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Flamenco and the Music of Manuel de Falla:
A Piano Perspective

Zen Zeng

BMus(Hons) WAAPA, GradDipEd ECU, PerfCert Academia Chigiana, PostGradDip(Perf)
Conservatorio Superior de Musica de Aragon, Spain.

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ABSTRACT

Twentieth-century Spanish piano music is significantly shaped by the works of Manuel de Falla. The Spanish composer's classical stylization of flamenco marks a profound marriage between piano and flamenco, and remains a significant reference for contemporary musicians of Western art music and flamenco. However, performers of Falla's early twentieth century piano repertoire often fail to take into account the evolving nature of flamenco, as well as the composer's understanding and intended use of flamenco materials in each compositional period, leading to interpretations shaped by stereotypes of the exotic and passionate images of Andalusia. This study argues that there is no stereotypical 'Spanish' template for interpreting fin-de-siècle Spanish piano repertoire, and challenges prescribed interpretations of Falla's piano music.

Building on my own performance practice of both piano flamenco and fin-de-siècle Spanish piano music, this study undertakes a close musical examination of the evocations of flamenco idioms in Falla's music, discusses the identification and interpretation of a range of flamenco idiosyncrasies in Falla's music scores, and interrogates how Falla's adaptations of flamenco evolved as his compositional vocabulary expanded. By providing critical commentaries on iconic and historical recordings of Falla's piano music, this study subsequently offers some new practical performance strategies to interpreters of this repertoire.

DECLARATION

This critical commentary contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the critical commentary.

Candidate name: Zen Zeng

Candidate signature:



Date: 23/11/2016

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‘It takes a village to raise a child’.

-African proverb.

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INTRODUCTION

Flamenco and Andalusian folklore was a major source of inspiration for three iconic Spanish composers: Isaac Albéniz (1860-1909), Enrique Granados (1867-1916) and Manuel de Falla (1876-1946), whose works significantly shaped fin-de-siècle Spanish piano music. In return, the classicalization of flamenco in these composers' works marked the marriage between flamenco and piano, and served as a basis for the modern evolution of piano flamenco during the new flamenco era in the twentieth century.¹ As a performer of both piano flamenco and Spanish fin-de-siècle piano repertoire, I became acutely aware of the cross-fertilization between these two musical genres as well as the intrinsic and profound impact my practices in both musical genres have had on each other. However, when I sought scholarly and performative advice on interpretation strategies for fin-de-siècle Spanish piano repertoire, I discovered that much of the prevailing literature on fin-de-siècle Spanish piano music frames its inquiry solely on biographical details of the composers and musicological background of this repertoire; critical commentaries of musical examination and performance strategies of this music are still scarce. On the other hand, performers often associate flamenco with the stereotypes of exotic and passionate images of Andalusia, and fail to take into account the evolving nature of flamenco, composers' understanding and intended use of flamenco materials in each compositional period.² These factors frequently lead to an essentialised interpretation of the flamenco idioms in fin-de-siècle Spanish piano music and an

¹ Piano flamenco has become a sub-genre of flamenco. After guitar was adopted as a flamenco instrument, the piano, which shares the percussive and melodic nature of the guitar, became an increasingly popular instrument for expressing and evoking flamenco. Please refer to Chapter 1 for more details of the background and evolution of piano flamenco.

² Michelle Hayes discusses the impact of stereotypical images of Spain on flamenco dance. Michelle Hefner Hayes, *Flamenco: Conflicting Histories of the Dance* (North Carolina: McFarland & Company, Inc., 2009), 83.

overlay of present-day sonorities and inflections of flamenco onto historic repertoires.

My PhD research aims to make an original contribution to the field of performance studies by challenging prescribed interpretations of fin-de-siècle Spanish piano music and arguing that there is no interpretive template for Spanish repertoire. With a particular focus on Manuel de Falla, this study interrogates the evocations of flamenco in a selection of his music and examines iconic and historical recordings of this repertoire. In addition, this research builds upon a series of critical reflections on my personal performance practices of both piano flamenco and fin-de-siècle Spanish piano music, seeks to provide a tangible and practical insight into interpreting fin-de-siècle Spanish piano music by offering performative strategies for translating flamenco and Andalusian music idioms in Falla's piano repertoire.

Falla was chosen for this study due to the vital roles he played in the development of flamenco and fin-de-siècle Spanish piano music. Between 1904 and 1919, Falla sought the 'renewal of a Spanish musical idiom'³ as he continued to be inspired by his musical mentor, composer-pedagogue Felipe Pedrell (1841-1922), who advocated that a nation must construct its musical system on the basis of national folk song.⁴ Falla actively sought viable means (including Romantic, programmatic, Impressionist and Neoclassical techniques) to translate flamenco to piano through

³ Nancy Lee Harper, *Manuel de Falla: His Life and Music* (Lanham, Maryland: The Scarecrow Press, Inc., 2005), 203.

⁴ Manuel de Falla discusses Pedrell's aesthetic theories in his articles "Our Music: 'Musica', Number 2, Madrid, June 1917" and 'Felipe Pedrell' for *Revue Musicale Paris*'s edition in February 1923. Manuel de Falla, 'Felipe Pedrell: *Revue Musicale Paris*, February 1923' in *Manuel de Falla on Music and Musicians*, translated by David Urman & J.M. Thomson, (London: Marion Boyars Publishers, 1979), 30-33 and 54-64.

simulating the timbre, sonority and ambience of flamenco practices on the instrument. He pioneered the adaptation of flamenco in its most *jondo* (profound) form and was admired for his efforts in elevating the status of flamenco to the level of art music.⁵ Contemporary flamenco musicians and scholars frequently regard Falla as the flamenco father of Classical music,⁶ and rigorously study Falla's musical adaptation of flamenco.

It is apparent that Falla's piano evocation of flamenco marks an unprecedented marriage between flamenco and Western art music. Historical and current studies of Falla have illuminated many aspects of the composer's life and career. Falla's contemporaries, such as Alexis Roland-Manuel and Jaime Pahissa, gave their first-hand accounts of Falla.⁷ Biographical studies by John B. Trend and Nancy Lee Harper provide valuable musicological insights into Falla's life and selected works.⁸ A number of writings by Carol Hess and Michael Christoforidis deliver critical inquiries into Falla's life and musical development.⁹ There are a number of illuminating

⁵ Carol Hess, *Sacred Passions: The Life and Music of Manuel de Falla* (New York: Oxford University Press, 2005), 87.

⁶ During my research time in Spain, I have discussed with many flamenco musicians and scholars about Falla's affinity with flamenco and the adaptation of flamenco in his piano music. Many of these colleagues refer to Falla as a 'true flamenco' and the Classical musician who truly understands flamenco, or '*el padre flamenco de la musica clasica*'. Alicia González, in discussion of Manuel de Falla, March 30, 2013, Córdoba, Spain; Faustino Nuñez, in lecture *History of Flamenco*, April 2, 2014, Córdoba, Spain.

⁷ Alexis Roland-Manuel, *Manuel de Falla*, (Paris: Cahiers d'Art, 1930).

⁸ John B. Trend, *Manuel de Falla and Spanish Music*, (New York: Alfred A Knopf, 1929) and Harper, *Manuel de Falla*.

⁹ Carol Hess, *Sacred Passions: The Life and Music of Manuel de Falla*, (New York: Oxford University Press, 2005); and *Manuel De Falla and Modernism in Spain*, Chicago: The University of Chicago Press, 2001. Michael Christoforidis, 'Folksong Models and Their Sources: Manuel de Falla's *Siete canciones populares españolas*', *Context* 9 (1995); 'La guitarra en la obra y el pensamiento de Manuel de Falla, in *La guitarra en la historia* (Cordoba: Ediciones de La Posada, 1998); 'Manuel de Falla's *Siete canciones populares españolas*: The Composer's Personal Library, Folksong Models and the Creative Process', *Anuario Musical* 55 (2000); 'Falla, Flamenco and Spanish identity', in *Western Music and Race*, ed. Julie Brown (Cambridge: CUP, 2007); and 'The Ballets Russes, Spanish Dance and El Amor Brujo in Australia', in *The Ballets Russes in Australia and Beyond*, edited by Mark Carroll (Kent Town SA: Wakefield Press, 2011).

musical analyses of Falla's works by musicologists such as Antonio Gallego, Chris Collins, Juan Jesús Peralta Fischer and Manuel Matarrita Venegas.¹⁰ Flamencologist Lola Fernández relates several flamenco elements in Falla and Albéniz's writing to 'Spanish nationalist music'.¹¹ It is worth mentioning that despite appearing chauvinistically worshipful, Spanish music critic Antonio Iglesias's commentary of Falla's major works is extensive.¹² While many scholarly studies continue to highlight Falla's flamenco evocation as one of the most significant aspects that shaped the composer's musical career and identities, musical analyses of Falla's flamenco evocation remain brief or absent in those scholarly commentaries. Writings that shed light on the performance practice of Falla's flamenco evocation are scarce.

So, how do we interpret Spanish folklore and flamenco in Falla's piano music? How do we identify these orally transmitted music traditions and their nuances in printed scores of Western art music? Did Falla apply a consistent technique or compositional approach when translating flamenco idioms into his piano repertoire? Is there a template of interpretations for 'Spanish music' that we can prescribe for each adaptation of these regional music traditions? If Falla is the nexus of Flamenco and fin-de-siècle Spanish art music, is it possible to gain an intrinsic appreciation of Falla's music by interrogating and practising both genres?

¹⁰ Antonio Gallego, *Manuel de Falla y El amor brujo*, (Madrid: Alianza Editorial, 1990); Chris Collins, *Light In the Darkness: Insights into the composition of Falla's Noches*, (Granada: Archivo Manuel de Falla, 2006); Juan Jesús Peralta-Fischer, 'Manuel de Falla: Cuatro Piezas Españolas para Piano', *Hoquet* 6 (2008); and Manuel Matarrita Venegas, 'La "Fantasía Baética" de Manuel de Falla: Nacionalismo Musical Español y Universalismo en el Siglo XX', *Arts y Letras* Vol. XXIX (2005).

¹¹ Lola Fernández, *El flamenco en la música nacionalista española: Falla y Albéniz* (Madrid: Música y Educación, 2006), 6. Trans. Zen Zeng.

¹² Antonio Iglesias, *Manuel de Falla (Su obra para piano)*, (Madrid: Editorial Alpuerto, 1983).

With these questions in mind, Chapter One provides a brief background study of the history and theory of Flamenco, and examines the development of Flamenco and Spanish piano music in the 1900s. This background knowledge provides a historical and musical context for the examinations of Falla's adaptation of Flamenco idioms in later chapters.

