singing. His work cont'd by his 10 children.

Song - 1. I fell in love with a myrtle,  
Slender, fragrant, fresh like dew,  
2. Neck fat, Dams' new hair,  
Gleeter tail, my new short;  
3. What marvellous days did we  
Spend together in Dair Matira!  
4. No lover could complain of them,  
Except that they were too brief! (9)

Alasim ibn 'Abd al-Aziz was a Fav. vizier of Muh. II. He was imprisoned & condemned to death by Muh's son - al Mundhir (cruel) on basis of slanderous

P. 27

(9)

reports spread by Umayyad enemies who accused him of giving a wrong interpretation of verses he had recited at his mother's funeral (9) These are the verses that brought him his misfortune (10)

1. Can I console myself for the death of Muhammad or for favors received from ~~God~~ <sup>thee</sup>? May God forbid!

2. Why did not those die who did not die?

Why was the cup of death not given to me instead of to thee?

(10)

P. 28

The slanderous parodied at-Munqid that H was referring to him in the 1st hemistich of verse 2

Al-Andalusi - born in Tunisia, 937 he moved to Spain. Lived a licentious life at Elvira & Seville (11) accused of being a heretic inf. by Greek philosophy. He was banished by the Khalif at age 27 from Seville & was eventually taken into service of Khalif Al-Mu'izz (cong. Egypt, founder of Al-Aghlabi). Khalif wanted him to go to Cairo with him, poet wanted to get his family from the Maghrib so they could accompany him. At Barber he met his death - varying accts of this. Undoubtedly best poet of Islamic realms of the Maghrib.

Poetry consists mostly of panegyrics about Al Mu'izz & descriptions (12) His eulogies border on impiety But for their exuberance the divan of his verse would be one of finest which exists (13)

P. 33

Barber (11) poet

Al-Balluti - born near Cordoba 886. Of Barber origin - Kuzna tribe. Appointed qadi at Merida after studies at Cordoba & Cairo. Appointed great qadi in 950 in recognition of his brilliant performance at



P. 33 Nylol

(11) reception for Arabs of Constantinople. (11) He stayed in for an Eastern servant Abu Ali - al - Gali who was suddenly seized by stage fright & unable to utter a word. Balkhite improvised a speech. It pleased the Andalusians enormously.

P. 34 (12)

As a poet he was never unjust or mistaken in his verdicts. Disputations clever, displayed great learning. Facetious & witty answered questions in verse. His life & attitude reflect the leisure & glorious reign of An Nasir & al Mustansir (son). Died 966 age 82. (12)

P. 13 (13)

Ibn Faruq Faruq al - Gava'ani poet during reign of al Mustansir, author of the Kitab al - Hadqiq (Book of the Gardens) which surpassed al Isfahani's Book of the Flower in two ways. It contained 200 chapters each chapter having 200 verses & contained only verses of Andalusian poets. (13) Poet died in prison where he was put because of wine drinking which the Khalif abhorred (to punish he wanted all vineyards destroyed). His poetry characterized by chasteness, contemplation & beauty. (13)

Ibn Mujit - lived in Cordoba 15th cent. Khalif requested him for expedition, he feared illness. Khalif said he'd excuse him if he composed a book of poetry on the Khalif of the East & Al Andalus. Put in a solitary room overlooking Guadalquivir River & finished book in less than a month. Became an aesthetic & Sufi. (14)

Period up to 1035 was one of imitation of old Arabic, Umayyad & Abbasid poetry, & introduction of Iranian (Greek - Persian) music & dance. These activities were enhanced in subsequent period by competitions which attracted greatest poetical talents & wits. Absence of restraint

P.16  
(15) central authority in religious matters permitted great freedom of moral behaviour, laxity & enabled poets to give free hand to their imagination. (15)

### Chapter III First Half of XI<sup>th</sup> Cent.

P.19

(1) The XI cent. in Spain presented a unique spectacle of struggle between Xth North & Muslim South. The struggle of rural primitive mountaineers against cultured dwellers of the areas. So long as the Arabs were united under An-Nasir & later under Abd al-Mansur they constantly ~~lannored~~ <sup>lannored</sup> North, with the death of Al-Muzaffar in 1098, the violent intercommunal struggles destroyed unity of the Khalifa at Cordoba & the situation reversed itself. (1)

For the 64 years between 1031 & 1095 Al-Andalus was predominantly Arab & Andalusian & included those descendants of Xth who had converted to Islam.

These kingdoms were as follows

Arab-Andalusian

Cordoba

Sevilla

Valencia

Almeria

Zaragoza

Portugal

Sevilla

Barbarian Anarchy

Carriona

Merid

Arco

Rhonda

Malaga

Granada

Barbarian-Andalusian

Toledo

Badajoz

Denia

Majorca

P.20

The kings vied with one another in splendour & indulged in the Abbasid customs of building sumptuous palaces, fortresses & villas, drinking & parting & high sounding titles. (2)

1085 marked the beginning of northern superiority



# Hispano-Arabic Poetry Mykel

Muslim in 1086

Q. 41 (3) The Almoravid victory was due to several unusual features of warfare - use of drums to frighten the cavalry  
 - fanatic war spirit of Saharan tribesmen  
 - camels  
 - use of giant negroes (3)

(Al-Mutamrid)

Q. 205 (1089) (3) 3 years later Muslim situation in Spain grew critical. Their last great victory was at Alarcos in 1195 & with their defeat at Las Navas de Tolosa in 1212, this marked final decline of Muslim domination of Spain. (3)

Poetry - with regards to poetry 11th cent. one of unsurpassed brilliance. Due to restrictive code of religious restrictions - wine drinking, seclusion of women, wearing of the veil & love relations between men & women.

Two great poets of this period  
 Ibn Hazm - codifier of love  
 Ibn Zaydun great poet of love

2nd half of cent dominated by Al-Mutamrid - poet king of Sevilla

Aversion of Arab descendants toward Berbers desc.  
 became very pronounced during fall of the Amirids in Cordoba. Some Unmuzzled princes vented real feelings & renewed wrath of Berbers. (4)

### POEM

v. 4 Had I my way I'd order the Berbers to be mowed down,  
 condemn them ruthlessly to death by sword:  
 5 Then either by their death, own life would become sweet,

Or if he died, we would be spared a shameful sight!

P. 73 Similarly, Al-Mustadā brought Bekka's name on himself in these lines

1. The power of Bekkas among us & even we reached the extreme, corrupted every side: (6)

P. 106 Ibn Zaydun born in Cordoba 1033 died 1071 at Sevilla.

represents purest of the pure Classical Arabic style in Al-Andalus. Acquired a thorough education in literary art, & knew thousands of classical verses by memory & soon began to write his own. Showed genius, brilliance & originality.

His fatal attachment to Wallāda daughter of (Abū) al-Mustadī. (she was a bit like Meagan's friend). Bekka's moods & whims, free manners & disclaimed veil. Ibn home always filled with poets & literary men. (6)

P. 110 Zaydun's relationship with her began in 1031. She seemed quite sincere at outset. They had to be most careful about meeting due to court intrigues. When he criticized one of her verses, anger cooled. She thought he liked her black maids made W angry & jealous. (7)

P. 113 She in turn makes him jealous & he tried to crush her the usual love thorn's insult. Writes a famous (Literature) Epitaph of Lament Cordoban court to laugh at the pompous vizier (mural) but did not change W's attitudes

(8) Her former love turns to violent hatred which finds expression in verses of obscenity & reveals her <sup>truly</sup> baseness.

(9) She accuses Zaydun of 6 of the worst crimes & vows among them Heaven & sojourn. (8)

P. 114 Poet is of course thrown into prison for 500 days where he writes poetry of nobleness & despair. (9)



# Hispano-Arab Poetry

P. 115 He escapes from prison & he sends her a long gasida in min which has become the most celebrated & most frequently quoted of all his poems.

P. 115 - photo copy.

She doesn't reply of course & he has to hide himself amongst Cordoban crowds for safety. (9) here poet seen

At age 38 his 2nd period as a court poet begins. Composes long gasidas. Both Zaidun & al had past 80 years.

P. 114  
Muwāshshata  
news

Ibn al-Baitar composed an 8 strophe muwāshshata rhyme scheme of strophe 1

The call for departure ordered me to go; deep sorrow  
nearly brings death to me, but for my will to bear it!

The sea of love drowns him who swims in it with all his might,  
And its fire burns him who insists being enticed by it;  
It often causes pain to him who goes to bed with it;

It changed the bodies Black; with you, however, & caused the days to be  
my nights were white! (10)

2nd Half of 11th Cent.

P. 124

Al-Mu'tamid - Poet king of Sevilla

P. 127 - 159

P. 191  
①

(of Berber descent)

The reign of Al Mu'tasim in Almería (constantly bathed in sunshine) lasted undisturbed for 40 years. Ruled disturbed because its wealth not great enough to tempt other rulers. He was very jealous of Al Mu'tamid's fame as a poet but was a competent ruler. He once tried to please Mu'tamid by putting on Moroccan dress at a banquet - later was terribly offended & gave vent to his bitter irony in some verses. Deeply hurt, Al Mu'tasim began to intrigue against Almoravid king. Almería was eventually besieged as a result & king died during it. All his children were poets. ①

vs. of Mu'tamid's poem

"I also recalled - & my bliss was increased thereby -  
The confusion & shame of the burnus-clad chap!" ①

P. 194

## GRANADA

Berber

①

The 3rd generation Berbers began to act as independent rulers in 1016 when Zawi ibn Ziri declared himself independent of Cordoba. He had a son, a Jewish vizier Naarila upon whom his treacherous nephew's <sup>son Badi's</sup> help. Upon N's advice he did not slaughter the Arab subjects when he defeated them at Málaga in 1058. ① For violence & cruelty, Badi's surpassed his enemy Mu'tamid of Sevilla.

Naarila's son Yusuf was not liked by the Arabs & was accused of having poisoned Badi's of plotting to establish a Jewish kingdom in Almería.

The Arab mystic poet, Abu Isḥaq - al-Ilbiri meted popular against him & in 1066 3-4,000 Jews were massacred. Badi's son Abdallah ruled Granada, other son, Malaga. In 1090, both dispossessed by Almoravids & sent into exile.

