

THE MYSTICAL  
MUSIC



OF ANDALUCIA

## OUTLINE FOR BOOK

### PART ONE - THE ANCIENT SONG OF ANDALUCIA

Chapter One	Primitive <i>cante andaluz</i> Beginnings Style of Singing
Chapter Two	Ancient Oriental Civilizations and their Influences on Primitive <i>cante andaluz</i>
Chapter Three	The Iberian Cave-Dwellers
Chapter Four	The Tartessians
Chapter Five	The Music and Dance of the Phoenicians
Chapter Six	Primitive Oriental Musical Influences Fused to Primitive <i>cante andaluz</i>
Chapter Seven	Ancient <i>cante andaluz</i>
Chapter Eight	The Specific Characteristics of Ancient <i>cante andaluz</i>
Chapter Nine	The Four Distinguishing Features of Ancient <i>cante andaluz</i>
Chapter Ten	Themes of <i>cante andaluz</i>
Chapter Eleven	Mystical Motifs and Elements of <i>cante andaluz</i>
Chapter Twelve	Peninsular Mysticism in <i>cante andaluz</i>

## PART TWO - FROM CANTE ANDALUZ TO CANTE JONDO

- |               |   |
|---------------|---|
| Chapter One   | Historical Events that Influenced the Evolution of <i>cante jondo</i>   |
|               | 1. The Byzantine Chant. 2. The Invasion of the Arabs. 3. The Coming of the Gypsies to Spain. 4. Gypsy Contributions to Early <i>cante jondo</i><br>5. Peninsular and Gypsy Mysticism. |
| Chapter Two   | Roman and Jewish Influences   |
| Chapter Three | The Egyptian Migratio   |
| Chapter Four  | Emergence of <i>cante gitano</i>  |
| Chapter Five  | The Outcast Element   |

## PART THREE – IN THE CAVES OF SACROMONTE

Chapter One	Early <i>cante jondo</i>
Chapter Two	Definition of <i>cante jondo</i>
Chapter Three	Poetry of <i>cante jondo</i> – Main Themes
Chapter Four	Andalucian and Persian Poetry in <i>cante jondo</i>
Chapter Five	Similarities Between <i>cante jondo</i> and Songs of India
Chapter Six	Form of <i>cante jondo</i> Themes and Motifs
Chapter Seven	Other Characteristics of <i>cante jondo</i>
Chapter Eight	Pure Song forms of <i>cante jondo</i>
Chapter Nine	The Siguriya and <i>cante jondo</i> (Primitive Oriental Elements)
Chapter Ten	Peninsular Mysticism in <i>cante jondo</i> (the Duende)

## PART FOUR - REVIVAL OF THE ANCIENT SONG OF ANDALUCIA

Chapter One	The Life of Manuel de Falla
Chapter Two	Falla's Search for the Authentic Ancient Music of Andalucia
Chapter Three	The Life of Federico Garcia Lorca
Chapter Four	Lorca's Poetry and the Ancient Music of Andalucia (the Gypsy Ballads)
Chapter Five	Granada – The Great Concorso
Chapter Six	Expression of <i>cante andaluz</i> in the Music of Manuel de Falla
Chapter Seven	<i>El amor brujo</i>
Chapter Eight	Influence of <i>cante jondo</i> on other Spanish composers
Chapter Nine	The Final Form – Flamenco (the Four Arts)
Chapter Ten	Differences Between Flamenco and <i>cante jondo</i>

## ARGUMENT

Emerging from a spectacular defile in the Sierra Morena mountains range one comes upon Andalucia. The pass that forms a natural gateway through the mountain range was once where ancient Iberians worshipped their gods in caves and where, in later centuries, Christians and Arabs threw one another off the high cliffs in their own bloody struggle. In the fifteenth century the pass made an excellent hiding place for gypsy brigands who lay in wait for fearful travelers that had to make the perilous journey through the mysterious mountain range. Few ever reached their destination having been robbed and murdered along the way.

Considered to be one of the oldest civilizations in the world, Andalucia was thought to have been first settled by a people from Africa. Some sources called these prehistoric cave-dwellers, Iberians. Passive and conservative, they loved the rich, fertile land to which they had come. They were a highly advanced civilization and even had rules for writing poetry.