Chapter Two examines Falla's early adaptations of Andalusian and flamenco idioms between his youthful years and the completion of *Siete canciones populares españolas* in 1914. As the composer's fascination with salon music began to fade in early 1900s, he showed a desire to broaden his limited compositional vocabulary. Immediately after his early composition of nocturnes, serenades and *zarzuela*, Falla sought to find a 'Spanish' sound in his music. His compositional trajectories of this time, including *La vida breve* (1904), *Cuatro piezas españolas* (1906-1908), *Noches en los jardines de España* (1909-1916) and *Siete canciones populares españolas* (1914) reflect his understanding of flamenco, an early vision of French Impressionism and an ongoing attempt to evoke a Spanish nationalistic sound in his new music.

Falla's 1915 theatrical show *El amor brujo* and 1919 piano solo *Fantasia baetica* represent the summit of his musical pursuit of an internationally recognized nationalism based on the musical traditions of Andalusia. Chapter Three interrogates Falla's stylistic development in this period and examines his adaptations of flamenco idioms in these two emblematic works. In the first two decades of the twentieth century, Falla's understanding of flamenco continued to mature as his compositional vocabulary developed. The Spaniard's seven-year sojourn in France facilitated a first-hand access to French modern school techniques, and also marked his first

contacts with the Russian composer Igor Stravinsky and the Ballet Russes. After he returned to Spain in 1914, Falla continued to seek viable means to incorporate 'native Spanish elements' with modern aesthetic currents such as Impressionism and musical Primitivism.¹³ This chapter offers insights into the flamenco musical idioms in *El amor brujo* and *Fantasía baética*, and provides constructive commentaries on the translation of these musical idioms to piano.

The conclusion and appendices provide a summary of this study and re-examine performance strategies for fin-de-siècle Spanish piano repertoire. This dissertation, together with a collection of live and studio recordings of my personal performances, constitutes a complete research portfolio. These recorded performances reflect a range of repertoires that relate to Spanish piano music and flamenco: the music of Falla, a number of commissioned fusion works of Western art music and aspects of flamenco, and some contemporary piano flamenco works composed, improvised and arranged by myself.

¹³ Venegas, 'La "Fantasía Baética"', 109.

CHAPTER 1

A Brief Introduction to Flamenco

Flamenco, widely regarded as an art form by modern scholars, has its foundation in the southern Spanish province of Andalusia. It consists of music and dance, and is generally divided into three elements: *cante* (singing), *toque* (instrumental playing) and *baile* (dance).¹⁴ Flamenco was commonly used as a tool to express powerful emotions such as solitude, love and sorrow. In modern days it is often based in a variety of topics, including human emotions, festive moods, rituals and popular genres.¹⁵ When flamenco came to the attention of composers of Western art music in the late nineteenth century, it had already evolved considerably from its folk roots in its forms, harmonies, technical standards, and repertoire, which led to an expansion of its audiences and rising social status. To provide background to this research, this chapter will briefly introduce the history, origins and musical elements of flamenco.

The early history of flamenco is a topic that continues to spark discussions and disputes amongst scholars, flamenco performers and aficionados. William Washabaugh observes that historians of flamenco seem to ‘disagree at every turn’.¹⁶ Ana Ruiz believes flamenco took shape during the fifteenth century,¹⁷ Claus

¹⁴ A handful of writings also refer to *Jaleo* as a fourth element of flamenco. See for example Donn E. Pohren, *The Art of Flamenco* (Westport: The Bold Strummer, 2005), 80; Ehrenhard Skiera, ‘Castanets and other rhythmic and percussive elements’, in *Flamenco: Gypsy Dance and Music from Andalusia*, ed. Claus Schreiner (Portland, Oregon: Amadeus Press, 1990), 147-52.

¹⁵ Christof Jung, ‘Cante Flamenco,’ in *Flamenco*, ed. Claus Schreiner. 62.

¹⁶ William Washabaugh, *Flamenco: Passion, Politics and Popular Culture*, (Oxford: Berg, 1996), 31.

¹⁷ Anna Ruiz, *Vibrant Andalusia: The Spice of Life in Southern Spain*. (New York: Algora Publishing, 2007), 74.

Schreiner refers to Andalusia as 'the home of flamenco'.¹⁸ Angel Alvarez Caballero argues that flamenco was 'created' by Andalusian gypsies (*gitanos*),¹⁹ Donn Pohren insists that although the gypsies 'had by far the largest influence on several *cantes grandes* and festive *cantes*', flamenco was not created by any singular cultural group.²⁰ In recent years, more scholars seem to agree that flamenco is a marriage of Andalusian folklore and the music of migrating gypsies, who traveled from Northern India through Iran, Turkey, Greece, Hungary, and settled in Andalusia in the fifteenth century.²¹ Benard Leblon adds that flamenco is a hybrid of many music traditions, adapted and interpreted by the gypsy nomads whose natural ability to interpret local music in their own music traditions contributed to the formation of flamenco.²²

From a 'largely unwanted fringe art' that was closely associated with the 'vulgarity and poverty' of Andalusia in the 1950s to a UNESCO inscribed cultural heritage in 2010, flamenco has received a significant elevation in public perception and social status in modern times.²³ Historically, the practice of flamenco was closely associated with the gypsy population in Andalusia. One of the earliest references to the practice of flamenco appeared in 1774 in a novel by Spanish writer José Cadalso y Vázquez (1741-1782), who describes witnessing a *polo* (a flamenco song and dance style) at a private gathering at a gypsy home.²⁴ Since then, flamenco provided entertainment at

¹⁸ Claus Schreiner, *Flamenco: Gypsy Dance and Music from Andalusia*, ed. Claus Schreiner. Translated by Mollie Comerford Peter (Portland, Oregon: Amadeus Press, 1990), 14.

¹⁹ Angel Alvarez Caballero, *Gitanos, Payos y Flamencos, en los Orígenes del Flamenco* (Madrid: Editorial Cinterco, 1988), 70.

²⁰ *Cantes grandes* and festive *cantes* refer to a range of the most ancient flamenco song styles, such as the *soleá* and the *bulerías*. Donn Pohren, *The Art of Flamenco* (Madrid: Society of Spanish Studies, 1990), 39.

²¹ Donn Pohren, *Lives and Legends of Flamenco* (Madrid: Society of Spanish Studies, 1988), 17.

²² Bernard Leblon, *Gypsies and Flamenco: The Emergence of the Art of Flamenco in Andalusia* (Hertfordshire: University of Hertfordshire Press, 2003), 5.

²³ Donn Pohren, *A Way of Life* (Hatfield: University of Hertfordshire Press, 1999), 13.

²⁴ Papenbrok, 'History of Flamenco' in *Flamenco*: 42.

exclusive gypsy gatherings and *juergas* (private parties) of wealthy Spanish *señoritos* (playboys), drew crowds into *café cantantes* (flamenco taverns) during the Golden Age in the second half of the nineteenth century, *ventas* (rural inns that did not observe central curfew regulations) and *tablaos* (taverns that has a raised stage for flamenco performances) at the turn of the twentieth century. In the first half of the twentieth century, flamenco began to attract a wider range of audiences and was introduced into *teatros* (theatres) and fused with popular theatrical productions such as *zarzuelas*.²⁵ Flamenco productions of this nature were often referred to as *Opera Flamenca*. Although in vogue at the time, *Opera Flamenca* productions have since been widely condemned for their lack of musical integrity, and their light-hearted, market-driven nature. The period of *Opera Flamenca* (1920s-1950s) is referred to as an ‘adulteration of flamenco styles’.²⁶

The commercialization of flamenco at the turn of the twentieth century greatly concerned Falla, who was closely affiliated with flamenco artists. In order to prevent the ‘progressive contamination and possible extinction’ of *jondo* flamenco style,²⁷ Falla co-organised the historic *Concurso de Cante Jondo de Granada* (Granada Deep Song Competition) with Spanish writer García Lorca (1898—1936) in 1922. In his writing for the competition guidelines, Falla asserts that the event aimed at the ‘revival, maintenance and purification of the old *cante jondo*’.²⁸

²⁵ *Zarzuela* is often referred to as ‘Spanish operetta’. It’s sung in Spanish but bears strong influence of Italian operas and popular themes.

²⁶ Junta de Andalucía & Consejería de Turismo y Deporte Turismo Andaluz, *Guía del Flamenco de Andalucía*, Manuel Macías, chief editor, Malaga, 2002, 25.

²⁷ Christoforidis, ‘Falla, Flamenco and Spanish identity’, 234.

²⁸ Manuel de Falla, *On Music and Musicians*, 112.

Flamenco Cantes and Voice

Cante is the original element of flamenco and the primary source of musical and structural reference for *toque* and *baile*. It refers to the art of flamenco singing as well as the flamenco song *palos* (styles). There are over fifty flamenco *cantes*. The categorization of these *cantes* or *palos* is often subject to history, social factors, geography, musical characteristics and interpretations. A musical categorization of these *cantes* by Fernández divides them into seven families:

1. Unaccompanied *cantes*:

Martinetes, carceleras, deblas, saetas, romances and *nanas*.

2. Basic *cantes*:

seguiriyas, cabales, livianas, serranas, soleares, cañas, polos, bulerías, bamberas, alboreás, jaleos, gilianas, tangos, tientos, tanguillos and *marianas*.

3. *Cantes* from Cádiz:

cantiñas, alegrías, caracoles, mirabrás and *romeras*.

4. *Cantes* derived from *Fandangos*:

fandangos from Huelva, any natural or personal *fandangos*, *malagueña, verdiales, jaberas rondeñas* and *granaínas*.

5. *Cantes* from miners and the southeast of Spain (Levante):

tarantas, tarantos, cartageneras, mineras, murcianas and *levanticas*.

6. *Cantes* related to Andalusian folk music:

peteneras, sevillanas and *villancicos*.

7. Hispanic-American *cantes* (*ida y vuelta*):

guajiras, colombianas, milongas, rumbas, vidalitas, farrucas, and *garrotines*.²⁹

Cante jondo is often referred to as ‘deep song’ for the musical and emotional complexities of its song *palos*. Distinct from festive and fast *palos* (such as *tangos* and *bulerías*), the *palos* of *cante jondo* (such as *soleares, martinetes* and *cañas*) are regarded as the most ancient expression of Flamenco and the ‘most difficult group

²⁹ Lola Fernández, *Flamenco Music Theory* (Madrid: Mel Bay Publications, 2004), 18.

of *cantes* to interpret'. In their solemn character they convey the lament of human suffering, demanding 'emotion and effort' and 'the full use of lungs and throat' by the singer.³⁰

In an essay written to accompany the 1922 Cante Jondo Competition, 'Analysis of the Music Elements of *Cante Jondo*', Falla commented on the characteristics of cante jondo:

Those [gypsy] tribes, who arrived from the East, according to the historical hypothesis, give Andalusian singing a new character which consists of the *cante jondo*... This name is given to a group of Andalusian songs, the genuine type of which we believe to be the so-called *siguiriya gitana*; from this stem other kinds, still alive among the people-the *polo*, the *martinete*, the *soleares*—which, thanks to their very high qualities stand out among the great group of songs the common people name *Flamenco*.³¹

Many of these characteristics echo the musical material Falla uses in his own composition. They include the use of enharmonic intervals as a means of modulation, a melodic field in *cante jondo* seldom surpasses the limits of a sixth, and the repeated, even obsessive use of one note, frequently accompanied by an upper or by a lower appoggiatura. Chapters Two and Three of this study will examine the composer's piano simulation of *cante jondo* in more detail.