Under the Almshads, Granada had many gifted poets Abu Gafar & Hafsa an-Rafūriyya. ①



P. 199 Nukt. Hispano-Arabic Poetry

Al-Ihiri - expelled from Gran. by Badis because he sharply criticized power of Jews. Wrote poems of ghad & Suli type. Most famous poem - 47 verses in muta'arib meter in which he incites Badis & Sindhia tribe to rise against Jews. He died shortly after this mass cere. He was fond of antitheses & play on words best appreciated in Arabic. In one poem he speaks of love in terms of a war using Bechwin image. (1)

P. 201

Ibn Di' N-' Nūn - of Berber origin he commanded region now known as Cuenca & assumed rule of Toledo in 1035-36. Succeeded by his son who was poisoned. (Al-Ma'mun) Al-Qadir (grandson) easy prey for King Alfonso VI of Castilla. Toledo's hatred the heavy taxation imposed under satisfy King's demands of tribute which were steadily increasing. Toledo's ruler Al-Munta'ad had to take city in 1085, Alfonso offered to help Al-Q. drive him out. In pretense of helping King started a rage in 1080 & entered Toledo as Emperor of "2 religions". Q. was given Valencia to rule but was killed. Toledo never again returned to Muslim rule, though boreged numerous times. (2) Poets attached to this dynasty were Ibn Ibra-Rāshīsh - poet & mawla al-awit of Di' n' Nūn. Composed a muwashshaha

(specimen)

Al-wah qad farannam  
Bi- abdā'i fahin  
Wa saqqat al-madā'ib  
Riyā'at al-basā'it (2)

(3)

P. 202

The lute began to sound with the most beautiful melodies, & the bushes flowed early through the flower gardens. End of poem You made probably a without saluting: perhaps you are Al-Ma'mun; the tension of hosts, yanya (3)

Ibn Jabbar was a general of Al-Ma'mun & held the castle of Murviedos. He loved flowers & wine. He was a faithful friend & affectionate brother. He was a poet of few feelings & one of the few most deserving to be translated into Spanish completely. (4)  
P. 203

The atmosphere at Toledo was not favourable to poetry in general most especially love poetry. It remained "commonplace". (5)  
P. 204 The loss of Toledo gave rise to gloomy forebodings by poets  
MURCIA

P. 205

Murcia along with Almería & Jaén belonged to Saqalibi Hamran, Zuhayr & lastly to Ibn al-Abbas. In latter's tragic end, it was given to Murcia Valencia. Murcia was later incorporated in Seville & was one of the 1<sup>st</sup> regions to be taken over by Almoravids in 1090. It was next occupied by Almohads & captured by Xth's in 1266. (6)

### Bani Hud

The court at Zaragoza was one more of scientific rather than poetic activity. The governor of Jérida Ibn Hud founded his dynasty in 1039 his son succeeded him (Ibn Tujan). Bani Hud's interest in music & architecture, built palace at Al-Galariya known as Al-Galariya. His son al-Mu'tamin reigned with his brother until 1085. Zaragoza became a port for ready or exiled poets & political refugees. El Cid one of those for a time & helped Bani Hud with raids on his territory. (7)

P. 214

Almoravids took Zaragoza in 1100, Muslim rule came to an end 1118 when it was conquered by Xth's. Under the Almoravids there had a brief spell of brilliant poetic activity (Ibn Barraq & Bani of Jérida o/s poets) (7)



P. 248

(8) Ibn Zuhir - born at Sevilla 1110 - great reputation as a physician - summoned to Marrakech by the Almohad Sultan Yaqub ibn Yusuf al-Mansur for his home in Sevilla even though he was greatly honored. He also missed his little son terribly. When Sultan learned of his grief he had exact replica of Sevilla home & gardens constructed in Marrakech & brought out his family. He was overjoyed. (8)

P. 249

(9)

Among his large collection of poems are some muwassahat which show a fine perception of beauty & feelings of worldly things. (9)

1. The daughter of heaven shot her arrow a hot  
my heart: how well she aims & never misses!
2. Her hair as nimble: when she walks, her body;  
Swings & shows the beauty of her neck:
3. With her I enjoyed life until the day  
we had to part. The Time takes from us what it has! (9)

Muwassahat

(10)  
P. 250

The muwassahat were the cream, quintessence, substance, the pure extract of poetry. (10)

More muwassahat on P. 250 - 251

P. 251  
At-Tutuli

(11)

Blind of Tudela - had great fame as a composer of muwassahat was born at Tudela near Zaragoza. (11)  
Most famous one he wrote at Sevilla. Each competitor had to write a muwassaha on At-Tutuli's quatrain.  
So perfect everyone else tore theirs up.

P.

256  
(12)

A certain bitterness pervades his poetry. (12)

Peems on P. 256 if needed

P. 266 Ibn Quzman - most conspicuous exponent  
of art of composing zajals in the Cordoban  
dialect. (13)

P. 267st of Castilla  
An zajal # 38 - long & glowing account of  
great victory of Ibn Tāsiḥ at Zallaka over Al Fonsovi

(14) "What a day it was, on which peoples  
were gathered,  
and a great victory was obtained by the  
victors!"

An my father's (hut) was ↑ hence did not see it,  
but those who know the story,  
related it to me." (14)

P. 268

(15) Quzman was only 6 or 8 at the time of the  
terrible slaughter at Zallaka. His greatest talent  
was in field of popular poetry in songs &  
dancing in women company. Only source of income  
& his fortunes constantly changed because of struggles  
between Muslims themselves & Mus & Xns. They visited  
Cordoba the most but did visit Sevilla, Granada, Málaga,  
Almería, Jaen & Valencia. Other important poems deal with  
defeat of Alfonso VI in el Batallador at Fraga, 1134 &  
poem in praise of Ibn Rusd (Averroes). (15)

P. 268

(15) Tall, blond & blue-eyed not inclined to marriage, he  
loved to drink, adultery & sodomy. Hypocrite as to  
religion, paid & almost executed, couldn't swim, never  
saw the sea. Under reign of 3 Almoravid  
rulers pret's life and despite high costs of sacrificial  
rans, oil, charcoal & flour. After them downfall in  
1149, life became miserable. Finally became an imam.  
Died in 1160 at Cordoba. (15)



# Nijel - Hispano-Arabe

## Chapter IV - The Almoravid Period 1095 - 1149

① 219  
muwassaka  
↓  
zejel  
↓  
zejls

Al-Fihri fall of kings of Taifas during a period poetic activity declined in Classical Arabic. There were very few survivors. The muwassaka & zejel could be easily understood & appreciated since they were nearer to the moral & intellectual level of the audience & came into general vogue. Ibn Juymani the great master of them. ①

② 226  
③ 227

For the Arabs especially language was the instrument of incomparable, flame-like brilliance. Poetry of it in prose & poetry meant a most powerful memory & an almost "magical" elasticity of thought. While language often degenerated into a "more mental" game it was rarely if ever entirely dissociated from intensity & depth of feeling. It was therefore only possible to appreciate Arabic & Arab-Andalusian poetry if one had experienced both the Arabic & Spanish when vibrations can only come from spending time in both empires, seen actual scenes & to have visited Egypt, Syria & Balkans. ②

MUSIC  
same  
important  
to know  
both vibrations

Ibn Halaga - born at Alcira near Valencia. Frequently asked by parts rulers of Al-Andalus to come to court but preferred his island retreat, which is still a pleasant refuge among the beautiful orange groves. He loved pleasure & women in his youth, his charming descriptions of flowers, music & gardens his nickname The GARDENER of Al-Andalus. Toward end of his life his Muse turned towards gulf in true Spanish fashion. All his poems are permeated with the Andalusian sensibility & could never have been written by Eastern poet. ④

④ P. 228

✓ 6 A watched her emerge from her embroidered robe like a white swordblade being slowly unsheathed;

7. Soft was the touch of her slender, pure form,  
Her shoulders trembled in their pure nakedness:

10 my palms caressed her, slid along her body,  
At times her waist they touched, at times her breasts:

11 One of my hands slid down along her hip, and  
The other slowly moved up toward her bosom:

(5) P. 241 Ibn Ragi - famous author of *muwāṣṣahāt* (3)

one of the *muwāṣṣahāt* # I (Verse)

P. 242 → *Ḥunayn* vanquished my heart, hence the letter complained  
of pains of love, and tears there answered the call:

(6) Oh folks, my heart is filled with love,  
Yet my love treats me unwisely,  
How much do I caress her, while I weep!

Oh little fawn, who taught you, pray, the way  
To kill fierce lions with the arrows of your  
glances? (6)

P. 246 Al-Abjad - author of the famous *muwāṣṣahāt*

(7) *Ḥunayn* following is translation:

Drinking of wine never gave me pleasure,  
when I was in a garden where dances were blowing,  
unless a girl with a slim waist,  
when she came to sit me all dawn,  
or in the evening, began to sing:  
why did the wind strike my cheek?  
and why did the north wind blow & bend the  
well-shaped bough,  
enwrapped in my mantle (7)

Similarity of structure between this *muwāṣṣahā*  
Marcahu's *Estornel* songs very striking. (8)



### The Guzman's *muwassahat*

(16)

1. rhyme a a b

(a) represents the branches

(b) " " ribbon

repeated in each strophe.

2. majority of *muwassahat* consisted of 5-7 strophes. ~~or 5 strophes~~ corresponds to usage among oldest troubadours of Aquitaine. The *jeus d'amors* have 5-7 strophes for the *canço* + 5-10 strophes with one or two *tornades* for the *vers*.

3. Use of an *estribillo* (*refrain*) consisting of 1-4 lines corresponds to the *tornada* (*refrain*) of troubadours. In two *geiges* the *estribillo* is identical to the last strophe. In 2 " it is completely omitted.

4. Typical personages of troubadours are amalgams to those of the Arabs

caudador  
labengazer  
aylas  
arvajis  
vezi

ragib  
waki  
hasid  
qan

5. Fictitious names

Bon Negi  
Bal Espan  
Mon Desir

amal  
mumati  
buraqat  
acat  
sanyidi  
amallane (16)  
(Arabs)

(Arabs)

b  
b  
b

b. Other common places

bewitching look of the beloved - stream of love

tyranny

cruelty

disdain

unjustified

reproaches

suspicion

ALL CAUSE

weeping

misconduct

loneliness

mental confusion

emaciation

weakness

suffering

P. 241

(16)

suffering = burning <sup>infernal</sup> flames, illness, death (16)

7. the confidant between the lovers = wing a wing as identification

8. Duty of lover to submit to wishes of beloved in an attitude of slave towards master

9. Spring atmosphere - gardens, patios filled with flowers the) wafting fragrance from " dew that creeps flowers in morning or evening moonlight, shimmering in a moon foliage clear waters covered with water lilies moonlight, glittering stars, shadows of trees curtains

P. 242

(17)

All of the above appear in Quzman's zarzals. (17)

Structure of a zarzal (zejal) AAA dddd

Mis ojos non venian luz,

pues perdido he a Cruz

Cruz cruzada, paradesa

tome por entendadera;

tome senla por camera

como faz el andaluz

Spanish Cancionero de Baena Juan Ruiz

A A

d

d

d

(17)

(17)



P. 273 Juzman Za'jal # XCIX

(18) wa melih ad-dunwā qul: A  
 Alā's entu nāw hūi j mātūb? A  
 Ku anā' indak wa'itih d  
 qatthā'ā'ā' minnu wājib d  
 Tihmas j f'ahitā mā ūtatih d  
~~Tawā'ā' ba'ad āid tu~~  
 Tawā'ā' anasak j wasūb! w

more za'jals P 273- 299

Ibn Juzman's za'jals were not intended for masses or plain man on the street, but for highly sophisticated intellectuals. Some in the mā'ālis al-uns noted in the streets. Performer best with ūtume d shewer tucked up & especially brilliant after he had consumed a good quantity of old, pure, expensive wine.

Had a predilection for Andalusian diminutives such  
 as musawma šulayfat  
 or in Andalusian: ~~zū'ayyāl~~ zū'ayyāl  
 or in Andalusian: ~~am~~ Jalamillo j J

P. 300

(19)   
 requrito  
 febrito  
 mujerzuelos  
 asifa  
 cosita  
 vinillo

These dims also found in Moroccan > Egyptian Arabic (19)

P. 314

# Chapter V The Almoravid Period 1149-1248

History

↓  
muwassaḥa  
news

During this period philosophy most favoured pursuit at court. Granada became center of vigorous poetic activity replica of Cordoba century & a half earlier. (1)

(2)  
P. 339

The Almoravid & Almohad periods saw greatest flourishing of the muwassaḥa & zagal. The muwassaḥa conforms to requirements of the i'rab (A) was developed from the zagal, which ignores them. (2)

(3)  
P. 340

132 poets of who wrote muwassaḥa of these 63 were andalusian. (3)

(4)  
P. 342

First muwassaḥas found in manuscript were those of Ḥabīb ibn Mā as-Sāmā (4)

Ḥabīb Ḥazmī of Murcia claimed that a muwassaḥa must be free of takalluf (laboriousness)

Yā ḥāḡiri ḥal itā' l-wisāḥ  
Minkā ḡābil?

Aw ḥal tarā' an ḥawākā salī  
ḡalb al-akl?

