



La



Mística

Antigua

de

Andalucía

Solis



De los álamos vengo, madre
de ver como los menéra el aíre.

De los alámos de Sevilla,
de ver a mi linda amiga.

Ancient Song of Andalucía

C Ó R D O B A



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

Córdoba.
Far-off and lonely.

Poema del cante jondo
numero 246
por Federico García Lórca



R O L Ó G O

In writing this term paper, I have allowed my pen to be guided by my Higher Creative Intelligence. It has therefore been made possible for me to translate from French, Spanish and Portuguese sources with a clear understanding of what I was reading.

My deep thanks go to Dr. Laura Matthews of the University of Ottawa Music Department for permitting me to go so far out on a limb in the conception and preparation of this term paper and to Dr. John Ward of Harvard University Music Department who has advised me not to read what has been written about cante jondo but to go back to Spain and listen to it and write it down.

~~Gracias also to Professor Douglas Voice of the University~~ of Ottawa Music Department who gave generously of his time to peruse the scores of El Amor Brujo and Siete Canciones in order to help me substantiate my "wild" theories as authentically as it is possible at this given time, to do.

Gracias tambien, to Profesor Rafael Solís of El Conservatorio Superior de Música de Madrid, España, who made me very aware of cante jondo during the course of my studies of Falla's music, while in Spain

And finally, muchas gracias to the Marquis Diégo de Araciél of Madrid, Spain - a renowned psychic - who told me many years ago of my personal spiritual connection to Manuel de Falla and the path that linkage would some day follow.

Like Falla, I know that deep within my heart, the things I have written are Truths - it remains to be able to prove them beyond a shadow of a doubt.

It is my humble hope that the information contained within the pages which follow will be of interest to you Dr. Matthews, as well as the examples I have provided, for your playing pleasure. Thanks for your assistance and the extension which was needed in order to bring everything together. I can hardly wait for the next episode.

Barbara Solís

dated this first day of April, 1991



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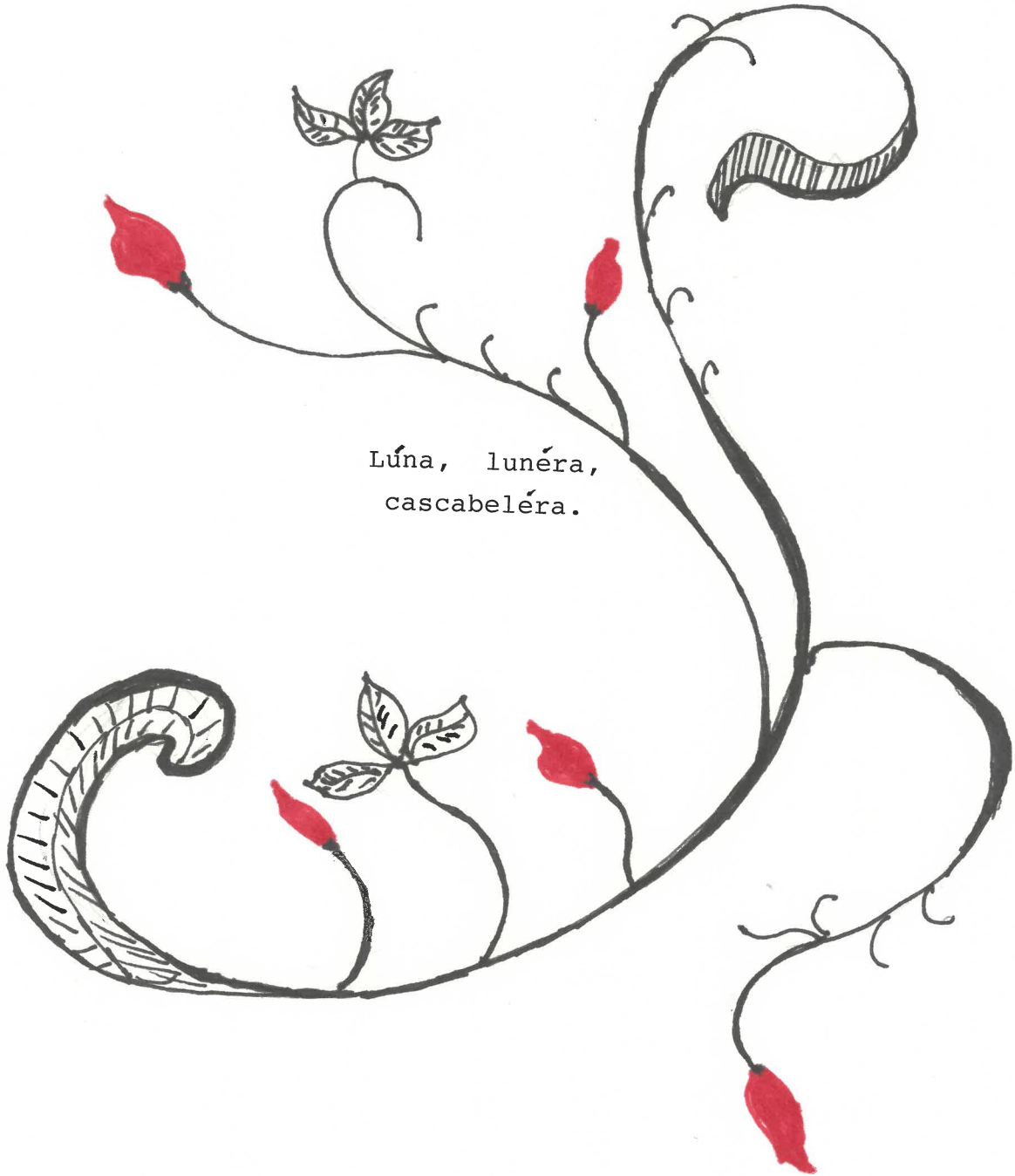
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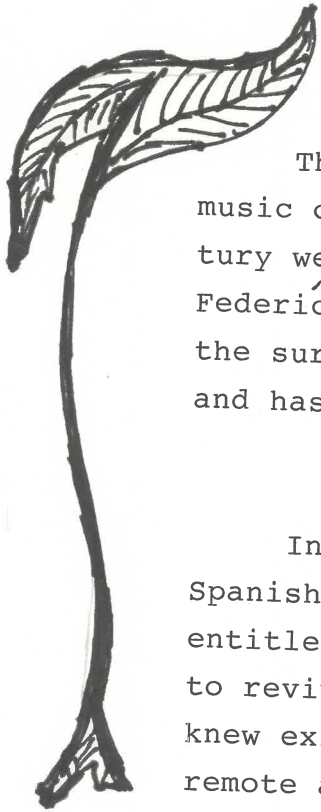
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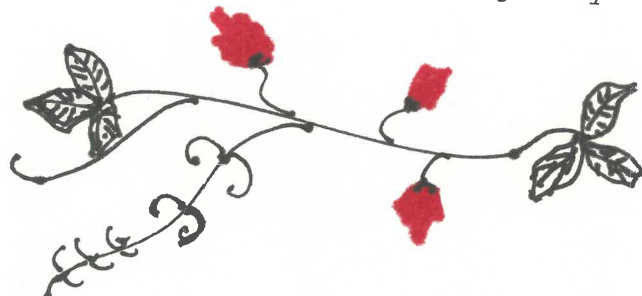
Lúna, lunéra,
cascabeléra.




