

THE
DANCING
SPANIARDS





P R O L Ó G O

Whittle

I would like to take this opportunity to thank Mr. Widdle of the Music Resources Library staff who located many scores for me, which, at times, made us doubt their very existence, the Rutherford Library Staff who so patiently read for me that which I could not, Profesor Jose Albano, my Spanish dance teacher of Madrid and Los Gitanos de Granada, without whose knowledge, certain sections of this paper could not have been written.

A thousand salaams to the East in the event that any part of the appendices has not been correctly presented. My wretched eyes do limit that which I endeavour to do well.

Muchas gracias to you Dr. Harris for permitting to set down in organized fashion, fifteen years of research into a subject which is so dear to my soul and second to my Spanish music for the piano.

Thank you also for a wonderful year of learning. I have enjoyed being your pupil and although some things were already known, it was good to have another approach. I agree with you when you remind us that University is only a door through which we pass in order to help us to find our way. While I cannot be sure of my ultimate direction, other than returning to Spain to pick up music and dance once again, there is a stirring in the subconscious and the Creative Intelligence is re-awakening after so many years of dormancy. Dios le guarda in all you do. I hope our paths cross again in the future. ✓

Barbara Solís
M/Arch 22/90

TABLE OF CONTENTS

I INTRODUCTION

A. History of Spanish Dance

1. Early Spanish Dance
2. Dance under the Visigoths
3. Dance under the Moslems
4. Medieval Dance Movements
5. Emergence of a Spanish Style of Dance

II THE GROWTH OF SPANISH DANCE IN THE BAROQUE PERIOD

A. Rise of the Theatre

1. Evolvement of Technique
2. The Corrales
3. The Interlude
4. Little Ballet

B. Age of the Dancing Master

1. Foot Technique - New Patterns
2. Codification of the Steps
3. Program of Study
4. The Two Basic Fundamentals of Spanish Dance

C. The Effects of the Growth of Spanish Dance on Other Dance

1. Classical Ballet
2. The Satin Slipper
3. The Short Skirt

D. The Boléro

1. The Return of the Boléro
2. Pitfalls of the Boléro

III ELEMENTS OF SPANISH DANCE FOUND IN SPANISH KEYBOARD MUSIC

A. Spanish Composers of Keyboard Music

1. The Rasguédo
2. The Andalucian Cadence
3. Dance Rhythms
4. Domenico Scarlatti

IV CLOSING OBSERVATIONS



Centuries of upheaval have left the mark of foreign influence on many parts of Spain. Dance has always been the positive force which gave the Spanish people the determination to stand and to survive against their oppressors. During the Baroque Period, dance became the force which welded the nation together.¹

The impact of Spanish dance and its development during the seventeenth and eighteenth centuries, has reached out to touch dance throughout Europe. Its influence has also imposed itself on the works of certain composers from the Baroque Period up until the present day.



Little is known about early Spanish dance. The dances in existence about the third century B.C. were of a religious or military nature. The movements which have been documented on excavated vases of Iberian origin² and primitive cave drawings revealed such motions as leaps in the air, body lunges, squatting on the heels and the linking of the hands. The dances were carried out at the time of the full moon³ and are similar to the steps of certain dances which can be seen today, in Galicia.

The Phoenicians and Hebrews were [also][?] among the early arrivals to the Peninsula and contributed to the development of the dance. A sacred dance known as the Fandango, was a primary feature of their religion. Over the centuries, the Fandango has undergone several changes and at one time, it was disguised as a pas de deux for the purposes of accompanying victims of the Inquisition to their auto de fés. It is still danced in the great Cathedral of Tolédo on certain occasions and is part of the religious procession which takes place each April in Sevilla.

The dance was an important part of the celebrated Roman feasts.⁴ Movements consisted of excessive swaying of the hips and were criticized as "disturbing."⁵ Furthermore, the dancers made a "lot of noise"⁶ to mark the movements of the dance. It is of interest to note that these same sinuous movements led to the official banishment of the chaconne and sarabanda in the sixteenth century.