³⁰ Pohren, *The Art of Flamenco*, 48.

³¹ Falla, *On Music and Musicians*, 102-3.

Cantaor (or *cantaora* for female) is a term exclusively applied to flamenco singers. The distinct aesthetics of *cante* cast a direct impact on the artistic construction of other flamenco elements. Many highly-regarded voices for *cante jondo* possess an 'emotional force'³² that conveys the individuality of the singer. The quality of *cante jondo* voice is raw and full of 'raucousness'³³. Some iconic *cantaores* with this characteristic voices include La Niña de los Peines (1890-1969), Camarón de la Isla (1950-1992) and José Mercé (b.1955). Robin Totton argues that many people see *cante* as the 'least enjoyable' genre of flamenco as the *cantaores* often convey their strong emotions with a hoarse voice.³⁴ Manuel Matarrita Venegas explains the following qualities of *cante*:

If we try to define more precisely the specific timbre of singing, which differs radically from traditional *bel canto* and beautiful connections between different vocal registers, two things attract our attention. First, the notes are adorned by small enharmonic intervals, occasionally sound 'out of tune' or 'impure', and secondly, there is a huge variety of colors in the voice registers, ranging from coarse and guttural sounds, through abrupt sounds, reaching forced falsetto.³⁵

Flamenco Guitar

Flamenco was without instrumental accompaniment until the nineteenth century, when guitar was introduced to accompany flamenco singing and dancing, primarily

³² Robin Totton, *Song of the Outcasts*, (Portland: Amadeus Press, 2003), 34.

³³ Pohren, *The Art of Flamenco*, 50.

³⁴ Totton, *Song of the Outcasts*, 29.

³⁵ Bernard-Friedrich Schulze, 'Guitarra flamenca,' in *Flamenco*, ed. Claus Schreiner. 125.

at *cafés cantantes*.³⁶ The guitar is a versatile instrument with harmonic, melodic and percussive capacities. The characteristics of the guitar served as an important role in shaping the techniques and aesthetics and all other flamenco elements. The guitar enjoyed a period of rapid development during the Golden Age of flamenco, when guitarists were forced to expand their repertoire and explore the potential of their instruments in order to accommodate a variety of singing styles that they needed to accompany on a daily basis at *café cantantes*.³⁷ This coincided with the rise of the classical guitar in the second half of the nineteenth century, aligned with the new design of the instrument by Antonio de Torres.³⁸ By the end of the nineteenth century, the repertoire of flamenco guitar reached an unprecedented level of virtuosity and diversity. Inevitably, the flamenco guitar became a capable solo instrument and began to appear on the concert stage.³⁹

The flamenco guitar shares a similar aesthetic with other flamenco elements. Compared to the mellower and more beautiful tone aspired to classical guitarists, flamenco guitarists often take pride in achieving *pellizco* in their playing, a tone that is 'harsh', abrupt and 'slightly percussive'.⁴⁰ Many composers of Western art music sought to translate the flamenco guitar timbre and techniques to the piano. Albéniz and Falla, the composers best known for transporting the modality and tonality of the guitar directly to the piano, frequently alluded to the tuning of guitar open strings. Falla's works such as the 'Cubana' from *Cuatro piezas españolas* (A major)

³⁶ Elizabeth J. Miles & Loren Chuse, 'Spain' in *The Garland Encyclopedia of World Music* Vol. 8 (2000): 597.

³⁷ Pohren, *Lives and Legends*, 258.

³⁸ Manuel, Peter. 'Flamenco Guitar: History, Style, Status.' In *The Cambridge Companion to the Guitar*, edited by Victor Anand Coelho. 28-30. Cambridge: Cambridge University Press, 2001. [electronic resource - NB page selection].

³⁹ Skiera, 'Castanets and other rhythmic and percussive elements' in *Flamenco*, 124.

⁴⁰ *Pellizco* means 'nip' or 'pinch', this abstract term refers to a particular and characteristic flamenco attitude or expression.

and the 'Danza del Molinero' from *Sombrero de tres picos* (E flamenco mode) are clear examples of this practice. His *Fantasía baetica* captures moments of *pellizco* through its complex textures and rich timbre on the piano.

Piano and Flamenco

The piano flamenco tradition chiefly stems from two sources: the classical stylizations of flamenco music in the piano music of Albéniz, Granados and Falla, and piano accompaniment of popular Spanish songs and in *Opera Flamenca* since the 1950s. This 'pre-piano-flamenco' repertoire provided a well of inspiration and musical traditions for later generations of flamenco pianists. Despite Pohren's condemnation of 'any instrument in flamenco other than the guitar',⁴¹ the authenticity and suitability of piano as a flamenco instrument is confirmed by a number of scholars and artists. Papenbrok is convinced that the piano has the ability to preserve the tonal quality of flamenco.⁴² Flamenco pianist David Peña Dorantes (b.1969) stresses that the piano has brought a new tone to flamenco.⁴³ Influential *cantaor* Manolo Caracol (1909-1973) frequently performed with piano accompaniment provided by his son-in-law, flamenco pianist Arturo Pavón Jr. (1931-2005).

Pavón and José Romero (1936-2000) were among the first generation of flamenco pianists, who took inspiration from pre-piano flamenco repertoire. Both Pavón and Romero were born in Seville and trained in piano performance in Spanish music conservatories. Pavón comes from a gypsy family and traces his lineage to a number

⁴¹ Pohren, *Lives and Legends*, 329.

⁴² Papenbrok, 'History of Flamenco' in *Flamenco*, ed. Claus Schreiner. 48.

⁴³ Dorantes in interview with Juanjo Castillo, translated by Gorka Hodson. <http://esflamenco.com/Entrevistas/Interview%20Dorantes.htm>. Accessed on March 26, 2007.

of prolific flamenco artists.⁴⁴ His aunt Pastora Pavón, known as La Niña de Los Peines, and his uncle Tomas Pavón were both instrumental in the development of flamenco. Young Pavón was brought up playing flamenco guitar, but soon discovered the piano as an effective vehicle for his flamenco expressions. He frequently provided piano accompaniment for his mother's dancing school, teaching and playing flamenco for classes. After marrying flamenco dancer Luisa Ortega in 1954, Pavón devoted much of his time to accompanying his father-in-law, the eminent flamenco singer Manolo Caracol. Pavón continued to develop his piano flamenco style as an accompanying instrument for *cante* and *baile*. According to Pohren, who frequently heard Pavón's piano playing during his stay with the Pavón family in 1956, Arturo's style of piano flamenco was 'more profoundly flamenco' than 'the vast majority of flamenco guitarists'. The writer also hailed Pavón's interpretation as 'emotional', 'well phrased' and 'beautifully lyrical' with 'uncontained force'.⁴⁵ Unlike Pavón, who predominantly developed the piano as an accompanying instrument to *cante* and *baile*, Romero was widely credited for translating distinct *jondo* techniques and rhythm of the flamenco guitar to the piano. He created a unique flamenco vocabulary on the piano that further consolidated the piano's status as a solo flamenco instrument.

Although Pavón and Romero represent two distinctive piano flamenco 'schools', their collective teaching and performances inspired a number of younger flamenco pianists, such as David Peña Dorantes, Chano Domínguez (b.1960) and Diego Amador (b.1973) and Pedro Ricardo Miño (b.1981).

⁴⁴ Jaime Trancoso González, 'Arturo Pavón, el Pianista Flamenco Acompañate', <http://www.flamencoagency.com/documentos/ArturoPavon.pdf> (accessed 12 December 2015).

⁴⁵ Pohren, *Lives and Legends*, 329.

Baile

A number of scholars have reached a consensus that *baile* was developed by gypsies, who travelled to the culturally eclectic Andalusia and fused their own dance aesthetics with dance traditions of this region.⁴⁶ As the musical analyses of this study primarily refers to the practice of flamenco dance, I will chiefly focus on the techniques and musicality of *baile*.

One of the most significant techniques of *baile* is *zapateado*.⁴⁷ To *zapatear*, is to use footwork to create rhythmic emphases, percussive effects and virtuosity in dance. *Bailaores* (flamenco dancers) may tap, stomp and mark the beats with their heels, toes or both feet. The velocity and complexity of *zapateado* are often translated onto the guitar by *tocaors* as an exhibition of the ‘rhythmic richness’ of particular flamenco styles’.⁴⁸ On the other hand, composers such as Albéniz, Granados and Falla frequently adapted *zapateado* effects as an evocation of flamenco and Andalusian musical idioms (Example 1).

Example 1: an evocation of *zapateado* in bars 6 to 8 of ‘El puerto’, from *Iberia* by Isaac Albéniz.



⁴⁶ Madeleine Claus, ‘Baile Flamenco’, in *Flamenco*, ed. Claus Schreiner. 93; Hayes, *Flamenco*, 31; Leblon, *Gypsies and Flamenco*, 72.

⁴⁷ As Gamboa and Nuñez refers to *zapateado* as one of the ‘paradigms’ of flamenco. *Flamenco*, 608.

⁴⁸ *ibid*, 608.

Beside the feet, *bailaores* often use their hands to mark and highlight the beats. *Pitos* (finger clicking) and *palmas* (hand clapping) are two of the most common hand techniques. Both techniques are used to generate a range of dynamics, velocities and timbres. A skillful execution of *pitos* and *palmas* can often create a complex and virtuosic effect of *contra* (cross-rhythm). While *cantaores* often use *pitos* to signal the *compás* for the ensemble, it is also common for informed spectators to use *palmas* to mark the beats as a supportive interaction with lively flamenco performances.

Jaleo

Jaleo is the verbal encouragement shouted to the performers by *jaleadores*, who since the late nineteenth century, are either situated on the stage or in the audience during a flamenco session. Amongst the most commonly heard *jaleos*, there are *olé!* (great!), *vamos!* (go on!), *dale!* (go for it!) and *Qué arte!* (What an art!). Pohren points out that *jaleo* is 'a necessary and intricate component of flamenco'.⁴⁹ Skillful *jaleadores* create a 'thrilling, highly-charged atmosphere', which urges the performers to proceed and exhibit the best of their abilities and most powerful emotions.⁵⁰

Rhythm, Compás and Structures

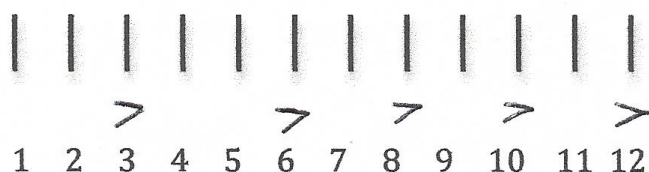
Flamenco music is known for its characteristic rhythms. Marked by accents, and grouped by *compás* (meters), flamenco mainly employs duple or triple metres, or the combination of the two. Many *cante jondo palos* incorporate twelve-beat *compases*, drawn from the *soleá*, a fundamental *palo* that shapes the aesthetic of many other

⁴⁹ Pohren, *The Art of Flamenco*, 80.