The two men most responsible for the revival of the ancient music of Andalucía during the early part of the twentieth century were the composer Manuel de Falla (1876-1946) and the poet Federico García Lórca (1898-1936). Through their twin efforts, the survival of the authentic music of Spain has been ensured and has remained separate from the classical music.

In 1922, Manuel de Falla, García Lórca and the famous Spanish painter, Zuloága, decided to hold a festival at Granada entitled El Cante Jóno. The festival was devised specifically to revive the ancient art of cante jóno which these three artists knew existed, but which was slowly being destroyed in the more remote areas of Southern Andalucía. Falla, from a more personal point of view, wanted to try to prove his theory that cante jóno was the root of the ancient music of Andalucía. It is unfortunate that lack of money and interest on the part of the major funding institutions did not allow the composer to pursue what he felt to be a truth. To the end of his life, this idea remained a strong personal conviction. Although Falla was unable to satisfy the theorists, because he could not at the time offer concrete proof, he continued to bring to fruition his thoughts and feelings by using cante jóno in much of his music.

The path of poetry, in particular, cante jóno poetry, was simultaneously followed by García Lórca. It soon became clear that both the words and the music of these two artists had an effect, a power, a magic for which no amount of meaning could explain the sound and the meaning away.





Perhaps the quotation below, by García Lórca will help to explain that *cánte jóndo* in poetry and music is the evocation and the imagery and not the meaning.

"the roots hold fast in the primitive slime we all know but which none of us really knows from whence comes everything that is substantial in art."¹

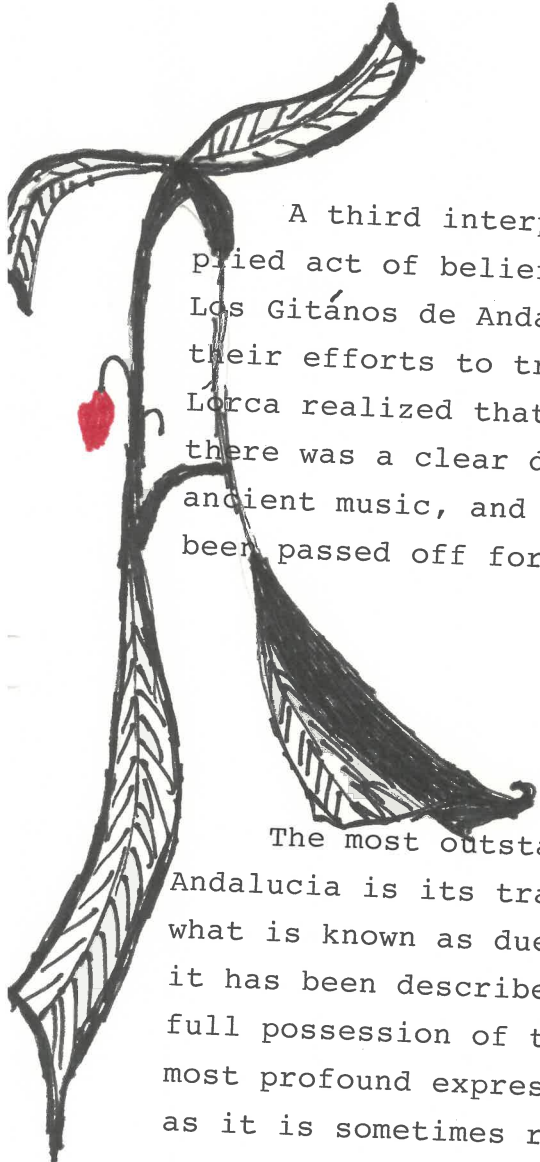
The art of Falla and Lórca has a power that rises from the very shoes of the feet² and ranks among the highest achievements in the history of Spain.



Cánte jóndo has, for centuries, been shrouded in mystery. It is considered to be the oldest and most pure of song and has thought to have had its origins in the south of Andalucía. One interpretation of *cánte jóndo* is that it is a lament, almost orgiastic.³ The melody is meslismatic and both melody and harmony are thought to have come from the Moors.

A second interpretation of *cante jondo* is that its origins are so deeply rooted in ancient times, that they have been lost through the mists of the centuries. Falla was convinced that its roots went back to the ancient songs of India. In any case, *cánte jóndo* appears to have been associated with a form of ritualism, involving the dance⁴ and holds an incantatory power.⁵ Its Dionysian nature suggests mythic origins⁶ and casts a spell over the listener.

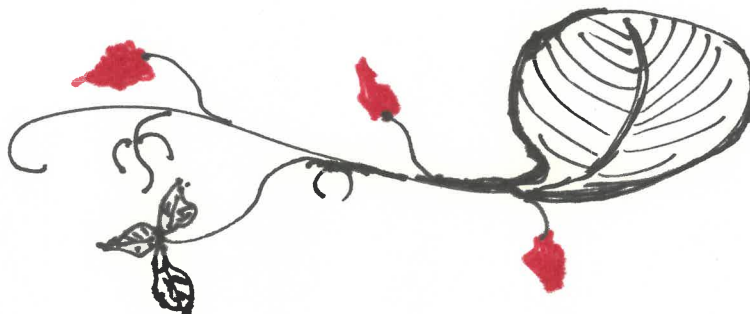


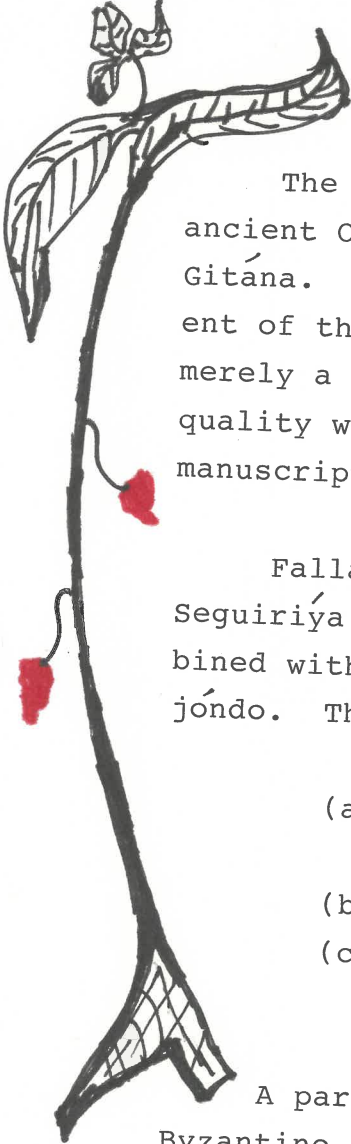


A third interpretation of *cánte jóno* is that it is an impied act of belief which attempts to explain Nature and Life. Los Gitános de Andalucía possess such a system of beliefs. In their efforts to trace the ancient music of Andalucía, Falla and Lórca realized that no matter which interpretation was to be taken, there was a clear distinction between *cánte jóno andalúz*, the ancient music, and the impure modern form of flamenco that has been passed off for some centuries, as *cante jondo*.