Invaded over and over again by the more violent Mediterranean cultures the ancient Iberians managed to maintain their passivity. This important characteristic trait enabled them to absorb the various influences of the conquering cultures while remaining steadfast and faithful to their own set of mystical beliefs that were rooted in something called the duende. Over the centuries, this belief system has not changed and is one of the peculiarities that has given the Andalucian culture its sense of antiquity and exclusivity and why it is sometimes referred to as the Culture of Death.

The essence of ancient Andalusian music was tragedy. To understand this essence is to be acquainted with the profound implications of Andalusia that have been hidden beneath the surface of its music for centuries. These are essentially, tragedy, destiny and death. These are the elements that have given to the music, its authenticity and made it the “lingua franca” of Andalusia throughout its long history. Steeped in profound melancholy, aesthetic mysticism and deep pain, governed by a powerful, mysterious force known as the duende that can be felt but never seen, this essence has permeated every influence that ever passed through Andalusia. Although there have been countless fusions its roots, like the duende, are buried in the soil of the Andalusian earth and are the essence of Andalusia, itself.

Having studied Spanish music for the piano and researched it for the past thirty years I feel a passionate responsibility to try, in some further manner (as well as giving concerts) to preserve this art of mysticism whose roots are also part of my own Andalusian heritage. It alarms me that modern scholarship although valid and most informative on the subject, does not seem to trace the various elements associated with the ancient roots of this particular art in any depth that eventually led to the song forms and other material that has been recently written. Unlike many of the books I have researched (classified by some as outdated) there has been very little drawn from the written history of Andalusia. The essence of Andalusia is the sum total of its past history written or unwritten and cannot be understood unless one truly understands that history.

My own rich experiences during the few years I was in Spain studying music and dance have borne out this profound thought. From the Caves of

Altamira where I viewed cave paintings from 15,000 B.C. that had even then captured the dance and instruments of the time to dancing with the Spanish gypsies known as Los Andaluces, in the mid 1970's at one of their juergas, the sense of history was always present. None of my experiences were ever encapsulated to a few song forms and specific rhythms. There was never any rehearsed choreography for the dance. Both song and dance flowed from the experience of the soul and what it wanted to express or had to express in that particular moment. The mystical phenomenon of the duende was always present and for this reason nothing that happened at these particular events could have ever been repeated no matter how one tried to recreate the experience. The underlying essence of tragedy, destiny and death was always present no matter what was going on at a surface level.

I have, from time to time brought dance to the concert stage as part of our programs. The elements for the dances were always inspired at a higher level of consciousness and drawn, in many cases, from the far distant past when other cultures came to Andalucia and left their imprint. Without the historical background, spiritual knowledge of the Andalucian essence and my own roots to act as guides, I doubt that there would be the authenticity to both the dance and interpretation of the music that is performed. The various levels of Andalucia's rich past culturally and otherwise, would not have been known. It is my own opinion that one reason Spanish music most particularly associated with Andalucia is not always interpreted authentically is because historical illumination and knowledge have not been cited adequately.



It would be the purpose of this book to interpret the mystical art of Andalucia (song, dance, poetry and instrument) and trace its long journey from its primitive origins to an early final form that became known as flamenco and to show how the shades of the past have left their deep imprint on the four arts of flamenco. The book would explore the specific peculiarities that shaped Andalucia and gave to it an essence that resulted in the name, “Culture of Death”. The book would touch on some of the important cultures that left their imprint on Andalucia as well as the three layers of orientalism that are little known yet had a tremendous impact on its art of mysticism. Finally the book would reflect on the life and works of the great Andalucian composer, Manuel de Falla, who more than any other Spanish composer truly understood the essence of Andalucia and captured it in his music thus giving back to Spanish music, the powerful voice it once had during the time of the Golden Century.

The music of Andalucia is not for everyone. Its dominant motif is the suffering of the human spirit as it traverses the path of life. It would be the hope of the writer, that within its pages, this book might offer understanding and insight for anyone courageous enough to make the journey.

One final note, with respect to the use of the word “primitive” which would appear in the book, it is clearly understood by this writer that the word could be interpreted as a racial or cultural slur in regards to a particular civilization or culture. This is not the intention. The word “primitive” would be used in the context of meaning that which is simplistic, pure and without embellishment. It is this writer’s view that a society can be as

complex as it chooses yet remain simplistic and pure with respect to life style and traditions etc.