⁵⁰ Skiera, 'Castanets and other rhythmic and percussive elements' in *Flamenco* ed. Claus Schreiner. , 151.

flamenco musical structures.⁵¹ Falla often adopted this rhythmic template of the *soleá* in his works, including *El amor brujo* (Example 2).

Example 2: a typical *compás* of *soleá*, with the rhythmic accentuation falling on the beats of 3, 6, 8, 10 and 12.



Frequently used in flamenco music, *hemiola* (the metrical alternation of 6/8 and 3/4) is a core characteristic of principal *palos* such as *soleá*, *alegrías*, *guajiras* and *bulerías*.⁵² Falla's use of *hemiolia* is frequent and extensive. His incorporation of alternating 6/8 and 3/4 appeared in works such as 'Cubana' and 'Montañesa'. In his late work the *Fantasía baetica*, Falla employs a more angular and successive combination such as 6/8 + 3/4 + 3/8 + 6/8 + 3/4 + 3/8 + 6/8 + 3/4 + 2/4 + 3/4 over only twelve bars in *Intermezzo*.

Rhythmic elasticity is another timing-related complexity of flamenco. Certain flamenco *cantes*, such as *malagueña*, *granaína*, as well as some *fandangos* and unaccompanied *cantes*, are sung with a free *compás* with occasional simple chordal accompaniment on the guitar. Albéniz, Granados and Falla all attempted to replicate such flamenco elasticity in their piano music. Their effort is reflected in works such

⁵¹ 'La soleá...su estructura musical guarda buena parte de los elementos rectores de la estética musical flamenca'. José M. Gamboa & Faustino Núñez, *Flamenco de la A a la Z* (Madrid: Espasa, 2007), 524.

⁵² Gamboa & Núñez, *Flamenco*, 295,

as *Spanish Dance No. 6* by Granados, 'El Albaicín' by Albéniz and *Siete canciones populares españolas* by Falla. Since flamenco *cantes* and their performance nuances are traditionally transmitted orally, their rhythmic elasticity becomes problematic to notate for the composer, and extremely challenging to detect in written music scores by performers who are not stylistically informed. Chapters Two and Three will illustrate the issues of rhythmic elasticity.

Harmony and Effects

A handful of flamenco *palos* are chiefly diatonic in their harmonic profile. Major and minor keys are identified in *palos* such as *alegrías*, *tanguillos* and *caracoles*. But predominantly, flamenco music is based on modal systems. The most characteristic modalities of flamenco music are the Phrygian and flamenco modes. They shape most of the *palos* of *cante jondo* and bear some resemblance to Eastern musical traditions. The Phrygian mode is well established in Gregorian and ancient Greek music cultures, and forms the basis of the flamenco mode. Peter Manuel also relates the flamenco mode to the Hijâz mode of Moorish music, both take E as tonic, with the Hijâz mode denoting a neutral, half-sharp on C and C#⁵³:

Phrygian mode: E F G A B C D (E)

Flamenco mode: E F G# A B C E (E)

Hijâz mode: E F G# A B C+ E (E)

The microtonal effect introduced by quarter and micro steps in modal systems is a prevalent feature of flamenco music, especially *cante*, as well as many other musical cultures such as Arabic and Indian music. Falla noted that it was a common practice

⁵³ Peter Manuel, *Flamenco In Focus*, (New York: Oxford University Press, 2006), 96.

in 'primitive' musics and attempted to translate this microtonal effect and technique. In his early twentieth century musical assimilation of Primitivist tendencies, Falla frequently employs the superimposition of seconds and octaves to either heighten percussiveness or to emulate microtonal effects on the piano.

The richness of flamenco sonority is partially indebted to the peculiar harmonic ambiguity in flamenco music. It is common for flamenco melody and accompaniment to coalesce in different modes. The modal system is filled with intervals of close proximity, an inherent feature of Andalusian dances and songs. Those small and micro intervals create a *choque* (clashing) effect, which simulate percussive sonorities and microtonal effects, both characteristics of flamenco music.⁵⁴

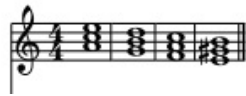
Cadences in flamenco are shaped by modal scales and characteristics of the flamenco guitar. The most idiosyncratic cadences are the *cadencia andaluza* (Andalusian cadence), *cadencia flamenca* (flamenco cadence) and *cadencia resolutive* (resolving cadence). The *cadencia andaluza* consists of a sequence of four chords, which descend in the order of *la-sol-fa-mi* (IV-III-II-I) of the Phrygian mode. The *cadencia flamenca* is also named 'deceptive Andalusian cadence', with a similar harmonic progression to the *cadencia andaluza* that resolves into a minor tonic (IV-III-II-i). *Cadencia resolutive* resolves the second degree of the scale to the tonic (II-I), which functions like a perfect authentic cadence in tonal music (Example 3).⁵⁵

⁵⁴ Fernández, *El flamenco*, 6. Trans. Zen Zeng.

⁵⁵ Fernandez, *Flamenco Music Theory*, 84.

Example 3: Comparing three idiosyncratic flamenco cadences.

Cadencia andaluza:



Cadencia flamenca:



Cadencia resolutive:



Flamenco lyrics are an intermixture of the gypsy language *caló* and Andalusian dialect, usually anonymous in origin and traditionally ‘passed down orally’.⁵⁶ The other known influences on flamenco lyrics are Andalusian romances, popular verses, epic poems, religious poetry, and works by professional or amateur singers and poets.⁵⁷ In his vocal works, Falla frequently uses *ayeo*, one of the idiosyncratic features of flamenco lyrics and *cante jondo* techniques. *Ayeo* is a vocal interjection of lament and sung as ‘ay’ or ‘ayyyy’. It serves as an evocation of emotional intensity and vocal warm up for flamenco singers. The effects of *ayeos* are vividly simulated in several works and notations by Falla, including *Siete canciones populares españolas* and *El amor brujo*.

⁵⁶ Christof Jung, ‘Cante Flamenco,’ 62.

⁵⁷ Martínez, *Flamenco*, 31.

CHAPTER 2

Flamenco and the Piano Music of Manuel de Falla to 1914

Manuel de Falla was born in Cádiz, an Andalusian port city and one of the most significant sites in the development and practice of flamenco. Being the eldest child of a financially well-established family, Falla's early music education was instead attuned to the socially 'disparaged' flamenco.⁵⁸ Falla took lessons in Western art music, his mother was a proficient pianist who educated him through live performances of works by Frédéric Chopin, Ludwig van Beethoven and Edvard Grieg at their family home. Falla's abiding fascination with vocal and theatrical productions may well have been nurtured during his family's regular visits to the opera and his mother's frequent piano improvisations on French and Italian operas such as *Faust*, *Manon Lescaut*, *La Bohème* and *La Traviata*.⁵⁹

This Romantic music environment inspired young Falla and shaped his early compositional vocabulary. His affinity with Romantic elements was further reflected in the flamenco-fused works he wrote later in life. In order to investigate Falla's compositional trajectory and appreciate the multi-faceted nature of his later compositions, it is worth examining some of the composer's early works and the Romantic vocabulary he was familiar with.

⁵⁸ Although flamenco went through stages of social and political promotion in history, it used to be frequently associated with social outcasts of Andalusia and looked down upon by many middle-class Spaniards for many decades. See Christoforidis, 'Falla, Flamenco and Spanish identity', 236-240.

⁵⁹ Harper, *Manuel de Falla*, 7.

Early piano works (pre-1904)

The enthusiasm that Romantic music stimulated in the young Falla is unmistakably manifested in his early Chopinesque compositions such as the *Nocturno* [Nocturne] (1896-1899), *Mazurka en do menor* [Mazurka in C minor] (1899-1900) and *Serenata* [Serenade] (1901). As implied by their titles, these solo piano works project a pronounced salon music style, and reflect Falla's early musical interests and education. For example, in the *Nocturno*, although Falla decorated this work with a few 'Spanish' expressions such as augmented seconds (bars 29 and 30) and a disguised Andalusian cadence F, (Eb), Db, C (bars 32 to 35), he echoes many compositional features of the Romantic masters, especially Chopin. Written in ternary form (A B A), the first and last sections of the *Nocturne* are composed of a *cantabile* melodic line, accompanied by a polyphonic *ostinato* pattern. The accompaniment consists of three internal voices and spans three octaves (Example 4a & 4b). This style of writing reflects Falla's early music vocabulary, which, as argued by Hess, is 'conventional', 'harmonically timid', and with rather 'isolated' Spanish gestures.⁶⁰ It was also later dismissed by the composer himself, who labeled all of his works written prior to 1904 as 'childish attempts' without 'the slightest value'.⁶¹

⁶⁰ Hess, *Sacred Passions*, 20.

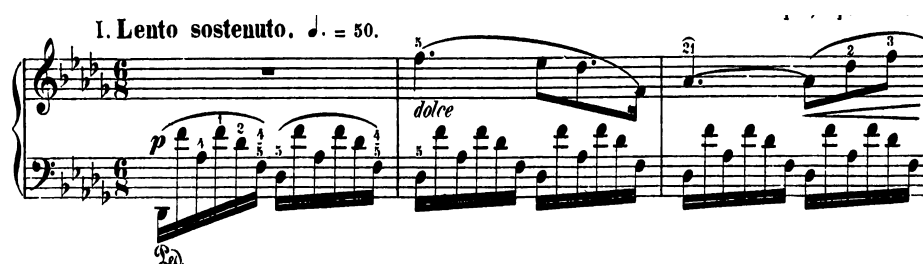
⁶¹ *ibid*, 32.

Example 4a & 4b: Comparing bars 4-6 of *Nocturno* by Manuel de Falla with bars 1-3 of *Nocturne, Op. 27, No. 2* by Frédéric Chopin.

Falla:



Chopin:



La vida breve (1904)

Falla furthered his music training in Madrid between 1897 and 1899. While the two years he studied at Madrid Conservatorium of Music equipped him with pianistic excellence,⁶² Falla's private studies in composition with Pedrell from 1901 to 1904 directed the young composer onto a new path. Pedrell's advocacy for a nation to 'construct its musical system on the basis of national folk song' was a motto for a number of distinguished Spanish composers such as Albéniz and Granados, and

⁶² Falla achieved high grades at the conservatorium and was awarded the First Prize for Piano upon graduation in 1899. Harper, *Manuel de Falla*, 21.

ultimately inspired Falla to embark on a two-decade long search for his own compositional voice by pursuing a 'Spanishness' in his music and drawing materials from Spanish regional folklore and flamenco.⁶³ *La vida breve* [The Short Life] represents the fruition of Falla's musical soul-searching and manifests his early vision of flamenco.