The most outstanding characteristic of The Primitive Song of Andalusia is its tragedy. The tragedy unfolds under the spell of what is known as *duende*. *Duende* for those who have experienced it has been described as a demon, a muse or inspiration. It takes full possession of the participant and draws from one's soul, a most profound expression of suffering and death. This tragic myth⁷ as it is sometimes referred to, belongs exclusively to Andalucía.

A second characteristic of *cánte jóno* is the melody. It advances by undulating semitones which are impossible to notate on the rigid European staff. It has been compared to the singing of birds and the sounds of the forest and water.⁸ For this reason there is a constant interaction between Man and Nature and Man and the Cosmos. In contrast, the imitator, flamenco, moves by leaps and follows steps of the Western scale within the framework of a fixed rhythm.⁹





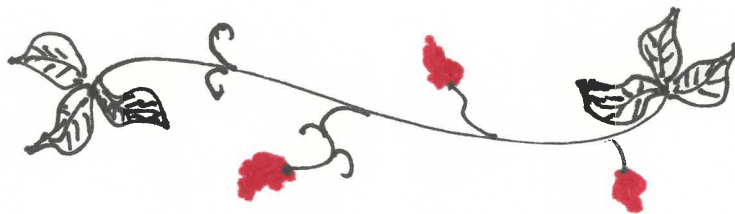
The only *cánte jondo* which preserves the true essences of ancient Oriental music, according to Falla, is *La Seguiriya Gitana*. This then, makes *la Seguiriya*, the most direct descendant of the ancient music of Andalucía.¹⁰ The *Seguiriya* is not merely a transplant from the Orient to Spain. It has a poetic quality which makes *la Seguiriya Gitana* unique. (please see manuscript at the end of this paper for an example of a *seguiriya*).

Falla and Lorca both concurred from their studies of the *Seguiriya Gitana* that there were three major factors which, combined with the ancient music of Andalucía, resulted in *cánte jondo*. These were:

- (a) use of Byzantine literature in the churches of Spain
- (b) Arabic domination from 714-1492
- (c) arrival of the gypsies around the 15th century.

A parallel which occurs between the *seguiriya* and the Byzantine chant can be found in the primitive tonal modes contained within the two. Another parallel to be noted is that neither the *seguiriya* nor the chant have any set rhythmic pattern.

The Primitive Song of Andalucía is also marked by elements of Hindu chant. Of particular interest are the modulation by semitone and the small melodic range. One other element worthy of note, is the obsessive repetition of one note,¹¹ much associated with incantations.



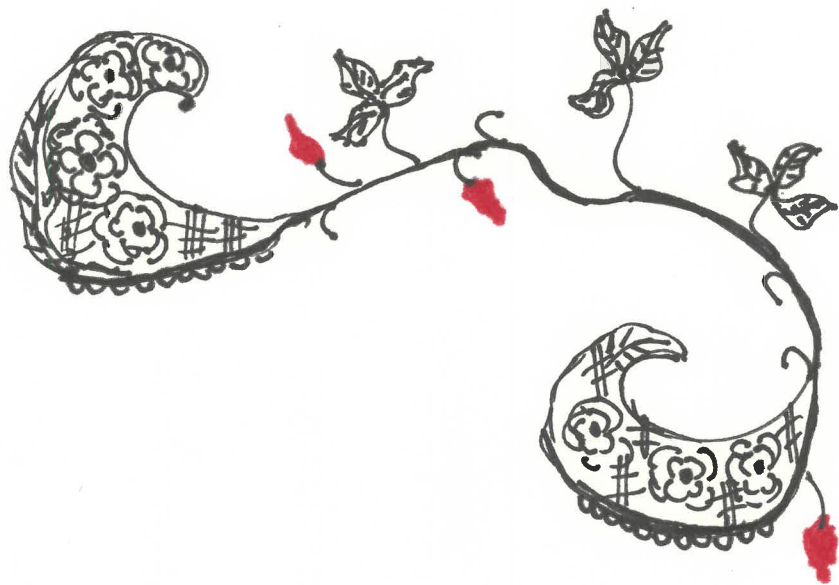
As has already been mentioned, the seguriya gitana does not have a fixed rhythm. The verses of this primitive song consist of assonant tercets and quatrains.¹² At certain points, elaborate vocal ornamentation is incorporated and becomes part of the melody.¹³

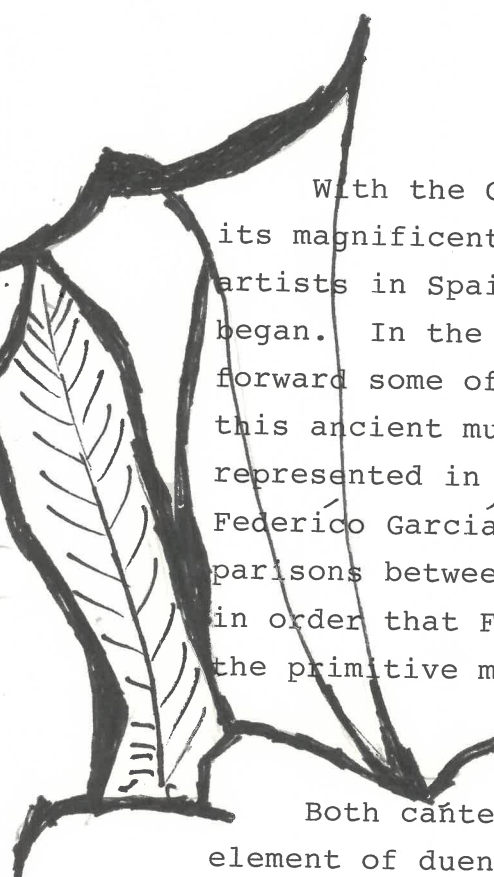
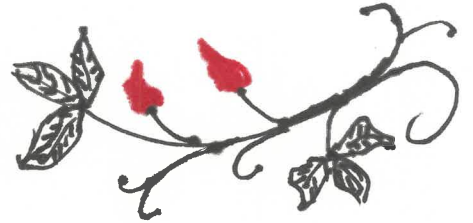
The basic themes for the Primitive Song are pain, suffering, love and death. Let us consider for a moment, the following lines which are very brief and yet speak poignantly from the heart.

"Cerca tiene la luna ¹⁴
mi amor ha muérto."

Themes for cané jóndo follow no middle road. They deal with extremes. Many are nocturnal subjects. All are intense and profound.

Certain themes take on a personality of their own and are portrayed as such. For example, the dark and tragic woman is a favourite theme. Wine is another popular theme and is much praised as is the hair of a woman, especially when it is long, dark and flowing. Love is a never ending theme and of course, always triumphs. It must be brought to the reader's attention, that many of these ideas belong to maestro Manuel de Falla and the characteristics of the Primitive Song to which we have alluded in the foregoing, can be heard in his works and will be discussed a little later on.