Under the rule of the Visigoths, the dance was used to tell stories. Male dancers replaced female dancers and told their stories through movements which were lewd and notorious for their grossness.⁷ It was a crude beginning of the theatre.

During the eighth century, the most brilliant court in existence was at Córdoba. The beautiful movements of the Moorish dances appeared to follow a definite rhythmic pattern which heralded the beginning of shape to the dance. The dances were accompanied by songs and instruments. There was a definite link between singer and dancer at a kind of cadence point, as the dance began on the same note with which the singer had concluded.

Movements in the dance during the Medieval Ages were slow and required a whole bar of music. This was due to the weighty clothing which was worn. In the Renaissance Period, as much movement as possible was fitted into a musical phrase. The galliard was the dance in which the gentlemen shone while the ladies looked on admiringly.⁸ The galliard took many hours of practice in order to perfect the acrobatic movements which included somersaults, chest rolls, high jumps and twirls in the air.

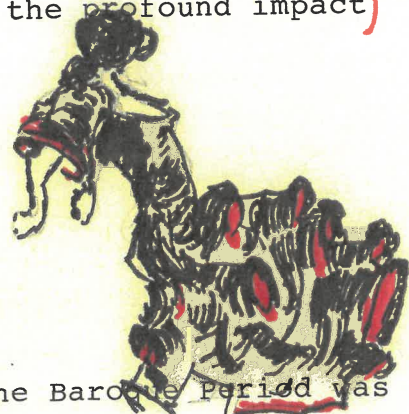
The birth of a Spanish style of dance began to emerge towards the end of the sixteenth century, as a result of a resurgence of interest in Spanish folk dance and the unification of Spain.⁹ A daring new



movement was introduced into dance, which became the forerunner of the pas de deux. Male partners lifted the ladies high into the air. Not only was this considered to be very advanced, but in Spain, it was interpreted to mean that the dignity of the lady was at last elevated.¹⁰

A most significant move towards the growth of Spanish dance took place when the Spanish style replaced the court dances of France and Italy. The main components of the Spanish style of dance were the characteristic rhythms, zapateo / (steps which were stamped or beaten out), the distinctive manner in which they were performed and the oriental quality of the movements. The use of castenets to accompany the dance, conclusively hispanicized it.¹¹ *Sp.*

As the seventeenth century dawned, the new Spanish forms were influencing European dancing masters and the elements of the Spanish style were becoming intertwined with the court dances of other countries. The seventeenth-century suites of dances, so prominent in the French Ballets de Cour, are an example of the profound impact Spanish dance had exerted over them.¹² ?



The tremendous growth of Spanish dance during the Baroque Period was due to many factors. The first of these factors which was largely responsible was the appearance of the theatre. ?

Theatres had begun to surface throughout Spain sometime during the latter half of the sixteenth century. Prior to that time, all theatre was performed outdoors, generally in the plazas. The construction of the theatre meant that the dance could be brought indoors on to suitable floors¹³ and an actual technique of dance began to evolve. The technique included rising on the toes as "one does in the pavanne and the lifting of ladies into the air as in the españoléta."¹⁴

(evolution?)

The evolution of technique required more variation for the rhythmic patterns of the existing steps. Triple time was added to duple time. Technique led to lighter clothing which in turn gave the dancer more freedom and enlarged the scope of the dance itself. The quality of the dance was improved because the theatre allowed regular performances.

(Careful! Does the second condition follow because the first one is true? It's important to be very critical about the precise meaning of

Especially designed structures called corrales took the place of the late sixteenth century theatres. As yet, there was no scenery, but a painted curtain was attached to the walls of the houses that flanked the corrale, which served as a backdrop to the plays and dances.