For example, *El Circulo Magico* from *El amor brujo*, a ballet by the great Andalusian composer Manuel de Falla, has been described by Jaime Pahissa, a long time intimate friend of the composer and author of a book entitled Manuel de Falla: His Life and Works, as evocative, strange and primitive. Falla intentionally produces the primitive quality through movement of the parts, consecutive fifths and unexpected chromatic intervals within the diatonic scale as well as his use of natural resonance that he had discovered in medieval music and was to develop to an astonishing degree in later works.

Falla believed that great depths of purity, magic and mystery were already present in twelfth and thirteenth century music in the guise of natural resonance and before the establishment of the two modern keys, major and minor and the tonal harmony derived from them. It is in this context that the word “primitive” would be used to describe certain aspects of the work and in other instances pertaining particularly to Andalusian culture where the word “archaic” etc would not be appropriate.

With respect to the word “Gypsy” for which I had been asked to find a different word because of the cultural or prejudicial slur it may contain please be aware of the following information:

In pre-historic times, according to Leland, a noted authority on the Gypsy culture, it is very probably that the “Gypsies” who had come to that

part of Spain now known as Andalucia had come from India. When they re-entered Andalucia again in 1417, that entry indicated a unity of plan, a purpose and geographical knowledge that had been left behind by the original pre-historic émigrés. They became known as “los Andaluces” or the “Andalucians.”

Andalucian gypsies are not Romani and differ from all those in other parts of the world because unlike the gypsies of the world, they are not nomads. As their prehistoric ancestors did, they came to Andalucia and there they settled. Like their ancestors, the culture was inclined to steal, while the women were known by their particular kind of costume that consisted of many flounced skirts that conveniently hid the stolen items. The women also engaged in the reading of tarot cards for the purposes of telling fortunes and the future. The men mostly engaged in the tinkering trade and horses.

In Andalucia there is a strange affinity between Andalucians and gypsies that has existed from remote times. It is a sign of absolute acceptance if one is referred to, as either a Gypsy or an Andalucian. The Andalucian Gypsies feel completely at home in Andalucia and is the main reason why gypsy characteristics are taken to be Andalucian and the term Andalucian came to mean gypsy.

## PART TWO - CHAPTER ONE - HISTORICAL EVENTS THAT INFLUENCED THE EVOLUTION OF CANTE JONDO

As already noted, ancient Andalucian Song was first known as *cante andaluz*. Rich in folklore the music was identifiable by certain outstanding characteristics and four distinguishing features. While *cante andaluz* also reflected many of the cultural influences that had passed through Andalucia over the centuries, its essence continued to be that of tragedy.

With the coming of a group of gypsies to southern Spain from India around 1447, who were to become known as los Andaluces, a new kind of Andalucian song began to emerge called *cante gitano*. Inspired by the melodies and rhythms they had found upon their arrival in Andalucia and using their famous interpretive skills, los Andaluces fused these to the songs they had brought from India. The new song that evolved was noticeably different because of its more serious and more passionate elements.

Unlike *cante andaluz*, which had always been easy to sing (one of its distinguishing features), *cante gitano* was extremely difficult to vocalize. Its improvisational character demanded great physical facility from the singer, and its interpretation required a deep knowledge of Andalucian life.

As a result of the terrible persecutions against los Andaluces during the fifteenth and sixteenth centuries, *cante gitano* began to manifest an outcast element. Prejudice, hatred, torture and imprisonment were the seeds of its manifestation. Born in the dark, subterranean caves of Sacromonte, just outside of Granada, where los Andaluces, Jews, Arabs and Christian

dissenters had been forced to hide from their tormentors and the dreaded Inquisition, this most profound element began to be expressed and became known as *cante jondo*, the deep song of the soul.

Guarded with great jealousy even after the persecutions were over, the outcast element was fused to ancient *cante andaluz* and eventually evolved to become flamenco – a highly sophisticated artistic form that was exclusively Andalucian and in effect, the declaration of independence for los Andaluces.