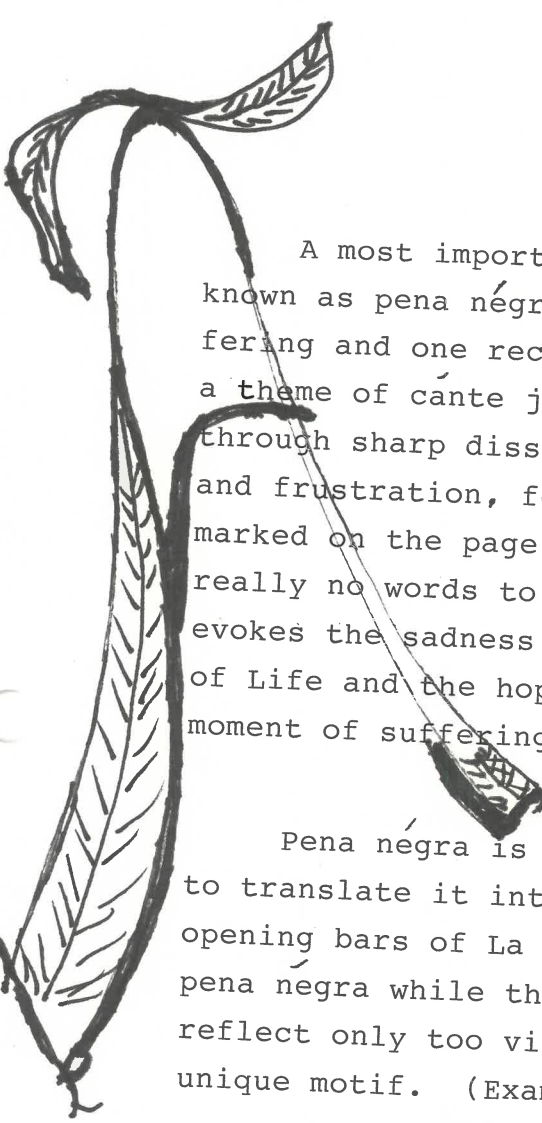


With the Concúrso del Cánte Jón^o in 1922 at Granáda with its magnificent backdrop of scenery done by some of the greatest artists in Spain, the revival of the Ancient Music of Andalucía began. In the next few paragraphs, we shall endeavour to bring forward some of the motifs and elements that are found in this ancient music of Andalucía and which are so distinctively represented in the music of Manúel de Falla and the poetry of Federico García Lórca. We shall also try to draw some comparisons between cánte jón^o and the Ancient Music of Andalucía in order that Falla's theory - cánte jón^o being rooted in the primitive music - can be substantiated to some degree.

Both cánte jón^o and the ancient Andalucian music share the element of duende. Derived from the Latin, "domitus",¹⁵ the basic meaning is inspiration. The idea of inspiration or duende in the ancient music is a mysterious power which can be felt but not explained. In his Poémas del Cánte Jón^o, Lórca describes duende as "the hidden spirit of the suffering Spain."¹⁶

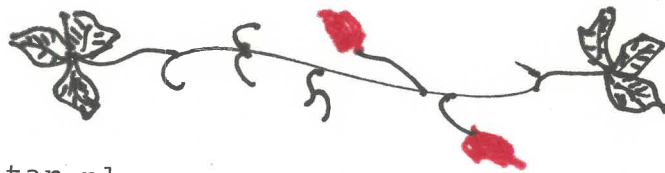
In music, Falla portrays duende as a dark and negative element and uses it in a dissonant context. A fine example of duende may be seen and perhaps experienced in an excerpt from La Vida Bréve and La Andalúza at the end of this paper. These works are by Falla, and are felt to be truly Andalucian because of the quality of duende which makes itself present on occasion in certain passages of these compositions.

Duende in Falla's music is never repeated. It is totally dependent on the passage and on the moment. It has been the experience of the writer that in these specific areas, Falla has only written the phrase once.



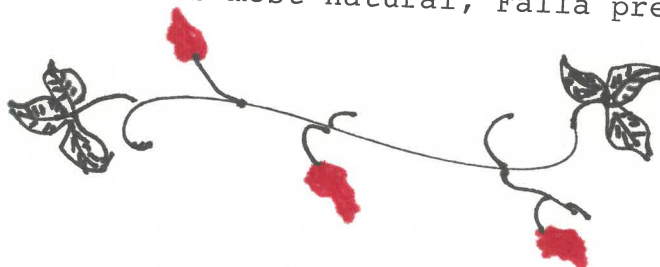
A most important element in ancient Andalucian music is known as pena negra. The motif is the Andalucian sense of suffering and one recalls that this same sense of suffering is a theme of cante jondo. Falla reveals pena negra in his music through sharp dissonance and it is interpreted as pain, anguish and frustration, felt in the soul, though not necessarily so marked on the page. The suffering is vast and deep. There are really no words to describe it. The threnody of its melody evokes the sadness of the Gypsies, their resignation to the Fate of Life and the hopeless despair that is experienced in the moment of suffering.¹⁷

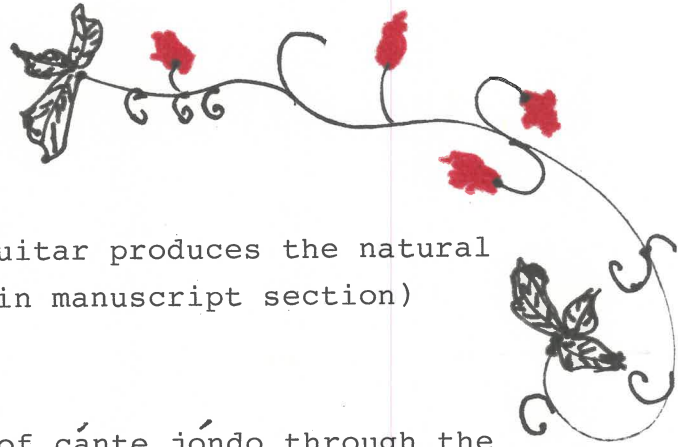
Pena negra is deeply rooted in duende. It is impossible to translate it into human emotion. The harsh sounds of the opening bars of La Andalucía by Falla, evoke the anguish of pena negra while the heart rending melody of the centre section reflect only too vividly, the great sadness or triste of this unique motif. (Examples in manuscript section).



The guitar plays an essential role in cante jondo and in ancient Andalucian music. As a poetic symbol, it is associated with the "untruthful" aspect of love, sorrow¹⁸ and is as bitter as the wine of Málaga. The guitar is a recurring motif in the music of Falla.