Initially motivated by a handsome cash prize and the organizer's promise of a premiere performance for the winning work, Falla wrote *La vida breve* for a competition for the best one-act Spanish-language opera at the Madrid Conservatorium of Music in 1905. This work is set in Granada and depicts the tragic story of a gypsy girl 'Salud' and her deceived love for the non-gypsy Paco. Falla's piano arrangement of two 'Spanish Dances' ('Primera danza española' and 'Segunda danza española' added to the score after 1911 for the French premiere) of *La vida breve* capture an exuberant festive ambience of gypsy gatherings, and soon became a popular concert work for pianists. *La vida breve* departs from his earlier salon music and the simple adaptation of folklore such as *Cantares de nochebuena*, and its 'expanded harmonic palette includes added-note chords, modal coloring, whole-tone sonorities, dramatic tension and pedal tone'.⁶⁴

Despite *La vida breve* impressing the Conservatorium jury as a deserving first-prize winner, this work only marks the beginning of Falla's musical pursuit of a profound 'Spanish spirit'. Having spent most of his youthful years experimenting with salon music and *zarzuela*, Falla's compositional vocabulary was limited at this time of his

⁶³ Felipe Pedrell, *Por nuestra música*, 2nd ed. (Barcelona: Henrich & Co., 1891), 485. Cited and translated by Gilbert Chase, *The Music of Spain*, rev. ed. (New York: Dover, 1959), 147.

⁶⁴ Hess, *Sacred Passions*, 34.

career. Many of the Spanish music idioms in *La vida breve* are derived from folkloristic traditions of Andalusia, reflecting little of the rhythmic and harmonic complexity of flamenco in comparison to Falla's later works (such as the *Fantasia baetica*). The distinct musical characteristics of Romantic masters in *La vida breve* are frequently compared to *Louise* by Marc-Antoine Charpentier and *Cavalleria rusticana* by Pietro Mascagni. Hess recounts Wagnerian traits in *La vida breve*, such as chromatic harmony, melodies sculpted out of speech, continuous music, equal significance on voice and orchestra and use of leitmotiv in the score.⁶⁵ Torres argues that Falla's construction of flamenco and Andalusian folklore in this period inherits the Romantic European constructions of flamenco and Andalusian folklore, such as the 'Chanson Bohème' from *Carmen*.⁶⁶ Gallego compares *La vida breve* to a 'grand zarzuela', a genre Falla frequently resorted to between 1900 to 1904 as a remedy for immediate financial improvement and career prospect.

As the lack of major career advance and monetary reward in Madrid became increasingly frustrating for Falla, he left for Paris in 1907 in the hope of becoming 'acquainted with the technical methods of the modern French school'.⁶⁷ Falla took with him the score of *La vida breve*, which he revised later in Paris under the guidance of Debussy. When it was finally performed in 1913, this 'Spanish opera' attracted accolades in the French capital. Critics hailed Falla as 'the leader in current Spanish music'.⁶⁸

⁶⁵ Falla studied the scores of Wagner in his formative years in the Madrid Conservatorium. Hess, *Sacred Passions*, 35-8.

⁶⁶ Elena Torres, *Las óperas de Manuel de Falla: De La vida breve a El retablo de maese Pedro* (Madrid: Sociedad Española de Musicología, 2007), 230-32.

⁶⁷ Harper, *Manuel de Falla*, 43.

⁶⁸ Hess, *Sacred Passions*, 61.

La vida breve launched Falla's career and marked his early attempts to move beyond some of the Romantic clichés of Spanishness. This opera signals Falla's first engagement with the Andalusian *gitanos*, which extends much further than the gypsy protagonist in the storyline. Despite bearing Romantic traits, the music of *La vida breve* incorporates a number of Andalusian folk traditions. For example, Act Two opens with a wedding scene in which a gypsy *cantaor*, who entertains a house of guests with his singing and guitar playing.⁶⁹ Following a vocal *salida* ('*ay*'),⁷⁰ the *cantaor* offers to sing a *soleá* in honor of the newlyweds' families, and the *tocaor* strums the guitar 'in a folk style', as instructed by Falla. The *soleá* is repeatedly punctuated by the cheers of the crowd. The music simulates this *jaleo* ambience with the addition of clapping, fast foot stamping, and shouts of '*óle*'. The *cantaor* evokes a solemn ambience with a series of flamenco vocal techniques such as *quejío* (a vocal device used by flamenco singers to capture an outburst of emotions),⁷¹ *ayeos* and *gorjeo*.⁷² This *soleá* is truncated in this festive scene as the party soon erupts into two celebratory dances, known as the First Spanish Dance.

The next scene in Act Two resumes with the ongoing celebration, in which wedding guests break into a coupled dance. This dance, together with the First Spanish Dance is arguably two of the most popular works from *La vida breve* among pianists. The two Spanish Dances are both in triple time, charged with distinctive rhythms of folk dances. Falla set the first dance in the style of *jota*, and the second one of a *bolero*

⁶⁹ The Spanish word for male singer is *cantador*. The term '*cantaor*' exclusively refers to flamenco singer, and Falla particularly sets the character in *La vida breve* as 'El cantaor' or the flamenco singer.

⁷⁰ *Salida* in flamenco refers to a musical 'introduction' that prepares for a succeeding section.

⁷¹ Gamboa and Núñez explain that *quejío* expresses grievance and lament (*queja*). Gamboa & Núñez, *Flamenco*, 467.

⁷² *Gorjeo* is melismatic singing, when a series of notes are sung on one syllable.

(Example 5).⁷³ Falla also injected a large number of andalusian musical devices such as Phrygian modes, effects of *zapateado*, *palmas*, and guitar. The fluid guitaristic textures that Falla simulated in the two dances inspired many guitarists (such as Emilio Pujol, John Williams, Julian Bream and Paco de Lucía) to arrange the First Spanish Dance for the guitar. Iglesias also points out that Falla musically translated the ‘exclamaciones’ or *jaleo* of the crowd into the Second Spanish Dance (Example 6).⁷⁴

Example 5: Opening five bars of Manuel de Falla, ‘Second Spanish Dance’ from *La vida breve*.



Example 6: Bars 60-67 of Manuel de Falla, ‘Second Spanish Dance’ from *La vida breve*.

⁷³ Since originating in Spain in the eighteenth century, *bolero* has evolved significantly in many ways. A typical *bolero* rhythm is in triple time, with a distinctive triplet figure in the second beat.

⁷⁴ Iglesias, *Manuel de Falla*, 95-96.

Compared with other flamenco-infused works that Falla wrote later in his career, *La vida breve* is chiefly decorated with folk idioms of Andalusia. However, this hybrid work provides a testing ground for Falla's stylistic development. It allows him to bring his knowledge and practice of flamenco to a Romantic context and begin his musical search for a viable and internationally-orientated Spanish nationalism.

'Andaluza' from *Cuatro piezas españolas* (1906—1908)

In addition to *La vida breve*, Falla also packed a new piano work, 'Andaluza', in his luggage for France. 'Andaluza' was completed in Spain around 1906, and then published as a concluding piece for the set of *Cuatro piezas españolas* [Four Spanish Pieces] in Paris in 1908. Distinctive from other three pieces in the set,⁷⁵ 'Andaluza' is a musical tribute to Falla's native Andalucía and marks his further pursuit in incorporating flamenco elements in his compositions post the success of *La vida breve*.

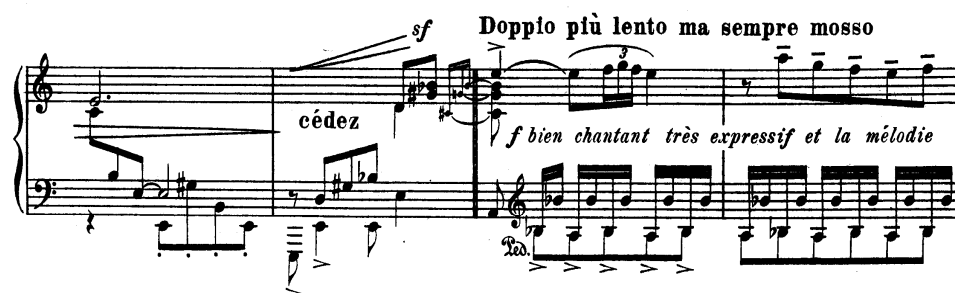
Displaying a colourful sound palette, 'Andaluza' is imbued with *fandango* dance rhythms, flamenco guitaristic textures and percussive foot-stamping *zapateado* effects. Arguably, the middle section may bear Falla's first attempt of emulating flamenco *cante jondo* singing style on the piano (Example 7).⁷⁶ The new section (bar 49) opens with rolled chord, simulating a *rasgueado* texture on the guitar. Immediately, the left hand of the pianist establishes oscillating pattern that resembles a guitaristic accompaniment. The rolled chord in the right hand then

⁷⁵ The other three pieces in *Cuatro piezas españolas* are 'Aragonesa', 'Cubana' and 'Montañesa', evoking the Spanish regions of Aragón, Cuba (a patriotic association with former Spanish colony) and Asturias.

⁷⁶ Peralta-Fischer, 'Manuel de Falla', 59-63.

segues to an emphatic *cante jondo* melody, displaying characteristic textures such as *quejío*, *gorjeo* and offbeat entries (bar 50).

Example 7: Bars 47-50 of Manuel de Falla, 'Andaluza' from *Cuatro piezas españolas*.



However, compared to Falla's later piano works, 'Andaluza' still bears an evident Romantic or Chopinesque quality: The piano textures are enriched with finger-pedal points, phrases are often designed symmetrically, and melodies are supported by two-voiced accompaniment. In contrast to the strident sound Falla simulated in later works (such as 'Ritual Fire Dance' and *Fantasía baetica*), the intricacy of flamenco and Andalusian music idioms evoked in 'Andaluza' reflects the delicate tone of a late nineteenth-century Pleyel or Erard piano on which Falla frequently composed or performed during this time.

Noches en los jardines de España (1909-1916)

Falla arrived in Paris with the intention of gaining first-hand knowledge about contemporary French compositional techniques. Soon after his arrival, Falla witnessed that 'Spain and Spanish culture were trendy' in France.⁷⁷ He was inspired by the recent musical evocations of Spain by his French contemporaries, such as

⁷⁷ Harper, *Manuel de Falla*, 41.

Claude Debussy, Maurice Ravel and Paul Dukas, and was fascinated by French Impressionist techniques. The French capital also provided an important rendezvous for Falla to befriend and collaborate with a number of influential compatriot musicians, such as Albéniz, Granados, Miguel Llobet, Ángel Barrios, Pablo Casals and Ricardo Viñes. Falla's musical trajectories during his time in Paris reflect a unique connection he maintained with both contemporary French and Spanish music. His new composition *Noches en los jardines de España* [Nights In the Gardens of Spain] (*Noches* hereafter) commenced in 1909 provided a further platform for him to access his Spanish heritage via French Impressionist modes of expressions.