Through its motifs and themes, many of which were rooted in ancient Andalucian mysticism, flamenco expressed not only the deep song of the soul, but also the strong will, courage and determination of los Andaluces to survive and to continue to live their own particular life style as they had done so for centuries.

### THREE MAIN FACTORS THAT CONTRIBUTED TO THE EVOLUTION OF CANTE JONDO

According to Manuel de Falla, the great Andalucian composer, there were three main factors that contributed to the evolution of *cante jondo*. The first factor was the adoption of certain elements of the Byzantine Chant by the Roman Church of Spain.

The Byzantine Empire was in reality the Roman Empire; it comprised southern Italy, Sicily, the north African coast, Egypt, Syria and Greece (Hourani, 1991, p. 7). These regions all came under the rule of

Constantinople. The former name of Constantinople was Byzantium. Byzantium was actually considered to be more Greek than Roman, mainly because of its two great centres of Greek culture, Alexandria and Antioch, and because of the inordinately large number of Greek-speaking civil servants (Hourani, 1991, p. 7).

The conquest of Spain by the Greeks and other cultural influences that made up the Byzantine Empire took place between the fourth century B.C. and the fifth century A.D. In the fourth century A.D., the Byzantine Empire became Christian. Conversion throughout the Empire was not complete and pagan worship was allowed to continue until the sixth century in the temples that had been converted into churches. Some of the eastern churches continued to retain the Coptic and Syrian languages. The Jews clung to Hebrew and Aramaic, while the Zoroastrians kept to the Persian language in their scriptures. The absorption of these many cultural influences by ancient Andalusia was inevitable, largely because the Andalusian civilization was already so advanced and well prepared to receive their gifts. This was due to their passive, conservative nature and a powerful mystical belief system. Invaded over and over again the ancient Andalusians managed to maintain their passivity. This passivity enabled them to absorb the various influences of the conquering cultures while remaining faithful to their own set of beliefs that was rooted in mysticism and something called the *duende*.

As a result of the Greek conquest, the Byzantine Chant was also brought to Spain. It exerted a strong influence on ancient *cante andaluz*, and in time certain elements of the chant, not the chant itself, were formally adopted by the Roman Church of Spain. It remained the recognized liturgy

throughout Spain from the time of the Visigoths, a group of barbaric Germanic tribes, that invaded Spain in 414 A.D. until the eleventh century(de Falla, 1979, p. 101).

The Byzantine Chant had its origins in the incantations and casting of spells associated with pagan worship. As it evolved, the more elevated rhymes and rhythms of ancient Arabic poetry were added.

Many of the same elements that were a part of the primitive Oriental musical influence were also elements of the Byzantine Chant. Both contained the influences of the primitive tonal modes(de Falla, 1979, p. 101). Neither influence had a fixed rhythm that is to say set rhythmic patterns. Both shared ornate embellishment. At certain points elaborate ornamentation was incorporated and became part of the melody. This type of ornamentation resulted in a lyrical expansion that was induced through the emotion of the word. Common to the primitive Oriental influence and Byzantine Chant was the enharmonic modulation by semitone and obsessive repetition of one note associated with incantations (de Falla, 1979, p. 101). Both of these elements were influences of the Hindu chant. The Turkish influence brought to the chant an important element in the form of an augmented second while an outstanding characteristic of ancient *cante andaluz* imbued it with the essence of fatalism and pessimism that was to eventually take root in *cante jondo*. The fusion of the elements of Byzantine Chant to ancient *cante andaluz* was of enormous importance since it permitted the primitive Oriental influence in ancient Andalusian song to continue over centuries(de Falla, 1979, p. 101).

## INVASION OF THE ARABS

The second factor of major importance that contributed to the evolution of *cante jondo* was the arrival of the Arabs. When the Arabs came to Spain in 711 A.D., they found cities that were refined and cultured. As well, in the mature civilization of Andalusia they found a type of poetry that strongly reflected the Andalusian character (Rios Ruiz, 1972, p. 27).

The Arabs brought with them their own highly developed poetry, which was eventually fused to the existing folklore and resulted in an exquisite genre known as Andalusian love poetry. A common characteristic that both ancient Andalusian and Arabian poetry shared was fatalism. The Andalusian essence of fatalism was so profound that it became a fundamental attitude towards life. Mystical and pagan-like fatalism could sense the human tragedy of life and still express its refined gracefulness.