Falla uses the motif of the guitar to create atmosphere. He interprets the dark spirit of cante jondo through impressionistic dissonance and sonority. Falla accomplishes this by using tonic and dominant harmonies simultaneously and using chords horizontally as well as vertically. Since the equilibrium between resonance and dissonance is most natural, Falla prefers the idea

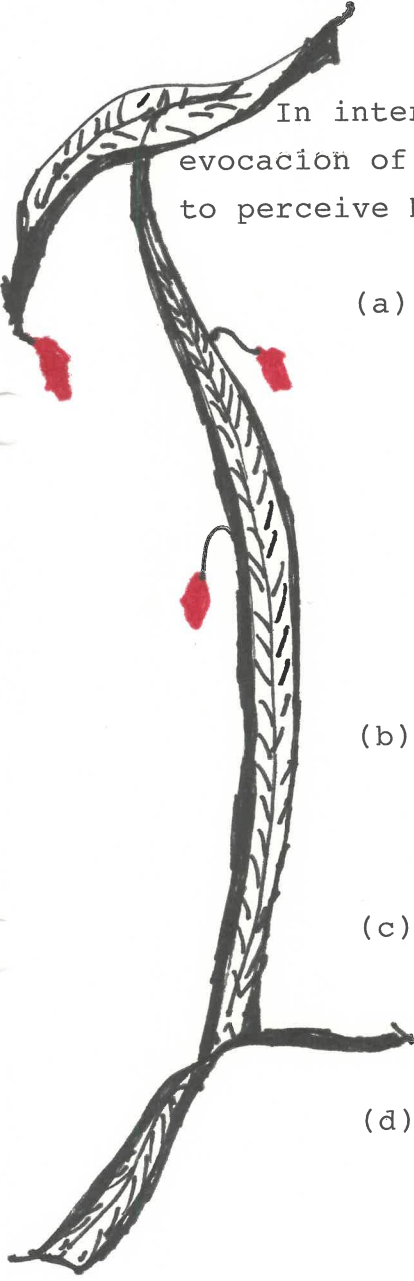




of imitating the guitar because the guitar produces the natural kind of resonance the best. (example in manuscript section)

In interpreting the dark spirit of *cánte jónico* through the evocation of the guitar, a few examples have been cited in order to perceive how Falla has accomplished this.

- (a) *rasguédo* - in *cánte jónico* and the ancient music of Andalucía, the outstanding characteristic of guitar playing is a technique known as *rasguédo*. The fingers are said to represent the 5 swords and the guitar takes on the symbology of the heart. The vicious strumming of *rasguédo* is the heart being wounded by the swords. (example in manuscript section)
- (b) sobbing - this element of the guitar motif represents lost souls and expresses the sorrow of humankind.
- (c) melancholy - evoked through the use of intimate chords that sleep in the memory.¹⁹ These chords provide a plaintive melancholic background.
- (d) death - as the guitar is associated with love, so it is closely connected with death. Death is characterized in Falla's music by subtle rhythms and dynamics.
- (e) dynamics - Falla's dynamics in evoking the guitar, range from piano to forte with delicate shadings in between. His specific markings add to the richness of the rhythm and the *cesuras*.²⁰ They also assist in producing lyrical tension, trembling, wavering and undulating imagery.

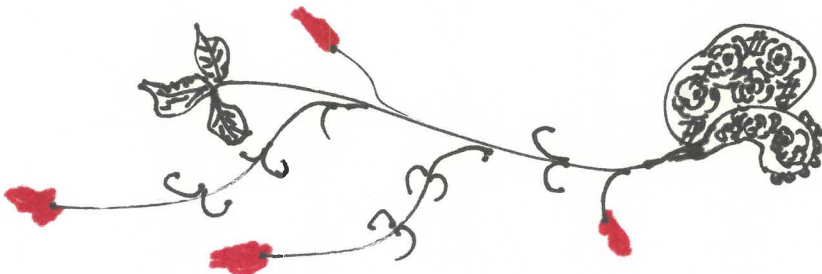


It must be noted that all of the above elements of the guitar motif whether it be technique, rhythm, melody or harmony are always subordinate to the Andalusian duende.

Another motif that has prominence in *cánte jondo* and ancient Andalusian music is the Bull. In Falla's music and Lórc'a's poetry, the Bull is perceived as violence and permeates much of the works of both artists. The symbology of the bull can be traced to the mythological bull of ancient Mediterranean cultures and represents the forces of darkness, destiny and the shedding of blood, a point not often understood by the uninitiated who attend their first corridas.

The bull is also considered to be the reincarnation of the Life Force in some ancient religions. The animal is thought to have a luminous transcendancy with the moon²¹ and is therefore associated with fate, (ie: Carmen by Bizet). An example of violence in Falla's music will be found in the manuscript section.

Mysticism is an essential component of *cante jondo* and ancient Andalusian music. It embodies the transporting of the Soul to a level which recognizes the remote Past²² and accepts the idea that emotion and intuition cannot be replaced by reason. Recognition of the past by the soul evokes certain memories, fears, violent actions and tragedy. It creates conflict deep within the self which is essentially between positive and negative forces and has a deep impact on the present. During the soul's struggle against these dark forces, a certain dignity and self assertiveness or determination is achieved. With this achievement, reality becomes a part of



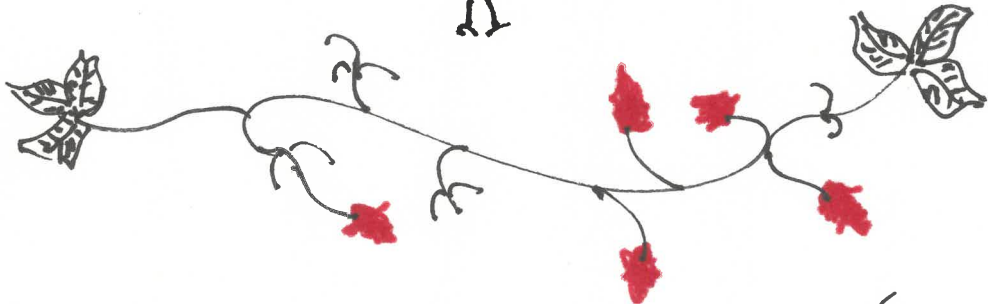
the Higher Realm and the Higher Realm participates in the manifestation of the human Destiny.

The ballads of Lórcá and the later works of Manuel de Falla abound in the allusion to mysticism. One excellent example found in Lórcá's poetry is the element of the wind. It causes a morbid fear particularly amongst the gypsies. Wind is thought to have a life of its own. As an element of great power wind can, when it chooses, destroy an entire caravan, turn a ripple into a devastating wave, parch the land dry by driving dust over it and knock down weather vanes and steeples which act as guides to travellers.