In order to keep their audiences amused in between acts of a play, authors began to write dances into the plays or as interludes. Professional dancers were employed for the purposes of performing these small interruptions. Very quickly, the dramatists wrote dances which re-appeared in the epilogue. These were accompanied by castenets, timbrels and guitars. The idea was to send the boisterous audience home in a happy mood.¹⁵ Two of the most popular dances used in the epilogue were the seguidillas and the forbidden zarabande.

Yes, but this needs some clarification here for the reader: otherwise it is a tantalizing (and perplexing) description.

The increased use of professional dancers was a most interesting feature in the growth of Spanish dance, since dramatists could make use, in a lavish manner, of the dance in their works. At one point, the play was merely a vehicle for the dance. The dance was used in much the same way it had been in the days of the Visigoths, to accentuate the dialogue.

The themes of these types of plays became so bold that the Council of Castille finally passed an edict which "forbade all dancing in the theatre."¹⁶ It was also recorded that "as usual, the order was not carried out."¹⁷



A major contribution to the growth of Spanish dance was the interlude. With the passage of time, these interludes became more impressive and more attention was given to their musical accompaniment. Eventually, the danced interlude became an orchestral conception instead of being left to one or two blind guitarists, as had been the case in the past. Elaborate music featuring viols, harps, trumpets and brass were prominent in the accompaniment of the dance. The isolated dances became suites of dances and from the suites, "little ballet" was produced.

In spite of the fact that the subjects for the little ballet offered a wide range from love to pastoral, and were considered to be "quite moral"¹⁹ they were constantly labelled "indecent" by the authorities who were continually on guard for any form of immorality.

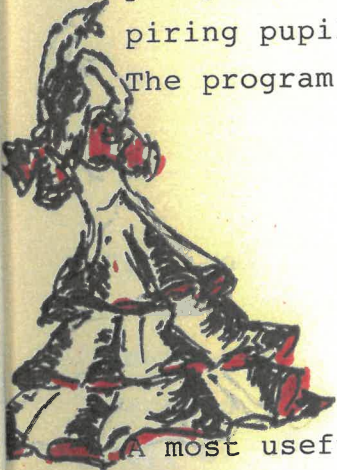
An excellent example of a little ballet is La Batalla, written in 1640 by Navarréte y Ribéra. The ballet depicts a naval battle in which each dancer represents a ship. The ladies are the French fleet and the gentlemen are the hapless Spanish ships who lose their gold bullion to the French. Rattling castenets are the cannon balls and as the French board the Spanish ships, the gold is extracted by means of tiny flutes, bells, pins and syringes.?

The seventeenth century has been referred to, in Spain, as the "Age of the Dancing Master." The finest contribution to the growth of Spanish dance during the Baroque Era, was made by the dancing masters. The dancing masters of the seventeenth century were very conscientious and worked diligently to perfect their art. They endeavoured to invent new steps and better variants of the existing dance patterns. As a result, steps became technically very difficult and foot technique became more specialized. Specialized technique created great competition between the masters which in turn, had a profound effect upon the growth of Spanish dance.



The intricate steps were carefully codified, and the precise method of teaching them was written down. This is still the method of teaching dance, today. A program of study was drawn up for the prospective pupil (pupils were usually ^{from} the nobility) and the aspiring pupil was expected to practice "long, hard and seriously."²⁰ The program was as follows:

- the Alta
- two variations of the Pavánne
- six steps of the Galliard
- four variations of the Folia
- El Rástro
- El Canario
- El Pie de Gibao
- and the Chaconne



A most useful textbook entitled "Discourse on the Art of Dancing" was written in 1642 by Esquivél de Navárrho of Seville.²¹ It outlines his method of teaching quite clearly and presents a program of study. It is of interest to note that Señor Esquivél insisted on "braced knees" as the foundation of true Spanish dance. The braced knees are the basis of Spanish dance technique in present day teaching. His campanella consisted of circling the foot as opposed to swinging the foot like the clapper of a bell and is also part of the traditional dance steps of La Sevillánas of the twentieth century. These two details have become indispensable fundamentals in Spanish dance.

has(?)