Noches consists of three 'symphonic impressions' for piano and orchestra originating from Falla's initial idea for four nocturnes for piano solo in 1909: 'En el Generalife', 'Danza lejana' and 'En los jardines de la sierra de Córdoba'.⁷⁸ Falla wished to include a 'Nocturne of Cádiz' as a fourth movement of the *Noches*, but this idea did not eventuate. Instead, the theme of the 'Nocturne of Cádiz' was adapted for use in the 'Pantomina' of *El amor brujo*. Falla dedicated *Noches* to Viñes, the Catalan pianist who had previously premiered many works of Debussy and Ravel, as well as Falla's *Cuatro piezas españolas* in late March 1909. *Noches* reflects the profound impact of the French modern school on Falla and his expanding Impressionistic techniques. Collins notes that Falla's orchestration 'coincided with the period when he undertook his most determined study of orchestration, under the guidance of Paul Dukas and Claude Debussy'.⁷⁹ Debussy, whose music Falla enthusiastically studied and annotated, had a significant and unique impact on Falla's stylistic development.

⁷⁸ Harper, *Manuel de Falla*, 371.

⁷⁹ Collins refers to Pahissa's records, in which the biographer accounts that Falla consulted Dukas and Debussy on matters of orchestration when he re-orchestrated *La vida breve* in advance of the opera's premiere in 1913. Collins, *Light In the Darkness*, 36.

In Falla's 1920 written tribute to Debussy, Falla praised the Frenchman's mastery in translating 'the impressions' of Spain into music.⁸⁰

Unlike Falla's earlier piano piece 'Andaluza', *Noches* is free from direct quotation of Andalusian rhythms, modes, cadences and ornamental figures. In contrast, Falla applies 'Frenchified' and modernised harmonization to Spanish materials.⁸¹ The sonorities of Andalusian music in the orchestra are captured in a number of ways, including the use of the harp to evoke strummed chords on the guitar. A number of his markings (such as 'incisive and sonorous, not loud') reflects the composer's profound understanding of flamenco aesthetics, a preference for sound that is upheld but not forceful, eruptive but not loud.

Falla states that *Noches* is not intended to depict, but to evoke the memory of places, sensations and sentiments of Andalusia. Collins concludes that the composer was also largely inspired by the paintings of Spanish gardens by Catalan artist Santiago Rusiñol.⁸² Equipped with his assimilation of Impressionistic aesthetics and techniques, Falla was eager to apply his latest knowledge to his Spanish materials. The simmering effect created by violas and harp in the opening of 'En el Generalife' mimics the sonority of *bandurria* and guitars.⁸³ In contrast, the sound of fierce flamenco dancing and instrumental accompaniment is simulated by the vigorous interaction between piano and orchestra in 'En los jardines de la Sierra de Cordoba' (Example 8).

⁸⁰ Falla, *On Music and Musicians*, 41.

⁸¹ Gilbert Chase. *The Music of Spain*, (New York: W.W. Norton and Co., Inc., 1960), 185.

⁸² Hess, *Sacred Passions*, 91.

⁸³ Collins refers to Falla's letter to Ernest Ansermet in 19 October 1916, in which Falla explains his compositional intentions in the *Noches*. Collins, *Light In the Darkness*, 57. *Bandurria* is a plucked string instrument, which originated in Spain and bears a resemblance to mandolin.

Example 8: Bars 109-125 of 'En los jardines de la Sierra de Cordoba' of *Noches en los jardines de España*.



Falla's orchestration of *Noches* commenced in 1910 and the work was finally premiered in Madrid in 1916. The tardy progress of this composition was largely due to Falla working on some new works concurrently. In *Noches*, there is a degree of cross-fertilisation with some of these new works, including the *Siete canciones populares españolas* (1914) and *El amor brujo* (1915). Furthering his first representation of the *gitanos* in *La vida breve*, Falla continued to draw musical references to Andalusia and the gypsies in *Noches*. At the beginning of the second movement 'Danza lejana', Falla assigns a series of rapid *tremolos* and Phrygian scales to four muted violas, as the pizzicatos of four cellos and a double bass deliver a strong rhythmic pulse. The texture of these strings soon provides an arresting ambience for the evocation of distant music gathering, evoked by woodwind instruments. Between bars 15 and 18, the ensemble collectively reinforces the Phrygian modality through repetitive tonic notes and persistent *appoggiaturas*, which give way to a flamenco *salida* in the subsequent piano solo commencing on bar 19.

Another significant musical reference to the Andalusian gypsies is the incorporation of *zorongo* in the third movement 'En los jardines de la Sierra de Córdoba' (Example 9). The *Zorongo* is an old flamenco style, which traces its unique musical heritage to the gypsy population of *Sacromonte* in Granada. The rhythmic patterns of the *zorongo* alternate between duple and triple meters. Falla's fascination with this *granadino* musical style is repeatedly manifested in his works, such as *El amor brujo* and the *Fantasía baetica* (Example 10 and 11), and it seems to have been closely associated with his musical representations of gypsies.

Example 9: Bars 123-127 of 'En los jardines de la Sierra de Córdoba' of *Noches en los jardines de España*.



Example 10: Bars 52-55 of 'Danza del juego de amor' of *El amor brujo*.



Example 11: the Intermezzo of *Fantasía baetica*.



Contrary to Falla's simulation of lively flamenco practice and ambience in other works such as the *Fantasía baetica*, the evocation of distant *cante jondo*, *toque jondo* and *baile jondo* in *Noches* implies a less strident articulation by the pianist. Falla was well aware of stylistic ideals of Impressionist music. He recalls Debussy's technical advice that the piano is only to be struck by the hammers and fingers must 'not be transformed into hammers'.⁸⁴ A gentle 'wiping' motion with the most cushiony part of the fingers ('finger pads') is a technique frequently associated with the performance of Impressionist music, and is also the most apt approach for achieving the atmospheric sonorities in *Noches*. Collins's studies of Falla's correspondence and scores reveal that the composer was so anxious about how performers would interpret his score that he meticulously edited his tempo markings and added metronomic instructions, directing conductors and soloists to 'strictly follow metronomic indications as suggested' in the score.⁸⁵

The piano in *Noches* projects a soloistic technical brilliance that is normally associated with a piano concerto. However, the keyboard is meant to serve as 'an

⁸⁴ Harper quotes Suzanne Demarquez, 'La Atlántida de Manuel de Falla', *Música*, XCV, 55-57. Harper, *Manuel de Falla*, 173.

⁸⁵ Collins, *Lights in the Darkness*, 40.

instrument of the orchestra', enriching the timbre and sonority, and providing balance between orchestral layers.⁸⁶ The multi-faceted nature of *Noches* and its various means of combining flamenco elements with Impressionist style have generated a range of stylistically distinctive interpretations. These contrasts are exemplified in the recordings of pianist Artur Rubinstein with San Francisco Symphony Orchestra and conductor Enrique Jorda in 1957,⁸⁷ Alicia de Larrocha (1923-2009) with Montreal Symphony Orchestra and Charles Dutoit in 1993,⁸⁸ and in Daniel Barenboim's concert appearance with Chicago Symphony Orchestra and conducted by Plácido Domingo in 1997.⁸⁹

Rubinstein's delivery of the fast passages of *Noches* is often at a fierce tempo. Despite his frequent use of *rubato*, Rubinstein's *Noches* projects eloquent phrasing and rhythmic vitality. Larrocha, whose interpretation of Spanish repertoire is often regarded as the 'first choice' for its 'authority' and 'magic',⁹⁰ paces her *Noches* with more moderate tempi and emphatic articulations. Her performance of *Noches* was filmed at the Moorish palace of the Alhambra in Granada. The setup of Larrocha's piano reflects the composer's intention to employ the piano as an 'orchestral colour': the piano is adjacent to the first violins of the orchestra, appearing as an extension of the ensemble. In contrast, Barenboim and Chicago Symphony Orchestra's performance is presented in a conventional concerto arrangement. The pianist is

⁸⁶ Trend, *Manuel de Falla*, 66.

⁸⁷ 'Manuel de Falla – Noches en los jardines de España- Arthur Rubinstein,' YouTube video, posted by gfdsab, December 31, 2011, <https://youtu.be/50x1bjer9mQ>.

⁸⁸ 'Part 1: Alicia de Larrocha, Nights in the Gardens of Spain –RIP (Descansa en paz),' YouTube video, posted by Linnie Karnaugh (LinnieK9), September 26, 2009, <https://youtu.be/pgy0d2ljv9M?list=PLYvFN2hXu-x150yOWhD9vgmi-6W216lcR>.

⁸⁹ 'Daniel Barenboim-Manuel de Falla-Nights in Spanish Gardens,' YouTube video, posted by Aventi Music, September 24, 2012, https://youtu.be/_MS332sS7cA.

⁹⁰ Nicholas, Album Review for *Gramophone* cited on *Naxos*, <http://www.naxos.com/reviews/reviewslist.asp?catalogueid=NC8802009&languageid=EN> (accessed 20 January 2015).

situated centre front, divided from the orchestra by conductor Plácido Domingo.

Stylistically distinctive from Dutoit's fluid body movements, Domingo acknowledges the beats with military precision and force, and frequently incorporates strong downward gestures and intense facial expressions.

Barenboim is known for his interpretations of Classical to early twentieth century repertoire and prolific conducting appearances. His performance of *Noches* displays the virtuosity of a modern concert soloist. Compared to Rubinstein and Larrocha's interpretations, Barenboim's treatment of musical phrases and tones is more capricious and loud, displaying a lack of stylistic nuances. His extensive use of the sustaining pedal, exuberant articulation, bright Lisztian timbre (especially in treble registers) and rhapsodic treatment of lower chords (as if he were performing the music of Brahms) collectively correspond with his signature interpretations of the late Romantic tradition. At Figure 10 of 'En el Generalife', Barenboim outlines the melody in a lyrical and pronounced tone, slightly ahead of the left hand accompaniment, resembling a *rubato* practice that is often associated with performances of Chopin's music. In contrast, Larrocha's intricate articulation of the continuous arpeggios at Figure 17 (Example 12) is a characteristic treatment of Impressionistic music, simulating the sonority of trickling water in the style of Ravel's *Jeux d'eau*. Her evocative subtlety is absent in Barenboim's playing; he lunges into these fast passages with Lisztian brightness and dramatic *crescendos* and *rubatos*. Barenboim later opts for a more *pesante* character at Figure 20 (Example 13), contradicting Falla's instructions for the use of the soft pedal (*una corda*) to project a shimmering effect.

Example 12: The opening of Figure 17 of 'En los jardines de la Sierra de Cordoba' of *Noches en los jardines de España* by Manuel de Falla.