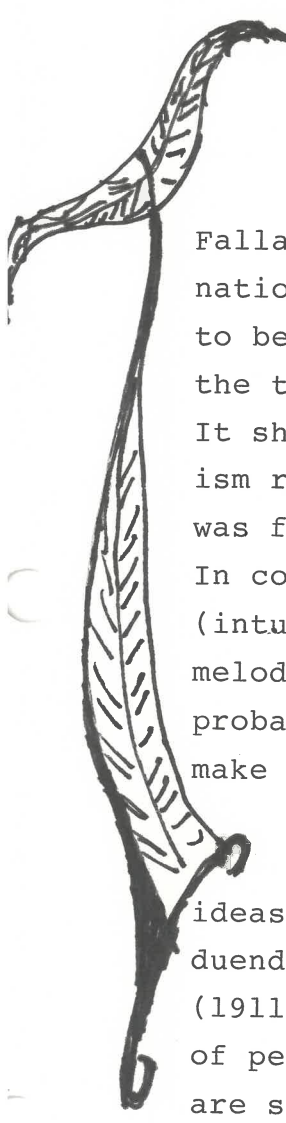
Another allusion to mysticism is water. Gypsies never pitch their tents on other than dry land and very few ever fish or become sailors. They have an aversion to bathing and do so, only when it becomes necessary. Water causes one to lose touch with "the man."²³ Cisterns and wells represent fear and tragedy and suffering. Granáda is full of wells, fountains and pools. In Falla's music there are many examples of allusions to water. See manuscript section.

The underlying idea of Peninsular mysticism found in cánte jóndo and the ancient music of Andalucía is that no matter how badly one is conquered by the conflict, one must not accept defeat.





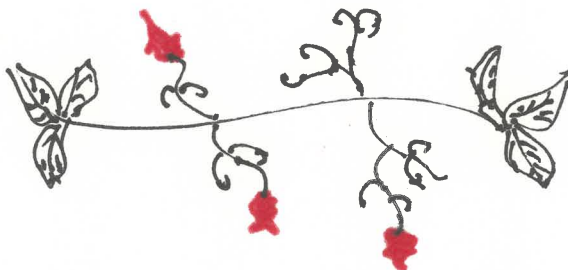
The expression of the Ancient Music of Andalucía by Manuel de Falla through his works is of great importance and goes beyond nationalism. For Falla, the origin of the idea for a theme had to be exact. Details such as tempo, placement of an accent, the technical language and tonality had to reflect authenticity. It should be noted here perhaps, that Falla felt that impressionism repudiated authenticity. For him, the spirit of the music was far more important than the rhythm, modality and cadences. In contrast to Stravinsky, Falla was of the opinion that the *duende* (intuition) of the composer governed the music. The truth or pure melody of the ancient music took precedence over the accident or probability of certain melodic intervals or undulating line that make up the final result.



The major works which separate Falla from music governed by ideas to that which reflects his dependence on inspiration or the *duende* are *El Amor Brújo* (1915) and *Las Siétes Canciónes Populáres* (1911). Up until these works, Falla's compositions contained a lot of personal ideas and hybrid language. *El Amor Brújo* and *Las Siétes* are sensual and austere and exhibit the true spirit of Spain.

El Amor Brújo may be called an incantation of fantasies. The work is the music of Granada, mysterious, full of *cante jondo*, evoking the guitar, the Alhámbara and the gypsies. The ballet is the "essence of the gypsy."²⁴

The story is based on the love of a Spectre for a gypsy girl and the tragedy that ensues. The fatality of that love, the inevitability and magical catastrophe allude clearly to the element of mysticism found in *cante jondo*.




Peninsular mysticism is perfectly expressed in the three songs that run continuously throughout the work. Their intimate linkage is such a distinguishing feature that they really cannot function without one another. In the famous La Danza ritual del Fuégo, we find the motif of Tragedy. The Fate and Love motifs so inextricably intertwined with mysticism of the work are also clearly perceived as part of the Ancient Music of Andalucía.

Important technical elements to be noted in this "reflejo fantástico" by Falla, are the development of the three main melodies, his particular use of the 7th and 9th chords, implied guitar motif, guitar chords and the elements of aestheticism and impressionism.²⁵ The ancient musical elements in El Amor Brújo which can be connected to Impressionism are the modal melody and harmony, systematic use of parallel 5ths, appoggiaturas that do not resolve, complex meter, frequent changes of meter and simultaneous use of different rhythms.

The ballet represents a crucial point in the evolution of Manuel de Falla's musical language. He brings a "seeming coherence"²⁶ to the work as well as provides a reference to impressionism by stabilizing his harmonic progressions. But is this "seeming coherence" through harmonic stability a reality or an illusion. Is there in fact, any unity at all to the work. The answer lies in one of the most specific elements of the Ancient Music of Andalucía not yet touched upon - ambivalence.

The ambivalence of the work is created by its two distinct styles, the Ancient Music of Andalucía and the universality of its message. El Amor Brújo is so very Spanish and yet so universal. This big surprise, ambivalence, was entirely due to Falla's deep interest in mysticism and spirituality which allowed him to compose unimpeded and without concessions. In turn, the music spoke to the souls of everyone and became a Universal work.





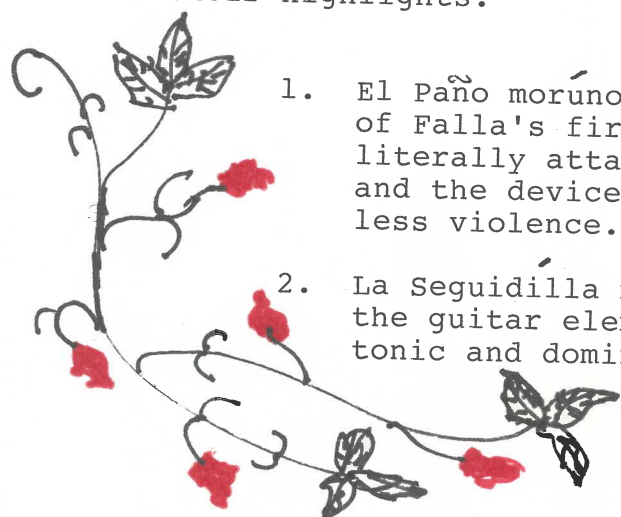
Manuél de Falla's second and equally important work which reflects his new style is Las Siétes Canciónes. One notes the following similarities between it and El Amor Brujo:


1. rasguédo effect of the guitar
2. natural resonances that adjoin the principal note of the chord
3. a new procedure of harmonization of a melody with essential, functional notes of a mode
4. static harmony

The outstanding feature which marks the difference between his earlier works and Las Siétes is his harmonies and the sound he achieves from them. There is a definitive richness and authenticity in the new musical language of Las Siétes through his system of sound. Falla's system of sound is based on the recognition of how harmony notes are situated and how these notes correspond to notes that produce a natural resonance. The sound affects the internal rhythm, cadences and modulations by transforming the tonal function of the notes of the chord.²⁷

Another prominent feature of Las Siétes is its sense of realism or authenticity. This has already been mentioned as an important point of Falla's thoughts on composition. For example, in Las Siétes, one hears "clavelitos"²⁸ in the personally determined melody.

Finally, Las Siétes Canciones is a marvellous combination of ancient musical material and Falla's personal, graceful harmonic and melodic language.²⁹ Here is a brief summary of the seven songs and their highlights.