I am not upset in matters of dance, but I am pretty sure that this statement is too sweeping in really class, detailed critical scrutiny!

[The effects of the growth of Spanish dance eventually led to real classical ballet in Spain, France and Italy.] Foot technique continued to develop and a system of arm movements was added to the French and Italian classical ballet. The form of the arm movements followed those already retained in Spanish dance. Wrist circling also became part of the French technique although it too, had long been prevalent in Spanish dance.

Because of the Spanish tradition?



Other notable effects that the growth of Spanish dance had on classical ballet were as follows:

- (a) movements were broadened - longer steps were to be taken
- (b) a different way to time the steps -
- (c) 5 positions of the feet known as the "Five Spanish Positions" in place of 25
- (d) importance given to the study of line since angles of the feet adversely affected the body movements²²

these should be phrased so that there is a parallel structure among the four elements in the list.

Two innovations which did much to assist the classical ballet technique were the toe blocking of the satin ballet slipper, which meant that proper support could be given to the feet and enabled dancers to rise up on the toes as opposed to rising only on the ball of the foot. The second innovation was the shortened skirt which was introduced in Spain by the famous dancer La Camarga, about 1730. However, the management, in their determination that the audience be given no cause for offense, would not permit this flagrant breach of morality. France quickly copied the fashion and the short skirt became a part of the ballet costume in the same year.

It had taken a long time to evolve, but the growth of Spanish dance in the seventeenth century, contributed lastingly to the expansion and development of classical ballet in other countries. Most unfortunately, the ballet was not to survive past the end of the eighteenth century in Spain.



The Bolero was so important in the growth and history of Spanish dance that it really must be included as one of the outstanding influences to the style of the dance. The term "bolero" was applied to a particular method of training as well as to a specialized type of Spanish dance.

The origin of the dance is obscure. One theory is that a famous dancer visited a small village and saw young boys flying into the air with such ease that the term "volar" (to fly) was applied to their dancing.

In 1701, the Hapsburg Dynasty ended and the reign of the Bourbons began.²³ The grandson of Louis XIV ascended the Spanish throne and became Philip V. Before long, a transition from Spanish to French court manners took place and this included French dance.

The Spanish people, on the rising tide of nationalism, were so infuriated at this French intrusion into their lives, that when the French contradanza was introduced, the Spanish replied with the Bolero. The dance became so popular that it came to be considered as the "Total Ruin of Dancing."²⁴ Priests were quick to reprove dancers of the bolero and warned that such dances were "leading them straight to Hell."²⁵

To ascertain perhaps more clearly, the fanatacism for the bolero, the following impressions of a class in progress were recorded by a visitor to the bolerological academy of Señor Calderáta, in the Calle Ballésta (the city is not named):

"Tuning his guitar, the master ordered the pupils to warm up, whereupon, to put it mildly, all hell broke loose. Some grasped ropes from the ceiling and supported by them, began to practise cabrioles. With no deference to modesty, some of the women lifted their skirts above their knees so that their positions could be seen more clearly. Trying to do turning steps, the skirts flew over their heads and had it not been for the white, close-fitting pantaloons they wore, something that respect and modesty prevents me from mentioning, would have been seen!"²⁶

The author does not confine himself to the dancers but goes on to describe the "Pitfalls of the Bolero."²⁷



A few of these scornful derisions have been included for the reader's enjoyment.

Pasúra - resembles a pas de bourrée and is used a LOT in the bolero. This movement really consists of two in one and was discovered by Zarazan, a native of Ceuta. After practising bolero exercises for two months, he broke a leg and died peacefully.

Vuélto de Pécho - here now is where one needs skill and agility and inordinate lightness to do the step. Eusibio Morales from Alcara de Henares was the author of this invention and has just died from a hemmorrhage.