The image displays a musical score for a piano solo. The top system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The word "SOLO" is written above the treble staff. The music begins with a piano (*pp*) dynamic. The treble staff features a series of eighth-note chords in the right hand, while the left hand plays a steady eighth-note accompaniment. A slur covers the first two measures of the treble staff. The bottom system is divided into two parts, labeled "1" and "2". Part "1" shows two empty staves with a treble and bass clef. Part "2" shows a grand staff with a treble and bass clef, starting with a piano (*p*) dynamic. The music in part "2" is mostly rests, with a few notes in the bass staff.

Example 13: The beginning of Figure 20 of 'En los jardines de la Sierra de Cordoba' of *Noches en los jardines de España* by Manuel de Falla.

While Barenboim holds little reservation in applying *rubato* throughout his performance, Rubinstein and Larrocha often mark *forte* passages with meticulous articulation and strong rhythmic pulses. Unlike Barenboim, Rubinstein and Larrocha frequently use less sustaining pedal to create much drier timbres and project more musical subtleties. At Figure 3 of 'Danza lejana', Falla marks *piano* and *pianissimo* for the majority of the section. Rubinstein renders the phrases with measured sonority, his playing charged with rhythmic vitality. Larrocha also achieves this pulsating sonority by employing the sustaining pedal in an incisive manner.

In my opinion, Barenboim's rendition of *Noches* is virtuosic and impressive, but bears little interpretive acknowledgement of the French Impressionist context,

within which Falla scoped his use of flamenco for this work. In the meantime, his treatment of musical phrases and tones also reflects a lack of nuanced appreciation of the 'Spanishness' Falla strives to capture in *Noches* (which is far from a stereotype of tempestuousness or overindulged passion). Overall, Rubinstein and Larrocha's interpretations of *Noches* project greater stylistic sophistication.

Siete canciones populares españolas (1914)

The completion of *Siete canciones populares españolas* [Seven Spanish Folksongs] (*Siete canciones* hereafter) in 1914 marks the end of Falla's seven-year residence in Paris, and a 'crucial point in the development of his musical language',⁹¹ and these songs are regarded as the 'most popular set of Spanish songs ever written'.⁹² Along with *La vida breve*, *Cuatro piezas españolas* and *Noches*, the *Siete canciones* manifests an aesthetic shift in Falla's compositional approach and the consolidation of his musical language. Falla's creative process and his adaptations of idiosyncratic elements of Andalusian and flamenco music in the *Siete canciones* is crucial for understanding the development of his musical language.

The *Siete canciones* were commissioned by an unnamed Spanish soprano who initially sought Falla's advice on the most appropriate Spanish songs to sing in a concert in Paris. Falla responded by offering to 'arrange' some songs for her.⁹³ The *Siete canciones* are Falla's adaptations of seven folk songs from the Spanish regions of Andalusia, Murcia, Asturias and Aragón. Five of the seven songs, 'El paño moruno',

⁹¹ Christoforidis, 'Manuel de Falla's *Siete canciones populares españolas*', 228.

⁹² Christoforidis, 'Folksong Models', 14.

⁹³ Jaime Pahissa, *Manuel de Falla: His life and works*, trans. Jean Wagstaff (London: Museum, 1954), 76-77.

‘Seguidilla murciana’, ‘Canción’, ‘Nana’ and ‘Polo’, share idiomatic music traditions of the southern regions of Spain. The remaining two songs, namely, ‘Asturiana’ and ‘Jota’, exhibit Falla’s portraits of two northern Spanish regions, Asturias and Aragón respectively.

The *Siete canciones* display the culmination of Falla’s musical interest and development of his Paris years. Motivated by his consistent and indisputable fascination with French Impressionism, Falla rigorously studied and annotated musical and aesthetic values of *L’Acoustique nouvelle* by Louis Lucas during his French years.⁹⁴ The Spaniard established cordial friendship with both French, Spanish and other European musicians, frequently performed Debussy’s works in public and painstakingly annotated scores by Debussy, Dukas and Ravel.⁹⁵

Christoforidis observes that the ‘harmonic subtlety’ and ‘the use of limited rhythmic motives or accompanimental figurations’ in the *Siete canciones* are indebted to the example of Ravel’s folksong settings.⁹⁶

In addition, Falla continued to pursue his early interest in the idiomatic styles of flamenco guitar playing. Not only did Falla study the guitar during his student years in Madrid, he also examined a variety of printed guitar scores by flamenco guitarists such as Juan Parga, Francisco Cimadevilla, Julián Arcas and Rafael Marín.⁹⁷ During his seven-year residence in France, Falla also maintained close contact with Spanish performers such as the guitarist Angel Barrios, whose knowledge and experience of

⁹⁴ Harper, *Manuel de Falla*, 188-204 and 355.

⁹⁵ Collins, *Light in the Darkness*, 65.

⁹⁶ Christoforidis, ‘Manuel de Falla’s *Siete Canciones*’, 219-228.

⁹⁷ Christoforidis, ‘La guitarra’, 40-44.

flamenco and Spanish folk music idioms assisted the composer to further develop his own.

The impact of Falla's formative years under Pedrell's tutelage, his interest in and 'first-hand' experience of contemporaneous French compositional techniques and aesthetics, as well as his ongoing interest in Spanish folklore and flamenco music, are vividly reflected in the *Siete canciones*. This set of folk-inspired songs also qualifies for making 'most extensive and literal use of folksongs from published collections' by Falla.⁹⁸ Archival studies reveal Falla's reliance on several printed collections of Spanish folk music. The principal source was an anthology of folksongs by José Inzenga called *Ecos de España* (1874). Inzenga's model of songs with piano accompaniment served as a prototype for 'El paño moruno', 'Seguidilla murciana', 'Jota' and 'Canción'. Other printed collections from which Falla drew inspiration are *100 cantos populares asturianos* by José Hurtado (for 'Asturiana'), *Las flores* by Serafín and Joaquín Álvarez Quintero ('Nana'), and *Colección de aires nacionales y populares* by Eduardo Ocón ('Polo').⁹⁹

However, Christoforidis also points out that Falla, in discussions with his biographer Jaime Pahissa, sought to validate the importance of his authorship and the originality of the *Siete canciones*. Approved by Falla, Pahissa's biography outlined the composer's input in *Siete canciones*:

⁹⁸ Christoforidis, 'Manuel de Falla's *Siete Canciones*', 216.

⁹⁹ *ibid*, 214-228.

Sometimes the melody was purely folk-lore in character, at other times less so and sometimes wholly original. For example, the first song, 'El paño moruno', is the same as the well-known popular air. The melody of 'Asturiana' is also taken from the popular one, but the interesting accompaniment gives it a new guise. There is a good deal of folk-lore in 'Seguidilla murciana'; but most of the 'Jota' is Falla's own, merely based on the popular model. The 'Nana' is an Andalusian cradle song—the first music he had ever heard from his mother's lips before he was old enough to think...In the 'Polo' there is also a great deal which is original.¹⁰⁰

The following musical analysis draws on archival examinations of *Siete canciones* by Christoforidis, and explores the relevance of Spanish folk and flamenco music traditions in the *Siete canciones* and Falla's application and transformation of such music idioms in each song.

'El paño moruno'

'El paño moruno' exhibits extensive borrowing from 'El paño' in *Ecos de España*, in terms of its melodic lines as well as piano accompaniment. Not only the page number of Inzenga's 'El paño' was noted on Falla's early draft of 'El paño moruno', but also Falla's copy of 'El paño' was substantially annotated with his initial ideas for 'El paño moruno'.¹⁰¹ In spite of Falla's 'minimal' alterations, the final version of 'El paño moruno' is infused with distinct sonorities and textures, which are idiosyncratic in Andalusian and flamenco music traditions.

¹⁰⁰ Jaime Pahissa, *Manuel de Falla*, 77-78, quoted in Christoforidis, 'Manuel de Falla's *Siete Canciones*', 219.

¹⁰¹ Christoforidis, 'Manuel de Falla's *Siete Canciones Populares Españolas*', 220.

‘El paño moruno’ opens with a piano introduction, which is shaped in eight-bar sequences. In spite of the F sharp and C sharp in the key signature suggesting the key of D major or B minor, the first sequence is introduced in the key of D minor, with a pronounced inflection of A flamenco mode (Example 14). The second sequence modulates to B minor, again, with an inflection of F sharp flamenco mode (bars 9 to 16). This ambiguity between minor modes and the flamenco mode of their dominant keys is widespread in many traditional Andalusian songs and dances. Fernández observes that this practice of tonal ambiguity is also employed in ‘El Corpus en Sevilla’ of *Iberia* by Albéniz.¹⁰² Also of interest is the staging of the F sharp flamenco inflection in the second sequence: Falla applied an eight-bar long *cadencia resolotiva* (II to I cadences), these G to F sharp *reposo* (progression that serves as a cadence) consolidate another tonal ambiguity by inflecting the preceding B minor key with a pronounced inflection of F sharp flamenco mode.

Example 14: Piano introduction of Manuel de Falla, ‘El paño moruno’, *Siete canciones populares españolas*.

The image shows a musical score for the piano introduction of 'El paño moruno' from Manuel de Falla's 'Siete canciones populares españolas'. The score is written for voice (CANTO) and piano (PIANO). The tempo is marked 'Allegretto vivace' with a quarter note equal to 72 beats (♩ = 72). The key signature has two sharps (F# and C#). The piano part begins with a piano (pp) dynamic and a 'sordina sola' instruction. The piano introduction consists of an eight-bar sequence.

¹⁰² Fernández, *El Flamenco*, 6.

Iglesias suggests that Falla's consistent use of intervals of a fourth in the beginning of each melody in 'El paño moruno' may signal a connection to the *Lied*.¹⁰³ However, such a view is not shared by Christoforidis, who argues that *Siete canciones* is not to be regarded as 'the late nineteenth-century Spanish quest for an indigenous form of lied,' but rather folk adaptations of art song, and that in their 'grouping and symmetrical ordering', they are suggestive of 'several of the folk song sets published by Falla's Parisian contemporaries'.¹⁰⁴

'Seguidilla Murciana'

The *Seguidilla* is a song and dance form, which is embedded in Spanish popular music. According to José Manuel Gamboa and Faustino Núñez, the *seguidilla* forms the poetic foundation of numerous Iberian folklore styles and is the musical foundation of the nineteenth century *escuela bolera* (bolero dance school).¹⁰⁵ The title 'Seguidilla murciana' implies the Murcian origin of this *seguidilla*.

Christoforidis's examination of Falla's personal library reveals that the melody of the 'Seguidilla murciana' is almost entirely derived from 'Las torrás' of *Ecos de España*. Falla's transformation of 'Las torrás' into 'Seguidilla murciana' chiefly lies in the piano accompaniment. According to Christoforidis, the guitar-like triplet and semiquaver arpeggiation in 'Seguidilla murciana' is Falla's replacement of the predominating quaver figuration of the Inzenga version, which may overpower the characteristic quaver movement of the voice.¹⁰⁶

¹⁰³ Iglesias, *Manuel de Falla*, 136.