- 
1. El Paño morúno - contains an excellent example of Falla's first use of the acciaccatura. He literally attacks the chord with the acciaccatura and the device was much used by Scarlatti but with less violence. (Example in manuscript section)
 2. La Seguidilla murciána - features prominent use of the guitar element, particularly simultaneous use of tonic and dominant harmonies. (See example)

- 
3. La Asturiána - reflects a most particular harmony. All the chords are heard vertically and horizontally. The result is the natural resolution of the note. (See example)
 4. La Jóta - reveals the characteristics of the dance. Imitations and modulations modify the tonal function of the 7th degree. (See example)
 5. Berceuse Andalúz - also known as "Nana." This is based on a song Falla knew as a child and consists of the violent, blood-thirsty motif of the cánte jóndo andalúz. The 20 bars which comprise the song show the composer's economy of writing and maximum effect of expression.

The Berceuse has a special nuance, also used for the first time by Falla. It is indicated in the song as a mormoráto. The voice is treated in a specific manner which would represent a light melisma.

The entire song is constructed on a harmonic scheme based on a tonic pedal. The tonic pedal produces a resonance that envelops each harmony and results in an expression of exquisite lyricism. (Example if possible to show one)

6. Canción - consists of a permanent discord that exists between the voice and the hands. The rhythm that results from this discord is exceedingly interesting. (Example)
7. El Pólo - is based on a popular Andalucian air and recalls La Andaluza which concludes Falla's Cuatro Piézas. The song contains a new element - the repetition of a note which becomes insistently obsessive. The percussion of the piano opposes the melisma of the voice. These violent nuances continually oppose one another and are very typical of cánte jóndo andaluz. (See example)

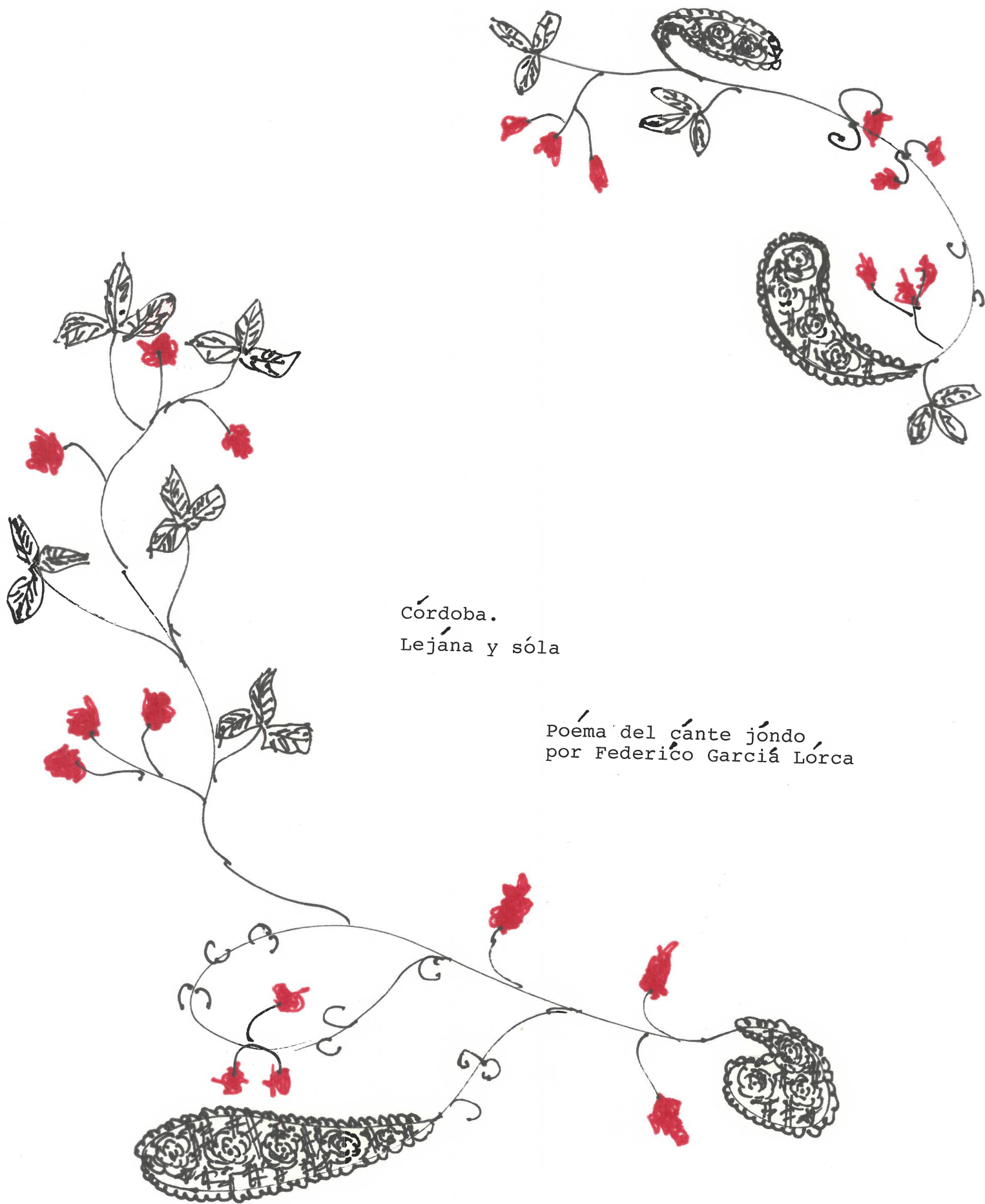
It is interesting to note the deliberate plan of tonalities Falla chose for the seven songs and his use of alternating tonic major and minor keys.



The Andalusian works of Manuel de Falla are imprinted with an extraordinary tragic force, violent lyricism and the total participation in life with all of its successes and failures. Las poémas del cánte jón do of Federico García Lórca follow the same idea. Both men chose to obey the demands of the Spirit and experience the contact with the deeper regions of the consciousness. Because of their courage, these two artists have chiefly been instrumental in the revival and survival of the Ancient Music of Andalucía. And, although Falla's concepts and theories as they related to cánte jón do andalúz and the Ancient Music of Andalucía, could not be proved in his lifetime, perhaps one day, the Lost Manuscripts of Andalucía will be discovered and returned to their rightful place.

In the silence of the hour, the notes of an Ageless Song are heard. A new and ancient music is returning to illumine the Sorrowing Earth.³⁰

(to be continued)