Created with inventing variant on habab metro. (4)

Al-Mutir ibn al-Farras of Granada

O God! what a splendid day

(5)

P. 313

did we spend on the meadows of Guadalquivir  
Then we turned round to the mouth of the canal  
and broke the dark seals of the jars of golden-colored wine,  
while the clock of the evening was being folded  
by the hand of the darkness (5)

NB - the atmosphere see (P. 311 qualities of Spring)



P. 315

(6) The muwassaha & zawal were assiduously cultivated in the days of Ibn Sa'īd father (6)

Two important ones Pages 345-347.

P. 351

(7)

muwassaha & Sulisī

Ibn al-Arabi born at Murcia, studied in Cordoba & Sevilla. Finally settled in Damascus where he died in 1240. A voluminous writer on Sulisī he composed muwassahat dealing with Sulī mental attitudes.

The mysterious of essences appeared in things related to the Sufis, and the zealot's love feels nature & sighs because of that;

he says when love had made him ill, and his being far away from the Beloved threw him into confusion:

When avoidance approached, I did not know who changed it, so that the slave (man) became passionately loving and the one I only chose him (7)

1st Stanza of 5

P. 352

(8)

This introductory stanza portrays transformation of one who after a period of doubt becomes the passionate lover of God & is thus chosen by Him to become one of the initiated (8)

↓

All- 11th century Arabic word for God.

### Chapter VI - The Granada Period (1248-1492)

That the zawal was very popular in Granada during the Granada period is confirmed by poet Ibn al-Haldun. The tradition founded with Abtal ibn Numana at close of 11th cent. was continued & found its most brilliant expression with Ibn al-Jaymani during first half of 12th cent. This period is of Hilroy

great importance because it deals with literary contacts <sup>currents</sup> between Ill-Andalus & Al-Andalus. O/s poets of muwassasas were Ibn al-Hakib & his pupil Ibn Zamrak. Notable are their combinations of rhyme, structure & # of strophes. Their style is highly artificial & borders on mere juggling of traditional collocation places - this happened in old Rhetorical poetry, too. ①

Muwassasas - Abu Hayyan of Berber origin born in Granada 1056. Famous grammarian & commentator on the Qamā & al-Ra'at & wrote excellent poetry including muwassasas. Showed his great versatility & penetrating wisdom.

Studied at Granada, Malaga & Almeria. An argument with his teacher caused him to leave Spain. Went to Ceuta, Tunis, Alexandria Cairo & Ethiopia. A Zahiri, he became a follower of the Sufi school.

A remarkable linguist, he wrote a grammar of the Turkish language (1<sup>st</sup> known one) Persian lang. & began a treatise on Ethiopian lang.

② P. 358. Like most Andalusians he confounded the sounds h & g, k & q. Of peaceful disposition, he was never known to become angry. He had a beautiful & gifted daughter Nudān who inherited his gifts of scholarship but died young. ②

Very thrifty at times parsimonious unlike other poets who tended to be generous spenders. Two muwassasas see P. 359 & 360.



P. 363

(3) Ibn Al-Hatib - descended of a Syrian family born at Loja 1318. Last of the great intellectuals among Muslims of Al-Andalus. Shortcomings which contributed to his early death were excessive ambition, desire of worldly possessions, jealousy. Best known work Ensal. of History of Granada 8 vols. Also wrote many muwassaha of interest because of rhyme & strophe schemes. (4)

P. 364

(4)

Collected his muwas in a volume called Gaws at-tawsih following is an eg. of one strophe

Rubba laimu zalanta bi'l-badris	a
Wa mu'atimu 's-sama' i lam tadri	a
Halaga' Wahu lalanā wa ra'ā	b
Eyya' samliu min al-kawā āma'ā	b
Galala' d-dakru wan-raqibid ma'ā	b
Janita nakira 'n-nahdri lam yaqri	a
Halakma' Wahu lā' alā' l-faqri!	a

(4)

This was a night when I won the moon, and the stars of heaven knew nothing about it!

(5) P. 365

May God guard & protect that night of bliss; when a couple of lovers did it bind together!

Both Destiny & the watchers overlooked us!

Would that the river of the day had never started flowing! (5)

May God give me a verdict against the dawn!

Another rhyme scheme ABAB cd cd cd AB AB P. 365

(6) P. 366

His most famous muwassaha addressed to Mohammed. It begins "may abundant rain pour out its streams to you, oh hero of loving reunion in Al-Andalus!" (6)

Grammatically consists of 10 strophes with rhyme scheme AB AB cd cd cd AB AB but last 2 strophes were omitted (in case to the Emir).

## "The Poet of the Alhambra"

Ibn Zamrak - born & grew up in Alhambra of Grenada June 29 - 1333. Woke in spirit, eager to learn, quick at repetition of brilliant intelligence & virtues, knew Quran by heart. Poet & called halā'ij in character, his knowledge by great artistry of words & <sup>polished</sup> expressions.

p. 367 He has been charged with false reports which hastened death of his master Ibn Mufit. Became vizier & court poet, had no rivals for 20 years until Moh. V died. Troubles began.

(7) ~~again taken into service~~ by Moh. VII but was killed along with his servants & children (wives spared) when assassins entered his house. Suffered similar fate to one he prepared for his benefactor. He was supposed to have heard his own portion to death. Most of verses that adorn walls of Alhambra are Ibn Zamrak's. Following poem has been rendered into elegant Spanish & bears a resemblance to the well known romance romance amoroso "Abenaman, Abenaman"

1. Detente en la explanada de la Sabiba y mira a tu alrededor:  
la ciudad es una dama cuyo mundo es el monte.
2. Está reñido por el rinturon del mar, y las flores surrien como alhajas en su garganta...
3. Mira las arboledas rodeadas por dos arroyos:  
son como imitados a quienes escancian las acequias...
4. La Sabiba es una corona sobre la frente de Granada,  
en la que querrian incarnarse los astros.
5. y la Alhambra (¡Dios vele por ella!)  
es un rubí en lo alto de esa corona. (7)

Ibn Zamrak was a careful observer of grammatical rules & strictly adhered to rules of Jarentification. Did not compose zezals. Rhyme schemes of his muwassahat

(a) AA AA be be be AA AA  
(b) ABAB cd cd cd AB AB (7)



- P. 268 Hispano-Arabic poetry is far from dead & will continue so long as the Arabic lang. binds Arabs together as an indestructible whole. Ibn Zamrak's verses will live on the walls of the Alhambra so long as this unique & beautiful edifice remains standing. They are a symbol of everlasting life not of death & fragility. Nothing can destroy the invaluable work of Hispano-Arabic poetry on the soul of Spain especially Andalusia so long as Spain itself remains proud & is not enslaved by enemies & false friends. (8)
- P. 269 (9) work of Hispano-Arabic poetry on the soul of Spain especially Andalusia so long as Spain itself remains proud & is not enslaved by enemies & false friends. (9)

## P. 241 Chapter VII - Hispano-Arabic Poetry & the Troubadours of Aquitania

Music  
link  
through  
Basque  
countries

In pre-Roman days Iberia reached as far as present day Bordeaux while the willed coast was under the Phoenicians & Greeks. Between 500-1000 A.D. most of Spain was under the Arabs. On the North the Basque country provided the link bet. the 2 sides of the Pyrenees as it does today. Popular poetry had to have been shared. (1)

With Romanism & Post-Roman territory, people looked to South for inspiration & realization of dreams, not North. In many ways people of Post-Roman like Celtiberians of Spain. Irish in their dialect they would have been inclined to enjoy songs & melodies of same general kind.

- P. 272 Form of popular poetry from time of cave dwellers of Altamira & Aurignac still lives in Basque provinces.
- (2) Under influence of Rome & later Xth many new forms of poetry came into being. It is therefore ludicrous to claim that poetry of Aquitania was so original & was not willing & able to <sup>or did not</sup> adopt from Celtiberian neighbours songs & expressions of poetry through melody. (2)

Therefore what is now referred to as Old Provençal poetry was really formed about 1100 A.D. from elements which were partly autochthonous & partly imitated from poetry of neighbouring, i.e. Muslim world.

P. 313

(3)

Which came first - words or melody. In lyric poetry - melody usually comes first. Poetry corresponds to waves of sound & vibration.

P. 315

(4)

In the case of the Troubadours, singers of Muslim Spain & Syria around 1100 A.D. & before music & words were by same person. Verses & cantos composed according to a certain melody which was pleasing. (3)

Spaniards & Muslims  
music  
came  
to  
Europe.

In Spain 1099 - King Sancho of Aragon died at siege of Alarcos. Philippa his 22 yr. old wife accepted Guillaume's proposal & married him. In her suite were singers who knew the Andalusian way of composing songs. (4)

(5)  
P. 319

Early Troups were hospitable to new ways of combining rhythms & melodies & fitted their songs to them. Forms of poetry showed many analogies bet. France & Muslim Spain & the East - only explanation - imitation or adaptation - NOT independent invention. (5)

(6)  
P. 319

Can't really use word - music / poetry, other concerts were really a fusion which when blended resulted in a "new offshoot". (6)

The Syrian translators made Greek music accessible to Damascus & Baghdad. Persian Muslims did same with Hindu learning. Cordoba was the reflection of the East in the Iberian Peninsula. Mixed population of Al-Andalus were amply exposed to Hellenic-Persian influences. (5)



## Hispano-Arabic Poetry Nijel

P. 980  
 The art of composing *muwassaha* & *zajal* poems originated in Al-Andalus according to Ibn Bassam & Ibn Haldun. Began around end of 1X<sup>th</sup> cent. Gradually perfected by subsequent poets & became extremely popular in the East. Principal charm of these poems was the melody (*talkin*) & the combination of words in alternate rhymes with striking refrains. Quite possible that because of Ottom. Guillaume composed songs in the *lenga romana* which were similar in stroke, rhyme & rhythm (over a new & pleasing melody). Born into by Basques in their music & Tunisians. (6)

Arabic & Persian musicians did some using Arabic lang. as vehicle of expression - developed new forms in the art of singing, playing of instruments & composing. Problem of difference between Andalusian-Arabic & Old Provençal poetry has been attacked by Ribera. (6) But subject is so elusive & so dependent on intuition & familiarity of both that few investigators are able to judge details competently. (7)

P. 381  
 (7) Trunks - were able to play any new melody they heard - including Arabic music. Imitated Arabs in all ways. There were also interpreters to assist with *zajal* etc. And Trunks did understand the Arabic poetry & melodies that accomp. it. (7)

P. 385  
 (8) Strong Andalusian influence in Manabu's poems is the 2<sup>nd</sup> Estrobel songs. Probably based on Andalusian-Arabic melody. This type of song (Arabic *zurzur* counterpart) in N. Spain esp. at *lhusca*, *Penide* & *Zaragoza*. Influenced by Andalusian poetry. (8)

Question - in what way did the Arabian melos affect the creative effort of Guillaume IX, Alphonse & later, Jaufre Rudel?

(9)  
p. 385

1. had excellent memories, age when copyright was not known.

2. heard something they liked they wrote it down. exerted all their skills to surpass the imitation. (9)

3. Troubadours could & did think for themselves. They were not dependent on Jrid.

4. influence of literature - romances on Andalusia. influence of muwassaha & gziel - latter secondary importance on Aquitanian vers form.