Vuélta Perdída - this is the name given to a movement that finishes with a turn. There is nothing difficult or dangerous about it. Only once did a certain professor dislocate his right foot doing it.

El Taconéo - is heel tapping and stamping. Ye gods! You mean to say that there are military evolutions in the bolero?

Bién Parádo - the whole science of the bolero lies on the bien parado. Yes sir! The dancer who does not know how to stop gracefully and rhythmically does not deserve any applause, no matter how exquisite his performance. 28

!
(Very entertaining!)

What was unusually interesting in the above criticisms, was to find so much technical knowledge concerning the dance. Certainly no other dance in the history of ~~dance in~~ Spain has had so great an impact as did the bolero, during the Baroque Period.



(I need to think this is)
The aspect which sets Baroque Spanish Keyboard Music quite apart from all other keyboard music is the prolific use, by composers, of the elements of the dance in their works. These elements include harmonic meanderings,²⁹ special guitar technique, castenet imitation, the Andalucian cadence and the unique dance rhythms that so outstandingly contributed to the growth of Spanish dance during the Baroque Period.

The first Spanish composer to write a sonata was Vicénte Rodríguez, (1685-1760). Priest and organist of the Yglésia de la Valéncia, his keyboard music reflects a very strong trait found in a great deal of Spanish music and which has sometimes annoyed Western aficionados of the music. The term known as "harmonic meandering" was applied to some Spanish music as it did not appear to go anywhere nor have a specific goal. Rather than move forward in haste which is typical of Western culture and music, it tends to linger almost with a certain fondness around a particular progression or melodic phrase. This "lingering fondness"³⁰ has been attributed to the influence of the Arabic culture over several centuries in Spain and was definitely an element of Moorish dances.

The keyboard sonatas of Padre Soler[✓] also reflect many Spanish dance elements. His sonata No. 3/ii (Vol. I) imitates a particular technique for strumming the guitar called rasguédo. The effect is achieved on the guitar and the keyboard through the use of "savage chords rapidly repeated until they threaten to rip the strings from the instrument."³¹ They are often embellished with dissonant acciaccatura^e or swiftly repeated figuration in the bass. The rasguedo is very Andalucian and is most associated with Seville.

Wailing appoggiaturas^e, which are intended to depict the particular undulations of the voice in the deep song or canto jondo of the gypsies, and guitar strumming are evident in Father Jose Larrañana's keyboard Sonata in D Minor.³²



The Andalusian cadence as it is called, is the most famous feature of all the dances from that region and can be found in many works by Spanish composers. It consists of the V of A minor and in its descending tetrachord form, it sounds characteristically Phrygian, hence it is also known as the Phrygian cadence. When the "G" is sharpened, it assumes its Moorish role and becomes the Andalusian cadence.

This is not clear to me. The cadence will consist of at least two chords, & will of course be sharpened, etc. (?)

The construction of the Andalusian cadence is based on the key of A minor, already mentioned, and is notable because it was a prominent feature of Oriental music. The raised "G" in the descending sequence reflects the strong Arabic influences since this is where it began. It is often ornamented.³³

Two Spanish composers who recall the Spanish elements of the dance are Matéo Albéniz and Cantálos (d. 1760). Albeniz' charming Sonata in D Major clearly reflects the fast footwork of the Zapateádo, with its lively 6/8 rhythm. Cantálos' Sonata in C Minor, [although it is in a minor key,] evokes the gaiety and exuberance of this basic gypsy dance which is taught to the children almost as soon as they are able to walk.

Dance elements of the Fandango are in the composition of the same name by Padre Solér. This fiery dance is built on an interesting ostinato figure³⁴ which lends it a hypnotic and sensuous quality that is certain to lure listeners to their feet. Over the ostinato in the bass, are the casten^aet and guitar effects once more, with quick changes between major and minor tonality. The triple meter is the unmistakable rhythm of the fandango.