The Arabian musical influence was another significant contribution made by the Arabs to ancient *cante andaluz*. In the ongoing evolution toward *cante jondo*, both influences, poetical and musical, were fused to the ancient Andalusian elements over nine centuries. Ancient *cante andaluz*, shaped by Arabian and other influences, slowly began its evolution. With the arrival of los Andaluces in Spain, the next stage was *cante gitano*.

## THE ARRIVAL OF LOS ANDALUCES

The third factor from which *cante jondo* resulted was the arrival of the los Andaluces in Spain. In 1447, a great number of los Andaluces



arrived at Cataluna. From that first moment of their entry, they suffered terrible persecution and were labelled “gitanos Andaluces,” a most derogative term that literally meant the scum of the earth. Eventually they made their way to Andalucia, where they settled in the wine-making barrios of Triana, Sevilla, Jerez de la Frontera and Santiago (Rios Ruiz, 1972, p. 31).

In the barrios, los Andaluces were reminded of their own origins. They found that they shared the same intense feelings as the Andalucian people – fatalism, melancholy and profound sadness (Rios Ruiz, 1972, p. 31). Those who had settled in Granada were also reminded of the oriental and mystical aspects of India.

Los Andaluces greatly respected the Andalucian people where they had none for others because of the strong mystical belief system and adherence to long-standing traditions that they recognized and admired within the culture. With their own culture, los Andaluces could readily identify with the Andalucian Culture of Death because they shared some of the peculiarities that gave to the Andalucian culture its sense of antiquity and exclusivity. These peculiarities, one of which was the Andalucian mystical belief system, have not changed over the centuries and are still exclusive to Andalucia.

### CONTRIBUTIONS OF LOS ANDALUCES TO EARLY CANTE JONDO

The evolution of *cante jondo* was not accomplished through alteration or imposition by los Andaluces but rather by assimilating their own musical

idiom with what they discovered. Through interpreting and shaping that idiom (which was not unlike the ancient Andalucian idiom) to suit their particular emotional needs, they developed a lyrical channel as a musical form through which to express their own personal pain and ritual gestures (Lorca, 1980, p. 28).

Another major contribution los Andaluces made toward the evolution of *cante jondo* was through their tremendous ability to imitate. From India they brought their complex rhythms. Like the lyrical channel, these were fused to what had been found. Their ability to imitate and assimilate as their presence among other cultures had so often demonstrated enormously, influenced ancient Andalucian song in three ways (Lorca, 1980, p. 28).

First in Spain, especially Andalucia, los Andaluces could identify with their own origins since southern Spain strongly reflected the mysticism and oriental aspects from where they had come. Second they recognized the beauty and abundance of the land to which they had come. Third they understood the emotions of the people of the pueblos. There, in the barrios, was the authenticity of life and stark truth. Extremely poor, always hungry, cast off from society and no one really caring what happened to them, the poor people represented the experiences and deep emotions with which the gypsies were all too familiar. It was because of this affinity that los Andaluces had with the poor people of Andalucia that *cante jondo* really began to evolve. As the persecutions by the Inquisition drove them to hide in the caves outside of Granada, the combination of their own repeated situation and that which they had absorbed from the barrios led to an explosion of emotions that became infused with the outcast element. As a

result of the outcast element the Andalucian style of song and dance gradually evolved to a profound, violent channel of cultural expression known as *cante jondo*.

## MYSTICISM AND LOS ANDALUCES

One of the most important contributions los Andaluces made to *cante jondo*, once it began to evolve, was mysticism. Mysticism had also been one of the essential elements of ancient *cante andaluz*. Ancient peninsular (as Andalusia was referred to by some sources) mysticism embodied the belief that the soul was transported to a level through altered consciousness where it recognized the remote past, a place where emotion and intuition overcame all reason, a place haunted by the fears, violence and tragedy of that past (Stanton, 1978, p. 82).

Ancient peninsular mysticism also believed that deep within the soul there was a conflict that took place between positive and negative forces. It was the soul's unalterable and harsh destiny to participate in this conflict, since it was the only way the soul could accept its fate with dignity, self-assertiveness and determination. Fate was perceived as the soul's struggle with the dark forces or *duende*. This struggle had to take place in order for the soul to attain the realization of the higher consciousness (Stanton, 1978, p. 82).