(10)  
p. 386

Per. of Muwassaha  
inventor  
form of the muwassaha

inventor of muwassaha - the blind <sup>am</sup> Mugaddam result of whom the elegance of poetry had reached its highest degree in Al-Andalus, a new genre was formed called Muwassaha. The poets arranged it simt by simt & aush by aush. They were very prolific in composing from this genre & in the variety of its metres. It is obligatory to use same rhyme & metre in the aush consecutively until end of the gasida (poem). The usual length # of parts (stanzas) is 7. Each part has the # of aush according to purpose & system of the poet. They are used for singing love or praise like the gasidas. (10)

The Andalusians became exceedingly refined in this genre & both the elite & the masses found it charming because of the ease with which it could be learned & understood. The inventor in Andalus for this genre was Mugaddam ibn Ma'ala al-Jahli. He was a blind singer from Andalusia who started the art



P. 386. (11)

of composing the muwassaha (11)

P. 387 (12)

Ibn Bassam says that Muhammad ibn Mahmud al-Dimiri addar was 1st to compose the metres of the muwassaha in Arabia & to invent its method, He used half lines of poetry but most of it was couplets & not approved metres. Used a popular word "markaz" & placed the muwassaha on this without any connection or hemistichs. (12)

(13)

Ibn Abd Rabbih was 1st to go ahead with this particular genre of muwassaha. First to expand it Yusuf ibn Hatan al-Ramadi. Combined several markaz together putting a different markaz <sup>hemistich</sup> at each pause in the recitation. Most poets continued with this method.

Abu Ma'as Sama's innovation was the shortening (taswir). He used pauses within the hemistich & combined them in some way. Ar-Ramadi made up pause stops for each markaz. (Markaz was the refrain). Estabill in Spanish. (13) It was around this <sup>refrain</sup> that the poem was composed in a metre which was not an orthodox Arabic one. Ar-Ramadi used several refrains, Abul added the taswir. Appears that this taswir was the interlinear rhyme used by Cercamon in his Song IV & Marabrun in his song En abrin.

The muwassaha was a genre that evolved from Classical Arabic. (14)

P. 388 (15)

Technical Terms that a muwassaha must have haveja - "the closing part of the muwassaha must be in the haveja style as regards its foolishness & in the Dugamah style as regards (15) its correctness of speech." as said by Ibn Sana al-Mulk.

Speech must be markedly strong, compelling, connected from childish lang. & popular expressions.

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(13)

Transition in the *hava* must be abrupt. Bait before the *hava* must be "I said," "he said etc" or "I sang," "she sang" etc.

The *hava* must be in a foreign language, but the words must be without meaning.

The *hava* is the climax of the *muwassaha*, its wit, its sugar, its ambiguity.

Zeyed # X from *Canzonero* of Aben Guzman

Ala mutamami Sif Silbato  
Tu n hāim tu n kenāto  
Tara l-wahma wāstato  
Lam tadun fih qen lughama.

Oh my foolish Silbato.

you are sad, you are pining

you will see this I don't casto

Nothing but a bite have you fasted during it!

Foreign words in the *muwassaha*.

Stripes in Aben Guzman's *muw* - 5-9. (13)

P. 389

(14)

In most cases odes begin with name of the poet. In songs, as mentioned at the end. Some dance in Troubadour songs. (14)



# Principal Terms of a Minnesang

p. 389

(11)

Sint-

gust-

Bait - stanza or strophe

gust - juncture, vers of a poem (11)

p. 390

(12)

markaz - estribillo - refrain

It is not likely Guillaume IX ever learned the theory concerning a minnesang other than by imitation. There was in fact no real theory.

## Analogies Between Minnesang and Troubadour Song

1. # of stanzas 7
2. alternate use of rhyme which would correspond to aust, sint or gust. Rhyme frequently same in all strophes.
3. Application of the term vers to whole strophe.
4. Use of a refrain (markaz)
5. Indication of a device similar to the harja (tornada has similar nature). (15)

6

p. 391

(16)

When rhythm & rhyme changed, so did melody,  
longer lines to *qasid*, & shorter to *simt* (16)

Here are some short refrains as found in the *qasid*  
form by Ibn Haldun.

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(17)

*Badaw tamim*  
*Samsu dukā*  
*Gusnu naqā*  
*Miskā šamih*  
*Mā atamm!*  
*Mā awlakā!*  
*Mā aunaqā!*  
*Mā ašamm!*  
*fā šarām*  
*anā lamakā*  
*šad ašiqā*  
*šad narām!*

Full moon  
 Midday sun  
 Bush on a sandhill  
 Exuberant growth:  
 How perfect!  
 How resplendent!  
 How exuberant!  
 How fragrant!  
 No doubt I that  
 No who expires here (17)  
 Falls in love:  
 With none but her!

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(18)

In the *Bagne* region the refrains *Ai zazu!* &  
*Ai!* are identical to *Marcabru's Escutatz!* & *Ai!*  
Several of his songs have 7 strophes.

A comparison bet the Estornel songs of Marcabru  
& *Ai-Phapad* show great resemblance bet. rhyme &  
rhythm, more so than *faiva* compositions of the period.  
Reference to the "*clatz, plombatz*" has strong Oriental  
flavor.

The 2 Estornel songs each have 7 strophes & a  
*tonada*. The melodies of *Jaupe Rudel's* songs I, II,  
III, IV & VII are strongly Arabic in character. (18)



Nykt-

P. 394

(19)

Rudolf's forms remarkable like Cereamon's songs I will show striking similarities to the *mnemonic*. One of a refrain & 4 strophes. Terminology such as *gandador*, *ragib*, *lakergine*, *wasi* (19)

P. 395

(20)

(21)

The *Cancioneiro da Ajuda* - old Portuguese lyrics reflect spirit of Provençal poetry in their motifs which resemble greatly those found in Hispano-Arabic love poems.

P. 396

Some motifs - praises for the beloved  
 her physical & moral perfection (20)  
 her beauty (illuminates the night) (19)  
 her healing presence (20)  
 her death

The motifs revealed genuine & deep feelings. (20)

Translations of Ancient  
Arabian Poetry  
Chiefly Pre-Islamic  
Charles James Lyall  
Hyperion Press, Inc.  
Connecticut, 1951

Foreword

Arabs occupy important place in world politics.  
Racial characteristics still persist from previous centuries.  
Love of horses & camels  
inconceivable habit of wandering  
with indifference to civilized influences

They are nomads & fighters by instinct & inclination  
the real Children of the Desert.

Little has been done to make poetry of Ancient  
Arabia known to European reader. Lyall attempts this.

None in days of ignorance was Recorder & witness  
Introduction compass of all that the Arabs knew

- P. xv  
(1) impossible to ascertain date when Arabs first began  
to practice art of poetry. Oldest poets belong to time of  
War of al-Basid - or shortly before - 130 yrs. before  
the Hijrah. These are not spoken of as inventors of  
poetic art but rather as authorities for laws of the  
Kasidah or ode, a form of comp. which is subject to  
P. xvi  
(2) very rigid conventions as to content & sequence of its  
parts. (a) While the distinguished poets left were forms which  
were outcome of a long declination in construction of verse. (b)  
Number & complexity of ~~and~~ measures, laws of quantity & rhyme  
& uniform manner in which subjects of poems are introduced are  
point to long long study & cultivation of art of expression  
of their language - study of which no record remains. In  
earliest poems ~~and~~ compared with later ones (150 yrs) little  
that is archaic or miniature. One of the most ancient of  
the poems, Imra al-Kais is generally esteemed as greatest part



I was so judged by Moham. himself. (2)

Effect of music on poetry After first outbreak of song, cultivation of poetry extended itself rapidly. Except in Oman & Mahrah\* no part of Arabia was without its poets. Language of Ma'addi (speech of Ishmaelite Arabs) had taken possession of whole of al-Yaman except for coasts of Indian Ocean. Supremacy of Himyarite Kings over rest of Peninsula had passed away forever.

(3) P. XVII  
6th cent A.D. its last traces were obliterated when Kings of Kindah driven from al-Yamanah & Hajar back to Hadramaut. Great uniformity of speech spreaded land due to Pilgrimage to Mecca & meeting of tribes at Meccah. The same masculine, expressive language had from al-Hirah on Euphrates under shadow of Persia & Ghassan in Syria, Damascus, Sana, Aden. (3) Profusion of the poet honoured & rewarded.

The 100 yrs which elapsed bet. death of Kulath & birth appearance of Moh. as prophet saw as that is best of ancient Arab were a 1st threats of its decline. Imra al-Kais mightily pleased before other poets because he practised his art without fear or for favour.

(A) P. XVIII  
Court of an Him'yan last King of al-Hirah, resort of most famous poets of day. Some at court of Ghassan on smaller scale. Great chiefs of the Peninsula vied with one another in magnificence of gifts bestowed upon poets who praised them. led to extravagance & the disappearance of poetry when it was an art of which men prized a man but for that which was in him" (4). Replaced by servility & general adulation at courts of Baghdad & Damascus.)\* Himyaritic lang. still spoken.

## Ancient Arabian Poetry - Lyric

P. XVIII

(4)

General Character - form & spirit of ancient Ar. poetry very distinct. Can't really be classified. Not epic, not masochistic, except in so far as description of incidents which serve to heighten picture of character. It's not dramatic since the only person & measure known to speaker are himself & his own ideal. Greek idyll comes closest in Classical poetry. Arabian ode casts out a series of pictures, skillfully drawn & first hand knowledge of life, objects among which he moved, his horse, his camel, wild creatures of wilderness, landscape in midst of which his own life & animals rove. All, however loosely bound, subordinate to one dominant idea - poet's unfolding of himself, his admulations, his hates, his prowess & freedom of spirit.

Ancient Ar. poetry gives no form to supra-sensual. It does not bring to us many coloured stories or cast a poetic light on a much circle of thought. It is a poetry that depicts life & nature as they are, with little added fantasy. For this reason poetry of the Pagan Arabs is most truly also their history. (4)

(5)

11. He drew assurance & truth & this is what his listeners also knew. He would then mould & then live with choicest & noblest form of utterance his speech would permit. (5)

Arabic poetry of Classical Age falls into 2 categories the Ode (Kasidah) & Fragment (kithab). latter is often a portion detached from former. Sometimes described as an occasional piece.

Ode has strictly prescribed sequence of ideas & subject. Unless it's a lamentation for dead, it must begin or other serious topic



mention of women & constantly shifting habitations of wandering tribesmen seeking pasture thru winter & spring. Poet must tell of his love & his troubles & may describe beauty of his mistresses.

From this theme he proceeds to main subject of poem, either abruptly or by unobtrusive description of his horse or camel, by means of which he escapes burden of memory when it grows too hard for him (was animal). Swiftness of his heart is compared to wild animals of desert - wild ass, ostrich, he must display skill & intimate acquaintance of their habits.

p. xx After this main subject there may be a panegyric on his tribe, himself or someone else, description of some scene of travel or war, the chase, merely satire, pleading or warning to the foolish. (5)

(6) Having said all, he brings poem to its end without any elaborate device, sometimes by some precept of economic wisdom or description of a far-reaching storm which carries his thoughts to distant lands or to pasture where rain will perfume the meadow. Compass of such an ode rarely exceeds 200 couplets or falls below 85. The Mu'allaqat (long poems) par excellence average 85 couplets - longest of these has 124 stanzas & 64. (6)

Line most  
Examples. The occasional piece is much shorter confined to some incident or purpose. Poets have elaborate descriptions of odd circumstances in which it was composed need to be known in order to thoroughly understand it. Doesn't tell its own tale. No #10 excellent eg. of Kasidah 65 - introduction or prelude. #19 - good conclusion. #18 nature of theme

Hyatt - Ancient Arabian Poetry  
 Hypocrite Poems

XXIX  
 #9 cont - include new short, woman's name only.  
 #6 (XLVI) & #7 not prelude. 1st is a dirajid  
 2nd solemn exhortation to an enemy to exercise generosity  
 to a fallen foe (preludes would be inappropriate.)