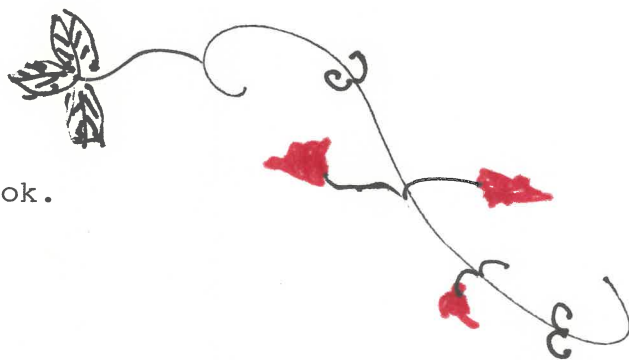


Córdoba.
Lejana y sólo

Poema del cante jondo,
por Federico García Lorca

L A G L Ó S A

- 1 J.B. Trend, page 20 Lorca and the Spanish Tradition. (New York: Russell & Russell), 1971.
- 2 Ibid, page 20
- 3 Alan Kendall & Michael Raeburn, page 54 Heritage of Music. Music in the Twentieth Century: The Spanish Renaissance, Vol. IV. (New York: Oxford University Press), 1988.
- 4 Edward F. Stanton, p.10 (prologue) The Tragic Myth: Lorca and Cante Jondo. (Kentucky: University Press of Kentucky), 1978.
- 5 Ibid, page 10, prologue
- 6 Ibid, page 10, prologue
- 7 Ibid, taken from the title of the book.
- 8 Ibid, page 3 of the book.
- 9 Ibid, page 4
- 10 Ibid, page 4
- 11 Ibid, page 5 please see Cancion numero siete for link to this point.
- 12 Ibid, page 5
- 13 Ibid, page 5
- 14 Ibid, page 10
- 15 Ibid, page 10
- 16 Ibid, page 10 please see manuscript examples for possible moments of duende (La Vida Breve y La Andaluza)
- 17 Ibid, page 33 example of pena negra from La Andaluza - see manuscript
- 18 Ibid, page 37 canción numero tres - la guitarra impressionistic dissonance and sonority
El Sombrero de los Tres Piños - rasgado



the sobbing guitar - we shall endeavour
to find an example for this point

melancholy - as above

- 19 Ibid, page 39 death - as above
- 20 Ibid, page 43
- 21 Ibid, page 50 Carmen by Georges Bizet - Fate Theme
- 22 Ibid, page 82
- 23 Ibid, page 87 please see manuscript Noches en los Jardines de Espana for mysticism and water.
- 24 Federico Sopena, p. 109 Manuel de Falla y Su Musica Andaluza. (Madrid, Espana: Ediciones Rialp, S.A.), 1976.
- 25 Ibid, page 110 El Amor Brujo - example if possible
- 26 Luis Campodonico, page 104 Falla. (Avila, Espana: Traducccion de Frances, Avila.), 1959.
- 27 Federico Sopena, p. 106 Manuel de Falla y Su Musica Andaluza. (Madrid, Espana: Ediciones Rialp, S.A.). 1976.
- 28 Ibid, page 106 example if possible - El Amor Brujo
ibid for 28
- 29 Luis Campodonico p. 104 Falla. (Avila, Espana: Traducccion de Frances, Avila.), 1959.
- 30 Edward F. Stanton, p. 120 The Tragic Myth: Lorca and Cante Jondo. (Kentucky: University Press of Kentucky), 1978.

Manuscript examples may be found in the manuscript section where the writer has endeavoured to produce certain elements as found and relating to cante jondo from Las Siete Canciones by Manuel de Falla.





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- Falla, Manuel de. Siete Canciones populares Espanolas. Paris: Editions Max Eschig, 1922.
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Seguiriya

Joachim Tarnia

1.

saremento

Bar lines have been added to make reading easier.

2. La Vida Breve

Falla

A variation of this fragment follows but the fragment only appears once as presented.

3. La Andaluza - opening bars - 1 - pena negra P. 7.

Falla

La Andaluza The anguish of Pena negra

Falla

4.

lower notes sustained as a guitar - Notice the detailed markings. If this passage is first played without the markings - one can see their importance & Falla's specific use of them.

5. Rasgado - from El Sombrero de los Tres Picos Falla

6. Guitar Sobbing la Andaluza Falla

one tries to make the lower notes sob to the quiet accompaniment of upper
To be played with the l.h.

7. Melancholy - chords that "sleep" in the memory (la Andaluza) Falla

8.

Dance of Terror from El Amor Brujo

Falla

Handwritten musical notation for the first system of 'Dance of Terror'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. The lower staff is in bass clef. The music features a melodic line with slurs and accents, and a bass line with slurs and accents. A dynamic marking 'mf' is present at the beginning.

(a)

Two Examples of "Death" and

Handwritten musical notation for the second system of 'Dance of Terror'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with slurs and accents. A handwritten note says 'Notice the detail as to different accents' with arrows pointing to specific notes in both staves.

Notice the detail as to different accents

Dynamics (b)

Dance of Terror (El Amor Brujo)

And rapid change of Falla dynamics, even with the accents.

Handwritten musical notation for the third system of 'Dance of Terror'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music shows dynamic changes with markings for 'f', 'p', 'dim', and 'pp'. Slurs and accents are used throughout.

Dynamics

Agitato (trembling, warbling by changing sound slightly) Falla

Handwritten musical notation for the fourth system of 'Dance of Terror'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked 'Agitato' and shows dynamic changes with 'f' and 'p' markings. The lower staff has a 'gva bassa' marking and a dashed line below it.

Violence 10.

See El Polo - # 7 of Las Sietes - example (b)

Five empty musical staves at the bottom of the page, intended for further notation or examples.

11.

En el Generalife (from Noches)

Water

Aspects of Impressionism

12.

(a) Modal Melody El Amor Brujo Cancion de Amor Falla

(b) Parallel 5ths El Amor Brujo Cancion de Amor Falla etc.

(c) Appoggiatura that does not resolve (El Sombrero) Falla

1. El Paño Moruno

Appoggiatura
attacking
chord at
note 3-

Musical score for 'El Paño Moruno' in 3/8 time. The melody features a sequence of notes with appoggiaturas (circled in red) that attack the chords. The bass line provides a steady accompaniment. A handwritten note on the right states: "In this example the accide. appears as a ! note."

2. La Segurilla murciana

simultaneous use of V & I harmonies

Musical score for 'La Segurilla murciana' in 3/4 time. The score illustrates the simultaneous use of V and I harmonies in both the treble and bass staves.

3. Asturias

I I I

Musical score for 'Asturias' in 3/4 time. The score shows a sequence of chords labeled with Roman numerals I, I, and I.

F-

Continuation of the musical score for 'Asturias', showing further chordal and melodic development.

4. La Jota

p.

7th degree modulating from G+ to E+

Musical score for 'La Jota' in 3/8 time, marked piano (p.). The score includes a section labeled "Rhythm of Jota" with a triplet of eighth notes. A handwritten note on the right indicates a "7th degree modulating from G+ to E+".

5. Berceuse Andalus
mormorata

E-Modality

Handwritten musical score for 'Berceuse Andalus'. It consists of four staves. The top two staves are vocal lines with lyrics: "Duer me te, ni - ño, duer - me, Duer - me, mi al - ma, Duer - me te, lu - ce ri - to De la ma - ña - nas". The bottom two staves are piano accompaniment. The first staff of the piano part has four circled notes with a '+' sign, labeled "Tonic Pedal". There are triplets in the vocal lines and piano accompaniment.

6. Canerion

G+ Rhythmic discord El Polo

A-Modality

Handwritten musical score for 'Canerion'. It consists of four staves. The top two staves are vocal lines with lyrics: "(b) (Violence)". The bottom two staves are piano accompaniment. The piano part features a triplet in the first staff and two circled notes with a '+' sign, labeled "ostinato" and "ostinato again". There are also notes circled with a '+' sign in the piano part.