The European composer whose keyboard music contains many of the elements of Spanish dance was Domenico Scarlatti (1685-1757). Profoundly influenced by his four years at the Court of Seville, where he was teacher to Queen Maria Bárbara, his deep impressions found their way into his music.



An excellent example of a Spanish dance rhythm can be heard in Scarlatti's Sonata in D Major K.490. The rhythm resembles the haunting, unaccompanied beat of the drum for the baile de cofradia.^{'35} This sacred dance belongs to the processional group and is performed slowly and solemnly while transporting holy relics from one shrine to another. In reality, the steps are those of the fandango, this time under the guise of a pas de deux to the Blessed Virgin Mary.

A closing observation may be ~~summed up by stating~~ that the most striking result of the growth of Spanish dance during the Baroque Period, was its powerful influence upon other forms of art such as classical ballet and keyboard music. Perhaps the emergence and the tremendous growth of a distinct Spanish style of dance was yet another deliberate attempt to eliminate once and for all, the last vestiges of Islamic influences from a country which, in spite of all the conquering hordes, has remained proud, gracious and dignified. In any case, dancing, like bull fighting became a national occupation and Spain became a land for the Dancing Spaniards. ✓



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*Two classical
studies (in English) on
Spanish music are by
① Gilbert Reaney, and
② Robert Stevenson. I
think you would
enjoy them and find
them informative and
interesting. The
work of
Higinio Anglés is
also of great
importance.*

(articles? authors?)

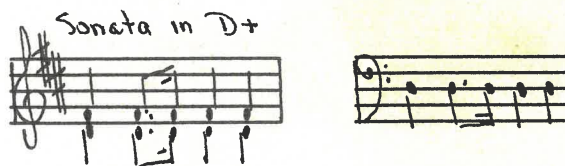
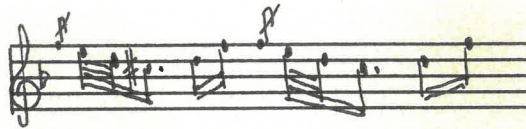


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- ²Museo de Prehistoria, Cuenca.
- ³Estrabon, Geografia. (Madrid:), 1734, Vol. 3, 155.
- ⁴Anna Ivanova, The Dance in Spain. (New York: Praeger Publishers), 1970, 28.
- ⁵Ibid, page 28.
- ⁶Ibid, page 29.
- ⁷St. Isidore de Seville, Etymologia. (Madrid:)
- ⁸Anna Ivanova, The Dance in Spain. (New York: Praeger Publishers), 1970, 63.
- ⁹Ibid, page 65.
- ¹⁰Ibid, page 65.
- ¹¹Ibid, page 71.
- ¹²Ibid, page 71.
- ¹³Ibid, page 69.
- ¹⁴Ibid, page 73.
- ¹⁵Ibid, page 77.
- ¹⁶Ibid, page 77.
- ¹⁷Ibid, page 77.
- ¹⁸Ibid, page 78.
- ¹⁹Ibid, page 78.
- ²⁰Ibid, page 91.
- ²¹Esquivel de Navarrho, Discourse on the Art of Dancing. (Seville:), 1642.



- ²²Anna Ivanova, The Dance in Spain. (New York: Praeger Publishers), 1970, 125.
- ²³Ibid, page 95.
- ²⁴Ibid, page 97.
- ²⁵Ibid, page 104.
- ²⁶Ibid, page 105.
- ²⁷Ibid, page 107.
- ²⁸Ibid, page 107.
- ²⁹Linton E. Powell, A History of Spanish Music. (Bloomington: Indiana University Press), 1980, 10.
- ³⁰Ibid, page 10.
- ³¹Ibid, page 30.
- ³²Larrangana, Sonata in D minor
- ³³Andalucian and Phrygian cadences
- ³⁴Padre Soler, Fandango
- ³⁵Baile de cofradia and Domenico Scarlatti, Sonata in D Major K 490.





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