# 22 & 34-63 are fragments taken from completed  
 odes (b)

XXI  
 (7) Simplest type of occasional piece in raiy meter.  
 see 23 & 24. In this last style the germ of  
 Arabian poetry sprang. Raiy meter not used for  
 kasidah until after flight. (3)

Arabs of pagan times lived by breeding his horses,  
 camels & sheep. Except in al-Yaman & lowlands of  
 Tihama & Hadram, soil of peninsular Arabs unfit  
 for lack of rain to produce grains. Date palms were  
 grown then as now in spots watered by permanent  
 wells. Irrigation practiced by Persians wheel worked by a  
 camel. Whole penin. did not contain a permanent stream,  
 or fountain of waters which was not soon swallowed up by  
 shifting sands.

(8) Rain fell on the lofty mountain ranges of  
 al-Yaman during summer months, rest of the Najd  
 visited by showers during spring & winter. Caused vigorous  
 growth of herbage over the great wastes of Central  
 Arabia & replenished watering places. As soon as the  
 Najd covered in pasture tribes moved their herds &  
 stabled in spring quarters till fence had & drought drove  
 them back to their wells. (3)



P. xvii

(8)

The pleasant season is described in poetry as Spring. First 3 months of Spring coincided with sacred months of peace est. by custom throughout Arabia. War forbidden, friendships & intercourse spheres widened. Tribes who were at a deadly feud. Poems illustrated these situations. (8)

Chief subject of occasional pieces - war - personal, private, public, tribal. but not to same extent as kasidah. Fight a very important part of pagan Arab's life. Prowled extent for his day & relieved monotony of the years. (8)

P. xviii

(9)

Laws of blood revenge were a duty of retaliation. Distinction bet. right & wrong clear enough so long as they weren't restricted to narrow sphere. With no national centre of authority, duty of enforcing justice & providing self defence lay upon each man & his brethren by blood or consanguinity. Strong man kept his house, armed.

"Who holds not his fire away from his cistern with sword & spear,  
it is broken & spoiled: who uses not roughness, him shall men wrong" (9)

P. xxiv

(10)

Another passion of Arab was revenge. In its prosecution he experienced a burning fever. Only relief - blood of his foe. Language in this sense occurs constantly in pagan poetry.

"Hearts are curdled of rancorous sickness, whether men against us war,  
or we causing death among them: dying, slaying, heading comes" (10)

Thirst for "wild justice" lay in strong affection by which kindred men banded together. It was an affection which testified to the multitude of noble diriges which

# Byall-Hypersoni

Intro.  
P. xxv  
(10)

which form one of the classes of ancient poetry. Men such as Du'aidi mourned for their brethren! Al-Mu'awiyah was possessed by a fury of hate against those to whom bereavement was due. While this fury can be revolting in its savage expression of joy over death of another it has inspired admirable pictures of heroic characters of primitive Arabian society. (10)

(11)  
P. xxvi

Arab's occupations (his herds of camels) & amusements (horse-racing & game with arrows called al-Maisir) & pursuit of wild animals, hunter mounted, poet was intimately acquainted. Not many lines when ancient poems composed. (11)

Wine-drunk at festivals but not part of ordinary diet. Feasts included camels & sheep, perfumes. As they ate & drank, Syrian singing girls sang to them accord. by Intro. Meroposity & hospitality first of the virtues, hero of a song could not spare himself anything for his guests' comfort. No. 32 (11)

Thoughts of the grave gave being rest for the moment. Death was always ever present but fame of a gallant man meant more than death itself. (11)

(12)  
P. xxvii

Religion before Islam not easy to characterize. Worship of sun, moon, stars prevailed. Temples erected to idols Trees & stones worshipped. (12) Little trace of any of these "devotions" in poems. Possible Allah substituted for al-hat.

of sacrifice & offerings. yes. Al-Munahir offered up son of his rival al-Mawath of Ghassan whom he had



xxviii  
taken prisoner. Put to death and capture means as a sacrifice. Abid son of al-Abras, a poet, fell victim to some horrible custom. Al Mundhir had made a vow that on a certain day in each year he'd sacrifice first person he saw - Abid came in sight that unlucky day. Killed & blood smeared on altar. With Peninsula, no human sacrifices - animals offered up at Mecca. (13)

Moslem pilgrimage other conspicuous institution of the Islamic religion brought some of sanction to the Arab home of Mecca. (13)

xxix  
(14) Oaths in the poems evidence of religion "By God!" & "By the life of God!" most common. Idolatry: oaths also found but are fewer. "By al-Fat!" "By al-fat & al-Uzza!" "By al-fat" changed at times to "By Allah!" No doubt that name of Allah known to Arabs of the Peninsula (14). They didn't deny Idm but asserted that Idm & Sons & Daughters were their tribal deities who interceded with Idm on behalf of them. Even Mukam made a compromise with idolatry in verse "Have ye considered al-fat & al-Uzza, And Man'ah the other third" --- effect of those words produced immediate & delighted acceptance by people of his message. (14)

xxx  
(15) Belief in a future life or Reckoning beyond grave - traces in ancient poetry not numerous. Those which do exist are Jewish or Christian influenced. Most ordinary Arabs of desert had a vague notion of a hereafter. A custom which pointed to belief that one did not wholly die was to tie to the grave a camel or mare which was left without food or water till it expired. (15)

Arabs also disliked female children. When news was brought of a birth of a girl baby Arab's face would

## Hyatt - Ancient Arab. Poetry

### Hyperion Books

Intro

P xxx

(13)

even later, he'd hide from his kinsfolk & feel great shame. This custom sometimes went to length of infanticide - child buried alive at birth. Custom died out in Muḥ's time, removed again by Ka'is, son of Asim of Tamim (p. 33) (13)

Another strange superstition - soul of dead man became an evil. Al-ḥaḥn applied to unavenged person who had been slain. Kept graves open & clean, <sup>the</sup> excavation lateral & sunk off by slabs of stone before filled in. On top mound of earth & cairn of stones. (15)

P.

xxx1

(14)

Divination - consulted dates as to future. Also had soothsayers or diviners called Kahins. Oracles delivered in rapt style - short rhyming sentences. Omens drawn from flight of birds & their cries, animals & stones cast in a particular way. (14)

Women in Ancient Arabia - higher than that under Islam. In fact they were often ill-treated. Muḥ might to divorce, Muḥ restricted this to husband only, entered general society & gave hospitality to husband's dependents. In fact women <sup>in many cases</sup> in many cases. In this respect ancient poetry is distinguished from later. Poets to husband held in honor, honor of approx. equal relations of sexes - guaranteed mutual respect & contentment - graceful & beautiful in womanhood honored. (16)

P.

xxx11

Ash-Sharjara (woman) possible via simplicity of Daxit. Poetry flourished in a vigorous, free monarchic atmosphere.

(17)

Effect of Islam on Ancient Poetry - where it changed life it also changed the poetry. Muḥ did not love poets. Their seemingly careless or ornate, extravagant boasting, exaltation of self & tribe, vanity & boundless generosity offended him. (17)



P. xxiii  
(18) When called a poet himself, this really annoyed him  
esp. when insinuations were that his revelations were no  
better than poets' fusions. (17) v/r to employed poets & acknowledge  
more of verse. (18)

These poets who had sung in the ignorance largely  
cont. with Islam. They now had wonderful concepts to bring of  
instead of just tribal struggles, leaders to celebrate & gifts  
dispensed to speak about never before imagined. No lack of verse  
dealing with war-like deeds, luxurians living assisted greatly  
in development of sentimental & amatory poetry.

Most celebrated poets of Umayyad Period were  
Omar son of Rabiah of the Khuzaimah master of  
amatory poetry

Jamil al-Kawthari

al-Akhtal - Xtn

Jamil of Uthman

Kuthayyir of Khuzaimah

al-Kumayt of Asad

→ Dhur-rumayh - last great poet of desert song.  
could read or write (18)

P. xxxiv  
(19) Desert Song - inspired by Islam. With conquest came change  
in Arabs' language & ways of life. Speech of old poets  
now strange to them. Ideas & images different. Old  
expression unknown, new not yet conceived. Arabic lang.  
assimilated itself to speech of conquered. Town life replaced  
nomadic life. Poetry of Desert no longer existed. Things  
it described no longer seen. Its description & charm no  
longer appreciated. With fall of House of Umayyad,  
Arabic poetry came to an end. Replaced by poetic literature (19)  
came quickly to end because not written down.

Intro

# Arab. Poetry by all

P. XIV  
(30)

## Systems of Arabian Poetry -

Arabic verse is made up of couplets or single lines - same rhyme used from beg. to end of poem.

When couplets used, the 2 halves of 1st couplet rhyme together, succeeding couplets rhyme occurs only at end of 1st hemistich.

Single lines - each line ends with same rhyme. System could be imitated in English. (20)

Arabian prosody - features resemble Greek & Latin, that is to say, prosodial value of syllables depends upon quantity or position of vowels, not on their accent (English).

P. XIV  
(31)

Ragay - oldest & simplest of all Arab meters - consists of iambic dipodies - 2 or 3 to the line. Of these, 2nd foot cannot be an iambus but the two preceding syllables can be short or long. All lines rhyme in the form of verse that chiefly for extempore recitations for combat, boasting, etc. See XXIII & XXVIII (23 - 28) (31)

Kamil - added to ragay is the Kamil - trimeter form.

long syllables  $\overline{\text{---}}$   $\overline{\text{---}}$   $\overline{\text{---}}$  can be replaced by one long. (21)

in Arabic Khalati-d-diyar, wa sudtu ghara musa bin qasim

(32)  
XVII  
(32)

wamina-sh-shiku li falanudi bi sudadi!

Still is the country, and I who should not have been an lord:  
Ah, weighty lordship - alone to kael, no friend, no peer! Hilroy



P. xvii **Khafif** - formed of same elements as **Kamil**, parts are reversed.

\* → (i)st → \*

u - u - u / u - u - u // u - u - u / u - u - u /  
ka dat na fal warra mala bat / ya mi ni fawa drisa sa da bat fi him

u - u  
dhuu un i.

u - u - u / u - u - u // u - u - u / u - u - u  
My life and my wealth, you all that is mine, be ransom.

✓ III **Khafif** belongs to same class - each hemistich is made up of two antipasts of each of which last syllable may be long.

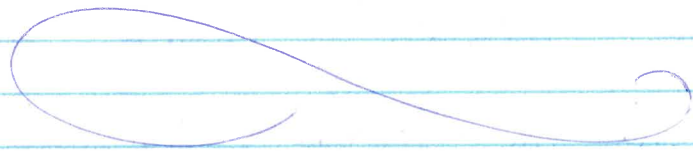
u - u - u / u - u - u // u - u - u / u - u - u  
Sa feh na' an ba ni hinda wak ul na-t-kan mu hsh wa nu (23)

✓ **Bast** - Beloved by the ancient poets - strong stress on 2<sup>nd</sup> & 4<sup>th</sup> foot of the meter (u u -). I, XI, XIII (24)

P. i (25) **Khafif** - another favourite of the ancient poets ✓ (XVII) (25)

P. iii (26) **Maddid** - very rare meter XXIV \* XXIX. (26)

All names except **Khafif** have been given by famous grammarian al-Khalil, son of Ahmad. P. xvi (21)



A.J. Arberry  
Cambridge University Press  
1965

# Arabic Poetry

## Introduction:

most striking feature of Arabic lit - its unexpectedness. Over a over a new art has emerged often more bold than what has gone before & even again equalled by later exponents of same art. Element of surprise most striking in use of Arabic as vehicle of expression.