The mysticism of los Andaluces had its roots in Shamanism. Shamanism was the ancient practice of using an altered state of consciousness to get in touch with various gods and spirits of the natural

world. Art, magic and incantation were commonplace in its practice (Drury, 1989, p. 2).

Like ancient peninsular mysticism, the mysticism of los Andaluces believed in good and bad spirits. The heart of its mysticism was the journey of the soul and that through this journey the mind could travel to the inner worlds (Drury, 1989, p. 2).

In both mysticisms, the transcended state of the soul was reached through dance, song and an obsessive rhythm played on a particular instrument (ie., a drum), which were all used as part of the mystical rites. The song had to imitate the sounds of birds and animals, while the instrument had to produce an incantational effect to induce a hypnotic or trance-like state. The identification of the song with things of nature was seen as necessary, as this symbolized the link between God and Man (Drury, 1989, p. 8).

Some of the mystical beliefs held by los Andaluces were as follows:

- Sickness – the soul had been captured by a ghost
- Guardian angel – the duende
- Journey to the Underworld – a place where evil demons lurked
- Magical essence – a special power given to a person so that he or she feels superior in all situations (los Andaluces still feel extremely superior to other races because they believe that they are descended from royalty (Drury, 1989, p. 19).
- Taboos – tribal customs that had to be strictly observed.

If these were not strictly observed, the whole tribe could expect to be penalized through sickness, death, revenge or some kind of havoc wreaked by nature. They believed, for example, that the wind could destroy a whole caravan.

While the duende was a mysterious power that could be felt but could not be seen according to Ancient peninsular mysticism, in the mysticism of los Andaluces, the duende represented one's psychic counterpart on the inner plane (the Guardian Angel). The relationship was always precarious since the duende did not always appear when it was most needed; on other occasions, it took too much control (Drury, 1989, p. 24).

The ritualistic rites were important in both mysticisms because they symbolized the outer enactment of an inner event. They were regarded as extremely sacred and often took the form of a drama. The rite was a mysterious event that demanded one's total participation, as this would then permit the soul to leave the realm of reality for a special place in the cosmos, such as one of the three great mystical cities of Andalucia, Sevilla, Cordoba and Granada (Drury, 1989, p. 28).

Peninsular mysticism believed that the soul could go to various places throughout Andalucia in order to carry out its spiritual battle with its opponent, the duende. For this reason, the ancient Andalucians attached a mystical significance to each of their cities. In the mysticism of los Andaluces, the transcended state allowed one to become the embodiment of whatever one chose (Drury, 1989, p. 33).

An element found in both mysticisms was the obsessive repetition of a sound. In peninsular mysticism the obsessive repetition of a sound was associated with incantation, certain forms of enchantment and the casting of spells. In the mysticism of los Andaluces, it was used to carry the soul from one world to another. When fused to ancient *cante andaluz* and later, having become part of *cante jondo*, this element gave intense expression and a barbaric passion to the sound of both song forms (Drury, 1989, p. 7).

## CONCLUSION

The evolution of ancient Andalucian music from primitive *cante andaluz* to early *cante jondo* was due to four outstanding historical factors. These were the adoption of many of the elements of the Byzantine chant, the Arab invasion, immigration of los Andaluces and Hebraic influence of the Jewish synagogical chant.

The essence of primitive oriental music that had preserved *cante andaluz* also permeated early *cante jondo*. Imbued with the Andalucian tragedy and pessimism of its ancient song and rooted in the culture's mysticism and the duende that was at its heart, *cante jondo* evolved to become a spiritually deep song whose soul remembered its harsh experiences but had no memory of the past itself.

Not merely a transplant or folkmusic, *cante jondo* was a form of poetic expression whose threnody evoked the sadness, resignation and despair of los Andaluces in the face of their awful suffering as well as the

peculiar Andalusian sense of pain, anguish and frustration that was so vast and so deep there were no words to describe it.