P. 1  
1) Arabia, vast, empty, ~~empty~~ suddenly springs up companies of poets all over N. Arabia recited complex odes, gasidas in which themes are elaborated with un-suppressed vigor, richness of imagination, precision of imagery. Rich & highly articulated, often long. Shows no trace of dialect & can be cast into complex & flexible metrical schemes that subsume thousand poems. ①

Not possible to ascertain date when Arabs first began to practice art of poetry. Oldest poems belong to time of War of al-Basra, or shortly before (about 130 yrs. before flight). Not spoken of as literature of the Arab world rather as authorities for the laws of the qasida or ode - a form of composition rigidly subjected to prescribed conventions as to content & sequence of its parts. These conventions included # of measures & their complexity, & way in which subjects are introduced (of poem)

Not much diff. bet. early poems & later. Estimated 1 greatest poet - Imra al-Basra ①

P. 2  
2)

After the initial outburst, poetry spread rapidly, except in Oman & Mahrah (Idmanitic speech) no part of Arabia without its poets. Birth of a boy, especially a poet was a great event. ②

Arberry



Ward poet implies a person endowed with supernatural knowledge, wizard in league with the jinn or shayatin (dependent on them for magical powers. ②)

Besides fountain songs, war songs, hymns to idols, there was the love song & the dirge. Power of poet was chiefly in satire. His invectives were thought to be fatal. His rhymes often compared to arrows. The poets in this role often attended their words with peculiar ceremonies  
insensitive hair on one side of head  
wearing amulet hang loosely down  
wearing one sandal

Satire had an ominous association.

Obscure beginnings of Arabic poetry preceded over by the sorcery & his spirits. Nothing left behind but taste of reconstruction came because of Arabs themselves, Tanazul & conservative people.

Q3 (3) Oldest form of poetical speech in Arabia was rhyme without meter, saj. Later saj became rhetorical ornamentation. It was deep & profound had almost a religious significance & was the special form adopted by poets, used the form to convey supernatural predictions, mysticism & esoteric lore. ③

P.4 (4) Art of writing scarcely practiced by ancient Arabs, poetry transmitted mouth to mouth. Distant literature that has been saved for posterity a truly astonishing phenomenon. On the sands wastes on fringe of civilization a group of scattered & nomadically wandering tribes united only by language brought to the highest state of refinement, a form of poetry unique in its kind, complex & dazzling. ④ This early fashion virtually remained unaltered until end of Umayyad Period 750 A.D.

Al-Bihar  
1965

## Arabic Poetry

P. 1

(4)

Ancient Arabic poetry falls into 2 categories: the *gasida* or *ode* & the *qit'a* - or occasional pieces. There are 2 theories concerning latter

- (a) fragments remembered from longer poems
- (b) independent poems composed on individual themes, all being part of the longer *gasida*. (4)

P. 5

(5)

Most of the ancient *gasidas* were sung. They were based fundamentally on a form which arose from conditions under which poetry was composed extempore. (5)

The *ode* began by mentioning the deserted dwelling places & traces of habitation. Poet then wept & complained & addressed the desolate encampment begging his companion to halt in order to speak of those who had once lived there, & left.

To this was linked the erotic prelude the *nasib* in which poet bewailed the violence of his love & anguish of separation from his beloved, extremity of his desire & passion. When this Song of Love had won the hearts of his listeners he went on to complain of fatigue & want of sleep traveling by night, weary heat & lean state of his camel. After all the discomfort of journey & damages had been expressed he had full expectations of receiving his due from person to whom poem had been addressed. (6) Poet entered into the *madik* which purpose was to make addressee to reward him & be generous in return for excitement above his peers pronounced with great dignity. (6)

Thousands of poems composed in this manner. Today in place of the camel, there is the train, plane, car.

The ancient desert odes appear to be minor in Hilroy



& more but this is because they mirrored the  
misery & harshness of desert life, its loneliness, absolute  
isolation, & introspection. (6)

Impress in excellence are the small group of poems  
known as the ~~the~~ al-Mu'allaqat (The Suspended Odes).

P.6  
(6) The ode was required to open with a rhyming  
couplet called bait. It was made up of two hemistichs  
or misra. The theme so enunciated, is maintained throughout  
the poem. Length may be not less than 20 to 100 or  
more couplets. Only opening couplet was double rhymed except  
in rare exceptions.

Rhymes are usually feminine such as in the  
poem of al-Sam'ani - one finds jamila, sabila,  
galila etc. (6)

P.7  
(7) The extraordinary richness in rhyme of Arabic language  
required virtuosity of the first order. Each couplet had to be  
thought of as a complete rhetorical statement. Took great  
trouble to create the impression of a continuous, harmonious  
narration. (7)

P.8  
(8) There was a wide choice of meter but once made, some  
meter had to be maintained throughout poem. Earliest meter to be  
invented by Arabs - rajaz. corresponded to lifting & lowering of  
camel's feet. In the old poetry this meter was distinguished  
from all others by fact that every hemistich rhymed. (8)

P.9  
(9) Tamil used in panegyric & heroic verse. (9)

P.9  
(9) Kamil - another heroic meter. (9)

P.10  
(10) wafir - measured form of kamil (10)

P.10  
(10) kamil -  
P.11  
(11) mukafarab. tripping measure - common in Persian poetry (11)

maqal - new meter.  
muqataab - also new.

P. 12

It is thought that the inspiration & precise execution of the poetical rhythms stemmed from art of drumming - most basic form of music (12)

Music

Pre-Islamic poets used the longer meters matching the Tamil nadir, kamil & basit. Shaker was based on late mad & singing girls.

(13)

P. 13

With consolidation of Islamic Empire lyric of love & wine came into more favour - poems liked to listen to the soft music & sorrowful songs, that more leisure than the Bedouin chiefdoms. For serious occasions gazals still held in high esteem. These songs which were creators of Persian ghazal were their cunning composers great reward. (13)

A change in vocabulary accompanied by a change in measures. Sometimes it took months for a poet to revise & refine a single ode. Significance of a word or phrase was precise. (Zuhair - author of one of the Mu'allaqat) eg.

Music

With spread of Islam poets began to use a simpler diction to match the gentle cadence of the new music. (13)

P. 14

(14)

To understand Arabic poetry it is necessary to get Muslim as well about the poet. He should be considered a craftsman & goldsmith of words, a jeweller of verbal images.

The barren desert images received rich reinforcement as the empire spread to embrace fertile valleys, forested plains, broad rivers, orchards, gardens, flowers, beauty of slave girls, gold & ransom of wine. The pleasure & pain of love making was portrayed as a drama. Drama required stock characters, the lover, the beloved, the confidant, the spy, the slanderer, the rapacious. A simple romance became a complicated



p. 18

(15)

(15) <sup>(15)</sup> ~~(18)~~ lover became poet seeking prince's favour. Other forms fit neatly into the love drama of court-intrigue, Poets transformed ~~lover~~ - lover became the mystic beloved of God. (Mystical Poems of Ibn al-Farid) Dublin, 1956.

Themes & their treatment

- (a) tears of blood - conventional acceptance - lover weep tears of blood
- (b) fire & flood - double peril that confronts the poet. Fire from his burning heart, flood - his brimming tears. Sometimes these two threats cancel each other out. (16)

p. 19

(16)

- (a) the lightning smile - flashing light of the beloved
- (d) the invisible lover - lover vanishes by grief to such a point he vanishes. (16)

p. 20

(17)

- (e) glances - compared to arrows or sword-blades
- Half probes lover's heart

(f) lips - beloved's lips intoxicated or dead (17)

p. 21

These delicate materials ~~are~~ <sup>were</sup> constructed into a skilful ~~art~~ <sup>art</sup> of words & rhythms which so delighted. (18)

Arabic poets invented the new art of baḥi or rhetorical figures. Here are some of the principal ones.

p. 22

(19)

1. Jamā also known as tajnis - 2 words having same first letters but with different meanings.
  - eg. aklan bi-mā lam alim aklan li-maḥi - thi nakala, nushaka shakun, shakiri (19)

Hebrew

7

2. tibag - 2 words - opposite meanings in the same line.

3. takalw - similar to tibag, but opposition is only metaphorical.

P. 23

(20)

4. mughala - a pair of contrasting ideas elaborated in a balanced compound.

5. farsi - internal rhymes exactly correspond in rhythm

(21)

6. muwazana - internal rhymes, final pair doesn't quite rhyme.

7. amla' amn - balanced pairs of phrases

P. 24

(21)

8. rawd al-ajz 'ala l-sadr - line ends with same word at basam.

9. faqahat al-'arf - learned ignorance.

P. 25

(22)

10. muhalaba - hyperbole

(21)

11. tadwin - quoting from Koran

12. talamih - allusion, no direct quotation

(22)

13. al-hall wa' l-nashr - Homer introduced & explained

Pages 21-25 examples of Above.

Al-Buhārī stated that length for the formal ode between 10 - 150 couplets. NB: exceptionally long ode monorhyme ode the Nazm al-suluk of Ibn al-Fārid 701 baits. longer poems in epic proportions became possible with invention of the muqadim form - hemistichs of a poem rhyme together two by two. Form was the parent Alroy



the mathnaw which in Persian & Turkish allowed for full development of epic poetry. Form confined to the heavy meter & didactic verse, eg Alfya by Ibn Makkah.

P. 26

(22)

The really long poem not natural to the Arabs & the rapid change of rhyme offended their aesthetic taste even to today. During classical period unrhymed verse never arose. In 20<sup>th</sup> cent. a few experiments have been made after European models, but few verse.

Muwashshah

To Arabic Andalusia belongs the credit for discovery & development of strophic verse - the muwashshah. Strophic verse was an arrangement of 4, 5 or 6 line strophes capable of variations in construction & rhyme. A typical scheme was  
a a b b b a a  
c c c a a etc (23)

P. 27

(24)

The last strophe constituted a kind of "onion". Causes which led to development of strophe in Spain are obscure - influence of popular songs in Romance one idea never mentioned since earliest muwashshahs - onion was in Romance. Other idea - development of Arabic music in the West.

The form was subject to <sup>some</sup> certain conventions which governed the traditional verses - subject matter, image & rhetorical embellishment. (25)

Page 120 - Photocopy - muwashshah

Muwasshshah P. 120 Ibn Zuhri #21 Born in Sevilla <sup>Almohad</sup>

1. Reveal the affair to destiny - that is more profitable to the soul -
2. And make the most of it when He advances the shining face of a full moon. Do not talk of woes, do not! -
3. Whatever is past & has come to an end cannot be brought back by sorrow -
4. And greet the morning with a cup of wine from the hand of a soft apple; when he parts his lips to disclose an ordered row of pearly teeth.
5. There is a halibut has flared, & a wine a glitter,
6. I will be the ransom for the crown that he is, slender of stature & waist; he has been given beauty to drink & he's become intoxicated.
7. When he turns his back & goes away, then my heart is torn to pieces.
8. Who will succour a lover who was excited with desire; & was drowned in his tears when they set forth in the direction of the enclosure of al-'Aqiq.
9. And they mounted at the place of the Tamarisks? I cry alas for the day they said farewell.
10. What do you think? When the cavalcade set forth & rode at midnight, and the night was garmented in silence radiance
11. Was it their light that shone forth, or was Joshua with the riders?

Spette - Ikhali

Pattern AB a a AB bbb AB ccc AB ddd AB eee AB

- (1100)
2. Full moon - conventional image for face of a beautiful boy or girl.
  3. daughter of the vine - wine
  5. lightning of flashing teeth, wine, saliva gleaming on the teeth  
conventional images
  6. intoxicated with pride of youthful beauty
  8. enclosure of al-'Aqiq - near Medina
  9. place of Tamarisks - conventional image
  10. Joshua - beating sun from setting (Bible).



P 134-135

H 26 - Ibn Zayn - died 1208 born at <sup>103</sup> Tustis

educated in Marash, Tadmur & Aleppo, learned scholar, poet, compared over a dozen

1. Pass round the cups of the wine of the lips' deep red - what a wine it is, rivaling the pomegranate blossom!
2. And pour it out to me as a wine cleaning the soul, happy I shall find ease from the force of my thirst
- 3 With my father (I would ransom) a fawn that shot me with arrows whose feathers are eyelashes, translucent hearts.
- 4 He met the sorrowful & bewildered heart when he aged, and here was drawn a sword he made naked.
- 5 Ambiguous - dark of smile, courtesy of last portion, huffing the round the pearls which he arranged.
- 6 I was distraught with passion for his radiance, borrowed from the light of dawn, or from a shining full moon.
- 7 When a mouth parted, there shone like a brand one very bright & clear that banded a fire-stick of a fire
- 8 Narcissus-like of eye, nosy of cheeks, with the blood of lovers staining the anemone,
9. A moon of beauty over a bough of silver bending plants, a blood brushed to the hand tree.
- 10 He drew against me the sword of (his) eyes, disabling the presence, & the furnace now fusion.
- 11 only patience was exhausted in desire for a human fawn, & reason departed when the place of visitation withdrew again,
- 12 And a shower of tears burst from my eyes, & passion was exposing that no veil could conceal.

Metro-normal

Scheme ABC ABC abc abc abc  
 ABC ABC def def def  
 ABC ABC

merges all variants of the conventional figures of Andalucian love poetry.

3 monkey of last portion - from the Qur'an XXXIII, 26

Lyall - Ancient Arabian Poetry

Chapter I

Poem I - Basit & metre.

Page 1-2 - Photo copy

Basm

# III Page 5 Hajar metre

XI - P. 18 & 19 Basit "

XIII P. 23 Basit

Pages 33 & 34  
XXIII P. 41 - P. 44 egs. of simple Hajar metre

XXVII ~~XXVIII~~ Kamil P. 58

XXIX Madid P. 59

XXX Tawil metre - P. 61 Pages 64 & 65

47 Khalfi XVII P. 90 - 94

XXII - P. 64 & 65 wine & feasting eg. in Pagan days

Pages 33 & 34 - removal of infanticide

# XXII P. 38 - 40

49  
48  
XXIX - P. 103 - most celebrated poem in Arabic

46 XLVI - Dirge no prelude P. 84 - 89

45 XLV - egs. of intro or prelude. P. 81 & 82

48 XL - Kasidah P. 74



## Pre-Islamic Poems.

II  
III

, VIII, IX, XI, XVII, XVIII, XXI, XXII, XXIII  
XXIV, XXVIII, XXIX, XXXI, XXXII, XXXIII, XXXIV,  
(14)  
XXXVIII, XLIV

### III Brief notice of War of al-Basūs

XXII. story of death of Abdallah

XXIII. Traditions of Duraid, encounter with Rabiah

XXIV. poem attributed to ash-Shanfara

XXVIII. account of Rabiah's death

# SPANISH ISLAM

(The Moslems in Spain)

Reinhard Dozy

London: Chatto & Windus  
1913.

Introduction: Early in 8th cent., across the Straits of GIB  
① they poured a strange host from E. S. - a multitude of  
dark skinned warriors from Arabia & Syria. Fired by  
religious fervour & lust of conquest, Spain originally a Province  
of Rome, fell an easy prey. The Moslem conquest spread  
rapidly & except for extreme northern Iberia, threatened all of  
western Europe until checked by great Xth victory at Tours. ①

In Spain which had already been overrun by Alans,  
Vandals, Suevis & Visigoths, each succumbing to corruption &  
decadence, Moslem dominion prevailed, fostering a civilization  
higher than any known in Europe. The Moorish Empire eventually  
crumbled not only because of internal decay, but to pressure  
of external foes.

Centuries before the Moorish invasion, in the deserts of  
Arabia, fierce inter-tribal feuds existed, unending because they were  
inexplicable. These animosities took place from arid heights of  
Najd to Arabia the Great ① & then to the banks of the  
Ghazal & the Euphrates. ①

The history of medieval Spain is an tangled skein  
which can only be unravelled by tracing the history of these  
fatal feuds from their misty origins to their tragic consequences,  
& to originate the dissensions betw. the Berbers & Berber  
the bitter rivalries bet. the Xth states. Such is the task!



## Chapter I The Bedouin

P.3  
① The Bedouin has preserved the spirit in all its purity which animated their ancestors in days of Mah. Best commentaries - Hom's poetry of Pagan Arabs. ①

The Arab is indolent & if he does not enlarge his borders or better his condition it is only because he chooses not to, to be indifferent, no wish to change but lot. He embodies pride of the created beings - despises other nations simply because they aren't Arabs, believes himself happier than anyone else. Arrogant & guided much by instinct. ②

Very few limitations allow him to enjoy freedom. Chief of tribe paid respect & is influential but can't issue commands. Must provide for the poor, share with friends & be lavishly hospitable. Must consult tribal council. War & peace or camp move not possible without their consent.

P.4  
② Title of Sheikh is only an empty compliment. appears he is ablest, bravest, most debated & generous. Had to be able to give up everything. ②

P.6  
③ Avaricious of acquisition, Arab owns camels & horses. These are his wealth, Rich today, tomorrow - in poverty. But tomorrow he takes his revenge & becomes wealthy again. ③

P.5  
④ Bedouin Kings of the Arabs were the poets & orators. Everyone in some tribe considered brothers. ④

P.6  
⑤ Asabiyya: deep fidelity to fellow clanspeople. Devotion to interest, honour, glory of community. Can't be compared to Patriotism. To Bedouin this is "Ibkhawm". Asabiyya is an overpowering passion - sacred duty. true religion of desert. ⑤

Dozy 1913

Spanish Islam

Arabs will make any sacrifice for tribe. "None thy tribe for to it, than are bound by firmer bonds than is a husband to his wife". (Muharrad p. 233) (\*)

Q. 8 Difference bet European & Arab- Fertile imagination.

(6) Arabs don't have it. They bleed more impetuous, passions more evident, but not very inventive. Religion & literature baby this. Absence of originality. - Actual & positive key words. Doctrs had no legendary history, religion simple & not mysterious, Supernatural excluded. (6)

Arabs literature - no epics, no narrative poems. Exclusively lyrical & descriptive. poets describe what they see & feel, but create nothing. If speak of imagination should they are called trans-Aspirants to infinite & ideal unknown. Well nights of in Persia & Arabian - not Arab original.

(7) An sciences manifested some lack of creative power. Translated R-9 commented avoided but made no capital discoveries. We are not indebted to them for a single, fruitful idea ?? (7)

(8) There are then the deep seated differences bet - Eur. & Arabs. Enriched by spoils - they learned pleasures of luxury. Through contact of civilized races, cultivated sciences. When they landed in Spain they were still true children of desert. Dreamed only of carrying on inter-tribal conflicts begun in Arabia, Syria & Africa. In order to understand these people - return to days of Prophet. (8)



## Chapter 2 - The Prophet

P. 11  
① Days of Moh. Arabia was a multitude of tribes, constantly nomadic, no central authority usually at war with one another. No war meant no booty. Booty was their livelihood. It was an intoxicating pleasure to Bedouin to wield the bamboo lance or sword cleaving skulls, raising heads of their enemies.

Valor in the fight was condoned by poets eulogies & love of women. Women followed their men in battles tending the wounded, encouraging them by chanting verses with relentless ferocity.

P. 12  
② Weakness of the nation - no unity. & careless rivalry. Conquest of Arabia - thru' Muhammad - Character in strange conquest to fellow Arabians. Religion was main difference. It was basis of his life. ①

P. 15  
③ 3 main religions in his time - Judaism, Xtny & vague form of Polytheism. Jews not tolerant, persecuted Arabians on occasion. Generally religion played very little importance in the Bedouin's life. No enjoy today was the motto. A wave persecution of Xtny by Jews led to an Abyssinian invasion to aid Xtny & establishment of Abyss. ruler in S. Arabia. ③

P. 16  
④ Moh. decided for many years. Found unexpected allies in tribes of Aus & Khazraj who had taken refuge from Jews. People of Mecca & Medinah hated one another. Medinese agriculturalists despised for this. Signs of Arab. pastoral life & commerce only worthy. ④  
Death of M. total immolation.

P. 123

## Spanish Islam Quiz

P. 123

### Chapter 10 - The Berbers

①

Strife between Mohammedans & Christians not without influence on converted masses, esp'd payment of tribute, X'ns & Jews who embraced Islamism didn't have to pay. Lots of converts gained in this manner. Dinners held, Exchanges lost heavily. Tribute from unbelievers called *Kharaj*, like *Zakat*. ①

P. 124

②

Appointed Governor of Africa, Bishr sent one of his tribemen to Spain (Anbasa) to collect a double tribute from X'ns there. However when Isham ascended the throne another tribemen sent Yahya to restore to X'ns all that had been taken. ②

Berber means

P. 124  
③

Berber - name applied to heterogeneous element which Arabs found established from Egypt to Atlantic. In many respects, they resemble Arabs. Accustomed to independence like the Arabs & possessed a political organization similar to Bedouin - democracy under influence of patriarch families. Arabs found Berbers to be formidable foes. No sooner had Arabs conquered a country than their forces were surrounded & cut to pieces by "desert hordes". ③  
After 70 years of warfare, they ceased to lay down their arms only if they were not humiliated, pride humoured & not treated as a vanquished people. ③  
Didn't last.

### Chapter 11 - Syrians & Mozarabs in Spain

Arabs had been settled in Spain some 30 years - in conflict with Syrians shut up within walls of Central Mozarabs in Spain were now prominent.



1908 ...

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A.J. Arberry Moorish Poetry  
Published by Granger Books  
Miami, Florida, 1976

A Translation of The Poemasters anthology compiled in 1243 by the Andalusian Ibn Sa'id, a native of Alcala la Real in S. Spain. Alcala lies in the mountains country to north-west of Granada. Between Mharrada & Jaen. Born of a cultured family, educated in Sevilla, travelled extensively in

(1) eastern Islam. Book written in Cairo. After visiting Damascus, P. ix Mosul, Baghdad, Basra & Mecca, he entered service of al-Mustansir, ruler of Tunis. Made a 2nd time, died in Damascus 1274.

(2) Book is in 2 parts 1st - poets of Muslim Spain 2nd - poets from Morocco-Tunisia Sicily (2)

(3) Dreams of poetry among Arabs obscure - like beginnings of Greek literature. Various & varied rhythms 1st discovered by Bedouins in 5th cent - possibly earlier - still in use. (3)

P. xii Myths & legends of ancient Arabia did not have gods or heroes. Poetry of pre-Islamic Arabia says much about exploits & virtues of heroic men struggling against a harsh environment & hostility of fellow desert dwellers. They did not see water nymphs & dragons but did see beauty of their camels & horses. Aesthetic pleasures included wine, women & song.

(4) With Islam came great surge of Puritanism. However myths & legends of the desert welcomed into the poetry of the faith. Ancient literature eagerly collected. Passed from oral to written. Accepted as excellent of Islam as the model of what Arabic poetry should be. Poetry acquired a grammar & vocabulary. There was Homer & their treatment of subjects images to portray the subjects. Poetry was of the faith (4)



(5)  
P. XIII With the removal of the great cities of Damascus & Baghdad, less cultured memories were accepted into the canon such as myths & legends of women, wine & song. The vocabulary of poetic images was enlarged & enriched. (5)

Since - themes were now specific as was their treatment it remained only to vary & refine them. The poets task was to renew the vitality of the old images by presenting them in a fresh way. Words & meanings were debated, & stanzas & subjects isolated for discussion. (5)

Just as Saracenic Art derived the inspiration of the human body & leaned inevitably towards elaboration of the arabesque ornament (infinite subtlety of geometrical design) so in Arabian poetry was the job of the poets to invent patterns of thought & sound within the narrow framework of tradition. Poetry itself became an arabesque of words & meaning. (6)

(6)  
XIV Arab poets from & within Spain, came. They contributed no small share which represented a history in itself. It was a history which embraced but at no time demolished anything which preceded or succeeded - them. (6)

The 13<sup>th</sup> century was the culmination of this poetic literature movement. For the next 6 centuries no further development occurred.