## BIBLIOGRAPHY

- Altamira, Rafael. A History of Spain.  
Translated by Muna Lee. New York:  
D. Van Nostrand and Company Inc.,  
1966.
- Armstrong, Lucille. Dances of Spain: South, Centre and  
Northwest, Volume I.  
New York: Chanticleer Press Inc., 1950.
- Armstrong, Lucille. Dances of Spain: Northeast and East,  
Volume II. London: Max Parrish and Co.,  
Ltd., 1950.
- Campbell, Roy. Lorca: An Appreciation of His Poetry.  
New York: Haskell House Publishers Ltd.,  
1970.
- Campodonico, Luis. Falla. Translated by the Author.  
France: Editions du Seuil, 1959.
- Cavalle, Pedro Jimenez. La Musica en Jaen.  
Translated by the Author.  
Jaen: Sopra argra, S.A., 1991.
- Chapman, Charles E. PhD. A History of Spain. New York:  
The MacMillan Company, 1948.
- Chase, Gilbert. The Music of Spain.  
New York: Dover Publications, Inc.,  
1959.
- Curchin, Leonard A. Roman Spain. London: Routledge, 1991.
- Dozy Reinhart. The Moslems in Spain.  
London: Chatto and Windus, 1913.



- Drury, Neville. The Elements of Shamanism.  
Dorset: Element Books Limited, 1989.
- Falla, Manuel de. On Music and Musicians.  
Translated by: David Urman and  
J.M. Thomson. London:  
Marion Boyars, 1979.
- Fraser, Angus Cante jondo. Oxford: Blackwell Publishers,  
1992.
- Harding, Karol Henderson. The World's Oldest Dance: The  
Origins of Oriental Dance.  
From the Internet.
- Herm, Gerhardt: The Phoenicians: The Purple Empire  
Of the Ancient World.  
Translated by Caroline Hillier.  
London: Victor Gollancz Ltd., 1975.
- Leland, Charles Godfrey. Gypsy Sorcery and Fortune Telling.  
New Jersey: Secausus Citadel Press,  
1990.
- Lorca, Federico Garcia. Deep Song and Other Prose.  
Translated and Edited by:  
Christopher Mauer. New York:  
New Directions Publishing Corporation,  
1980.
- Lorca, Federico Garcia. Romancero Gitano.  
New York: Manchester Press, 1988.
- Martins, J.P. de Oliveira. A History of Iberian Civilization.  
Translated by: F.G. Bell.  
New York: Cooper Square Publishers,  
Inc., 1969.
- Ministerio de la Cultura. Manuel de Falla: His Life and Works.  
Madrid: Ediciones Opponax, 1996.

- Moscato, Sabatino. The World of the Phoenicians.  
Translated from the Italian by:  
Alistaire Hamilton.  
New York: Frederick A. Praeger, Inc.,  
1968.
- McLaughlin, John B. Gypsy Lifestyles.  
Massachusetts: Lexington Books, 1980.
- Perrot Georges and Chipiez  
Charles. History of Art in Phoenicia and  
Cyprus. London: Chapman and  
Hall Limited, 1885.
- Pohren, D.E. The Art of Flamenco.  
England: Musical New Sources Limited,  
1984.
- Quintana, Bertha B. and  
Floyd, Lois Gray. Que Gitano: Gypsies of Southern  
Spain. Illinois: Wavelana Press Inc.,  
1972.
- Ribera, Julian. Music in Ancient Arabia and Spain.  
New York: Da Capo Press, 1970.
- Ruiz, M. Rios. Introduccion a cante flamenco.  
Translated by the Author.  
Madrid: Ediciones ISTM, 1972.
- Sopena, Federico. Manuel de Falla y su Musica Andaluza.  
Translated by the Author.  
Espana: Ediciones Rialp, S.A., 1976.
- Stanton, Edward F. The Tragic Myth: Lorca and cante jondo.  
Kentucky: University press of Kentucky,  
1978.
- Totton, Robin. Song of the Outcasts.  
London: Oxford University Press.

- Trend, J.B. Lorca and the Spanish Tradition.  
New York: Russell and Russell, 1971.
- Washabaugh, William Flamenco, Passion, Politics and Popular Culture.  
Oxford: Berg, 1996
- Washabaugh, William. Ed. The Passion of Music and Dance. Gender, Body and Sexuality.  
Oxford: Berg, 1998.
- Washabaugh, William. "Fashioning Masculinity in Flamenco Dance."  
Oxford: Berg, 1998.