For ex. Noble by the River by al Mu'tamid King of Seville 1068-1091, home is a beautiful concubine. She is compared to a haw tree which is a species of myrtle that grows tall, erect, its wood has no hardness, its branches are long & tender. (6) This same

# Moorish Poetry

Arberry - 1926

comparison can be found in the poetry of Imrul Qais who lived in 6th cent. It is one of the commonest similes in Arabic poetry - "tender girl of tall & beautiful stature"

simile developed

However, difference is that Kinn develops the image & gives it new life by picturing the ethiopian's naked charms as the flower on the Jordan tree. First revealed & then enveloped in the opening of its calyx (7) which he represents as her soft, clinging gown, as A J is loosened for him.

simile developed

The scene itself is enacted on the banks of the winding river. A river is often compared by poets to the gleaming mist of the inch emerging from the fringes of her saffron cloth. Al Mu'tamid observes that his beloved is wearing a bracelet. He makes the basic image by showing both elements of the comparison together - the river & the opening mist adorned by with the bracelet. (7)

A second poem - The Handsome Knight is constructed around the extremely stark & naked comparison of the "beautiful face with the moonday sun." (7)

particularly is appropriate

This image is applied to the knight in battle since the field of combat is usually dark & shrouded in a veil of dust while the gay & reckless demeanor of the hero facing mortal danger represents the laughing sun.

Through brilliant juxtaposition al Mu'tamid links the handsome knight's helmet <sup>white to his</sup> <sup>a</sup> cloud covering the face of the sun. The cloud is said to be <sup>of</sup> ambrosia which is white or whitish. The <sup>opening</sup> helmet is seen to be like a half heat-cloud, white. (7)



The great Habib of Sevilla was also a  
Arabian poet & wrote a poem called The Wine-Bearer. early  
century. Theme is based on the innumerably  
repeated comparison of the sailor's blushing cheeks with  
glowing red wine. Habib gives the image freshness  
by showing that the shy young sailor blushes before  
(8) the admiring gaze of amorous drinkers & concludes  
p. xii that it is their eyes which have exposed the wine  
in his cheeks whereas the wine in his flask was the  
produce of men's feet trampling the grapes. (8)

In Golden Glow by Abdul Hasan the reflection of  
golden wine is pictured on the sailor's fingers. The language  
recalls the golden wine to the sun, a familiar image  
as resembling the <sup>sculpture of the</sup> marcessus which colours the  
lips of the grazing cattle. The comparison is appealing  
because it is unexpected & original. (8)

Abn Abdul Ghali's Cock of Mail introduces us  
to a ripling river <sup>of a gentle breeze</sup> ~~to a~~ chain armour. The  
(9) simile is most interesting & comes as a surprise when it  
p. xvii is found to be one of the common places of Arabic  
poetry. There are ~~many~~ several extremely fine variations  
of this theme. (9)

The invulnerability of the armour which the poet  
describes is likened to a horn deaf to all reproaches.  
On the final stanza the cock of mail <sup>non shown</sup> ~~non~~ the warrior's  
body has nothing to do with the water to which it  
had been metaphorically likened.

These are but a few examples of how  
the Arab poets sought to bring a fresh vitality to  
images faded by too frequent repetition. (9)

# Morish Poetry Arberry - 1946

P. xviii

(10)

Bardos, relying a revitalizing well loved a familiar images poets of the Jewish looked to improve their ornamentality by bit by describing scenes a sensations which had never been treated before. This was not a new impulse the old desert poets had done some thing. They needn'ted their own minute differences <sup>made</sup> to their austere environment could result in beauty. E.g. a walnut, aubergine, humble, radish, onion, an unusual orange. (10) The bitterness repartee of desert life was sometimes expressed in cruel a biting satire or gentle a loving rainbow. These elements predisposed the Morish poets to enjoyment of human a beauty of Bodrumi elegance. Both prepared the way for the perfect epigram. (10)

Let us consider Ibn Hanjun's Inverted Eyelids. Strange for its unpromising subject, more but an Arab could have treated it with delicacy a humour. The phenomenon is not uncommon in the Southern Mediterranean. Men are still scourged by a multitude of painful a disabling diseases of the eye. (10)

P. xix

(11)

The poet knew that tears had often been compared to a flooding ocean. A pupil was often called the "man" of the eye looking at a man suffering from this affliction the poet noted that the exposed membrane of the eye was shaped like a ranked staff. This discovery (evidence of his genius) excited him to construct the poem. Of course) charm he has delighted the sense by adding one arresting image after another who has painted a novel, humorous yet at the same time, strangely beautiful picture. (11)



Night by the River  
by Rino Al-Minajid  
1948-1995

Sweet night of yours monument  
Beside the swimming stream I speak,  
Beside the maid about whose wrist  
So sweetly swayed her bracelet's twist:

She loosed her make, that I might see  
Her body, lissom as a tree:  
The calyx opened in that hour  
And oh, the beauty of my flower!



### The Handsome Knight

And when, accented in your mail  
And with your helmet for a veil  
That hid your beauty from the day,  
You charged into the fray,

We deemed your countenance to be  
The noonday sun, now suddenly  
Occluded by an amber cloud  
Its radiance to shroud.

She stood in all her

7

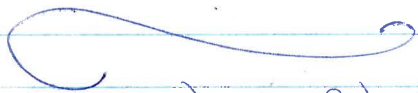
Moorish Poetry  
Arabian - 1996

Habib

The Wine-Bearer (d. 1250)

And when you passed, for all to see,  
The winecup of your blushing cheek,  
Assuredly I was not slow  
To quaff that wine below.

The tender grape is pressed below  
Glen's feet, to lose its precious flow.  
The wine that on your soft cheek lies?  
Is quenched by one's eyes.



Golden Glow

Abul Hasan  
11th cent.

See, his slender fingers shine  
In the sunlight of the wing,  
As the wild narcissus tips  
With its gold the oxen's lips.

Ibn Abdal Ghafur  
12th cent.

Cook of Mail

A cook of mail that sprays from me  
The glancing shafts, as if they be  
Reminders scattered from the hearth  
Of loveborn swains, too sick to hear.

And when I cast it down outspread  
Upon the field, I would have seen  
His lines flow suppling o'er the net  
Like rivulet to rivulet.

→



But when I cloth myself thereon,  
All ornamenting eyes to win  
For and beside a and own high,  
No water - unwarmed beneath adm A.

## Inverted Eyelets

Ibn Harizim  
12th cont.

As a welling fountain hid  
On your eyes inverted lid,  
Thick down tears, o'er flowing it,  
Run cascading through the slit?

It is curved (think A) as if  
On the billows made a skill,  
And the breeze has made it feel  
Over almost to the keel.

And the man its measure  
(So to the pupil we refer)  
Fearing he may drown, no doubt,  
Bath the brackish waters sink.

# To Duabty

## Extra Notes on Iberia Liverpool

### Dual Point of View

combining a comparison of themes  
Albéniz' personal self identity & emotional power of the works

### Excursion - personal mood

uncertainty of - key clouds with positive approach,  
work suggests 2 strains of Navarra, jota with Andalusian fandango  
possibility vs frustration not wholly resolved  
having to compose a theme + fulfillment of so doing

### El Puerto

a back swirling movement - el mar de water lapping about  
vs free rhythmic currents  
against 2 themes entwined bulerías  
bold harmonies seguidilla gitana  
finely moves into distance - suggesting Albéniz  
release from old world of convention to new world of  
rhythmic freedom.

### Corpus Christi on Sevilla

worldly exuberance vs. mysticism  
march of military bands vs. sad drooping  
phases of the sacra. Link beyond Arabic back to  
Byzantine ecstasy (refer to Falla's concerto of Granada - 1922)

Triana - affirms + tenacity of the sevillanas sevillanas  
splendour, enjoyment contrasts with momentary  
minor key - march represents bull fighter's opening ceremony



## El Albacín -

moves to ritualistic aspect of the cante gitano.  
Verbena's enervates on the capla's need to be  
heard but when it is heard, it transports one to  
the serene remoteness of a Byzantine monastery -  
"The incantation is thin, bearing tenderness, punctured  
by jipios (heart rending vociferations) & accompanied by  
sparse cumbrous percussion according to the ancient ways."

The 2nd time it is still heretic & piercing & more  
intense. The 3rd conclusion comes as a welcome surprise  
of recognition.

El Polo - like the old cana belongs to the cante grande  
class of cante gitano. like the old cana it has its mateluf  
or pain

The mateluf is like a Valse treated to luxurious  
abandonment (Ravel - La Valse) treated similarly.

Avapies - recalls the Verbena de la Paloma (Tomás Bretón)  
chula dance against vaquero from American  
dances in Madrid.

Madrid's salon dances - (guajiras & Mabanera)  
are passed.

Malaga - more involved than his earlier malagueñas.  
more like the Malaga cantora wherein  
the classical Arab-Andalusian world would appear  
the art of the singer

Let it be difficult but not austere  
Rouledos & modulations must express amorous  
passion

setting is an orange grove - singer & guitar  
tuned to the fountain's tinkling waters.

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ELEMENTS  
of  
American  
MUSIC

20<sup>th</sup> Century

Albeniz - Comprodon, Gerona  
margatean prodigy  
studied with Liszt  
composition with Pedrell  
who imparted the inherent  
values of Spanish folk music  
(national music)

950 works - most in the  
faerie salon style.

Last 3 years of his life  
dedicated to Iberia

intoxicated by Alhambra

1883-1886 is sonatas for piano solo  
no elements of Spain  
craftsmanship lies in harmony  
& voice leading procedures!

Suite Española

invokes colorful rhythms of  
Granada, Cataluña, Sevilla, Cadiz Asturias,  
Aragon, Castilla & Cuba.

represents - stylization of Spanish traditional idioms

1889

La Voz - part of unfinished Suite Alhambra

perhaps evokes around Granada

suggestive of counterpoint & chromaticism of French

Andalusian petenera

comparison - Balakirev's Islamey.

Azulejos (Glazed Tiles)  
completed by Granados  
Moorish influences

Navarra - completed by Granados - jota



Enrique Granados  
Lerida, Cataluña  
studied with Pujol  
music Chippinque with  
Spanish overtures

intoxicated by Madrid

in days of plays & masas

Goyescas inspired by paintings by Goya.

Tocadillas al estilo antiguo (voice & piano) same.

Works display modernismo

smaller works display Andalucía

music always temperate, restrained, aristocratic, Romantic

Salon Pieces

Escenas Románticas

Escenas Prácticas

Valses poéticos

3 distinct Periods for Piano Works

1. nationalistic

Album de piezas sobre aires populares

Danzas Españolas

2. Romantic

Allegro de Concierto

Escenas Románticas

Cuentos para la juventud

3. Goyesca

Goyescas

Tocadillas

Mozzartas - 6 pieces in 2 vol. Come near end of his life.

cyclical suite inspired by  
white rose of the cheeks  
flaxen hair against black velvet  
bonding bodies  
mother of pearl hands

jasmine on jet trinkets " they have disturbed me ... Granados

Bound together by poetic & thematic unity.  
requires highly developed keyboard facility.

basis of technique - Chopin

style - polyphonic quality " lacking in Chopin" Robert Newman

with A. B. ... Gysecco both these composers  
became peers of the notable Romanticists such as Chopin, Liszt  
& Schumann.