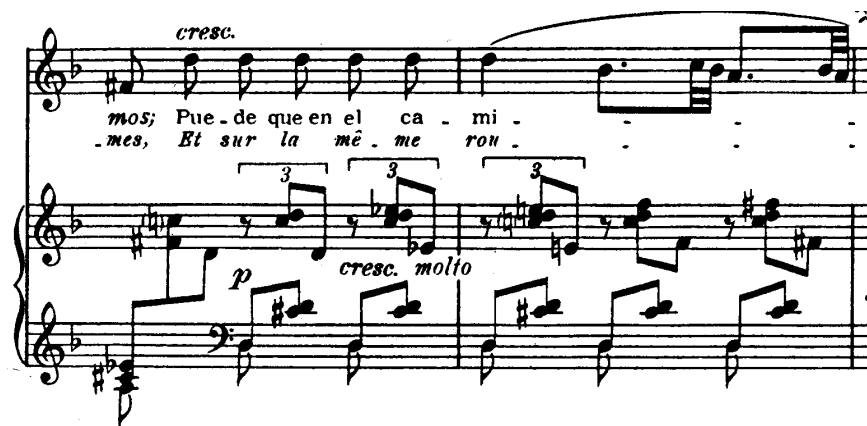
¹⁰⁴ Christoforidis, 'Manuel de Falla's *Siete Canciones Populares Españolas*', 218.

¹⁰⁵ José M. Gamboa and Faustino Núñez, "Seguidilla," in *Flamenco de la A a la Z* (Madrid: Espasa, 2007), 510.

¹⁰⁶ Christoforidis, 'Manuel de Falla's *Siete Canciones Populares Españolas*', 220.

In addition, Falla's application of clashing intervals in 'Seguidilla murciana' is ubiquitous. Some of the most explicit examples are in bars 25 and 26 as well as 56 and 57. The close proximity of these intervals creates a *choque* (clashing) effect, reminiscent of the characteristic percussive sonority and the microtonal effect of flamenco music (Example 15). It would be stylistically more opt for performers to strategically apply sustaining pedals to create a *seco* (dry) effect.

Example 15: *Choque* effect in bars 25-26 of Manuel de Falla, 'Seguidilla murciana', *Siete canciones populares españolas*.



The C note in bar 30 and 61, accompanied by a protruding *forte* sign, appears abruptly in a low register and a relatively soft section (marked with *mf*, *diminuendo* and *p*). Falla's placement of this C note signals another *seco* effect. Flamenco guitarists often resort to this effect when in search of a percussive sound or a distinct rhythmic accentuation. In 'Seguidilla murciana', this *seco* effect in the piano accompaniment enhances the accentuated melodic note in the voice part and launches a new accompanimental texture and tempo for the following section (Example 16).

Example 16: Bars 28-30 of Manuel de Falla, 'Seguidilla murciana', *Siete canciones populares españolas*.

mi - no Nos en - con - tre -
ron - te On se ren - con -

poco rit. *a Tempo*
colla voce *a Tempo*
ff *p*
sordina sola

Another flamenco characteristic found in 'Seguidilla murciana' is the dramatic transition of dynamics. In bars 7 and 38, the piano accompaniment changes from *ff* to *p* in a quasi-jerky fashion. In addition, Falla further instructed the pianist to apply the soft pedal solely (*sordina sola*) for the beginning of the soft section, before the guitaristic triplets span over one *compás* and introduce the next voice entry (Example 17).¹⁰⁷

Example 17: Bars 7-9 of Manuel de Falla, 'Seguidilla murciana', *Siete canciones populares españolas*.

- drio.
- re

ff *p*
sordina sola

¹⁰⁷ The *compás* is a twelve-beat flamenco metrical system.

Falla's adaptation of the regional *seguidilla murciana* departs from the conventional treatment of *cantos populares* and *canción andaluza* of the nineteenth century, in both of which popular Spanish melodies often serve as a medium for *espagnolade* or a romanticized portrait of Spain. Falla's 'Seguidilla murciana', like his adaptations of the rest of the seven songs, display a 'sensibility to the rhythmic and tonal parameters of the melodies set', as well as 'the advanced harmonic language of their accompaniments'.¹⁰⁸

'Asturiana'

Six years after adapting a melody from José Hurtado's *100 cantos populares asturianos* in 'Montañesa', one of the four pieces from *Cuatro piezas españolas*, Falla resorted to the same folk collection for his construction of 'Asturiana' in 1914. Both 'Montañesa' and 'Asturiana' depict the northern mountainous region of Asturias, described by Juan Jesús Peralta Fischer as a land covered with 'intense green', where the weather is 'rainy', and the 'sound of cowbells and church bells are heard from afar'.¹⁰⁹

'Asturiana', unlike the rest of the *Siete canciones*, encompasses few music idioms of Southern Spain. Reminiscent of the 'Montañesa', 'Asturiana' projects a strong French impressionistic flavour. The oscillating chords in the piano accompaniment, superpositioned chords and distant bass chords and melodic lines create unique timbres and textures, evoking a melancholic and nostalgic landscape.

¹⁰⁸ Christoforidis, 'Manuel de Falla's *Siete Canciones Populares Españolas*', 218.

¹⁰⁹ Peralta depicts the scenery of Asturias, which inspired Falla during his construction of 'Montañesa'. Juan Jesús Peralta Fischer, 'Manuel de Falla: Cuatro piezas Españolas Para Piano', *Hoquet*, (2008): 57. Translated by Zen Zeng.

‘Jota’

The *jota* is a traditional style of music and dance, often regarded as a regional music style of the northern Spanish province of Aragón and is commonly known as *Jota aragonesa*). However, it is also found throughout much of Spain, and this folk style played an integral role in the development of flamenco music in the nineteenth century.¹¹⁰ Falla had previously adapted a *jota* from Inzenga’s collection for his construction of the ‘Aragonesa’ of *Cuatro piezas españolas*. Christoforidis notes that the ‘Jota’ from *Siete canciones* shares the triplet pattern with the generating motive in the ‘Aragonesa’, and Falla’s experience in adapting Inzenga’s *jota* to ‘Aragonesa’ gave him more confidence to ‘substantially rework and expand’ some of the original passages for ‘Jota’.¹¹¹ Iglesias comments that the folkloristic *jota* is raised to an ‘art work’ in this adaptation by Falla.¹¹²

‘Nana’

Nana literally means cradle song, and is a common form in both Spanish folk and flamenco traditions. The flamenco *nanas* are often sung as *palo seco* (without accompaniment). Fernández observes that this ‘Nana’ by Falla is ‘similar’ to the traditional flamenco *Nanas*. She comments that the flamenco characteristics of Falla’s ‘Nana’ lie predominantly in the melodies, which:

begin(s) with an ascent to the tonic chord (E major), rest on the third of the chord immediately, and descend by the Phrygian chord (with the G natural) to

¹¹⁰ Gamboa and Núñez, “Jota,” 312.

¹¹¹ Christoforidis, ‘Manuel de Falla’s *Siete canciones populares españolas*’, 223.

¹¹² Iglesias, *Manuel de Falla*, 144.

the tonic, are the unique melodic shapes of *nanas flamencas* and other flamenco song styles, which are in majorized Phrygian mode.¹¹³

However, Christoforidis has demonstrated that the precedent for Falla's 'Nana' was a melody taken from the published play *Las flores* (1906) by Serafín and Joaquín Álvarez Quintero. According to Christoforidis, Falla's ideas for transformation were clearly noted on the score of *Las flores*, which was discovered in Falla's library.¹¹⁴ Comparison of Falla's 'Nana' and that in *Las flores* reveals that the composer made minimal alteration to the melody. The added piano accompaniment is rather an 'original sparse oscillating figure around the melody'.¹¹⁵ Falla predominantly bases his piano accompaniment on the first five notes of E flamenco scale, alternating G sharp with a G natural, highlighting the distinctive character of E flamenco mode.

The original melody in *Las flores* was notated in measures of 6/8. Falla replaces the time signature with 2/4 in his adaptation. The new duple time serves as a mediator, marrying the original melody (in 6/8) with Falla's own piano accompaniment (in 2/4). In addition, the effect of this metrical juxtaposition highlights a rhythmic 'elasticity'. Fernández explains that such elasticity is a 'characteristic' of flamenco music, often ascribed to a traditionally *palo seco* flamenco song with additive accompaniment.¹¹⁶

¹¹³ Fernández, *El Flamenco*, 8.

¹¹⁴ Christoforidis, 'Manuel de Falla's *Siete canciones populares españolas*', 225.

¹¹⁵ *ibid*, 225.

¹¹⁶ Fernández, *El Flamenco*, 30.

‘Canción’

Falla’s decision to set ‘Canción’ in a major key has attracted conflicting commentaries. Fernández argues that Falla’s juxtaposition of the sixth note and the tonic chord in ‘Canción’ is an adaptation of the Cuban-influenced flamenco style *guajira*. She also relates the rhythm and sonority of ‘Canción’ to the *guajira* and the *zapateado*, both flamenco styles set in major keys.¹¹⁷ Christoforidis compares the melodic line of ‘Canción’ to ‘Canto de Granada’ by Inzenga and a Christmas carol ‘Un pastor lleva un pavo’. Both sources are found in Falla’s personal library with the composer’s annotation. Christoforidis argues that although the major key was eventually chosen, Falla’s choice of key remained ambivalent. The melody of ‘Canción’ was found in both major and minor keys amongst Falla’s sketch materials.¹¹⁸

‘Polo’

In the eighteenth century, the *polo* was known as a Spanish popular music genre (*Polo del contrabandista*), as well as an Andalusian and proto-flamenco song style (*Polo de cante flamenco*) in Spain. As a flamenco song style, the *polo* traces its ancestry to the *caña* and the *rondeña*, two of the earliest flamenco styles. As dance became a more dominant activity in Andalusian lives in the eighteenth century, the *polo*, like many other flamenco song styles, was converted into a flamenco dance, known as *polo de baile* (*polo* for dance).¹¹⁹

¹¹⁷ Fernández, *El Flamenco*, 17.

¹¹⁸ Christoforidis, ‘Manuel de Falla’s *Siete canciones populares españolas*’, 223.

¹¹⁹ Gamboa and Núñez, ‘Polo,’ 446.

The 'Polo' in the *Siete canciones* is Falla's adaptation of 'Polo gitano o flamenco' from *Colección de aires nacionales y populares* by Eduardo Ocón.¹²⁰ Fernández clarifies that in an effort to distinguish the flamenco *polos* from the popular *polos* in the nineteenth century, the flamenco *polos* were often given a descriptive title such as *polo gitano* or *polo flamenco*. Falla's adaptation of the 'Polo gitano o flamenco' exhibits a series of rhythmic and harmonic complexities, and a distinct character of *polo de baile* in the flamenco style.¹²¹ The triplet accompaniment figure that opens Falla's 'Polo' bears an evident resemblance to the Ocón model. Fernández concludes that the triplet-semiquaver combination in both versions is a variation of the traditional *polo* rhythm.¹²²

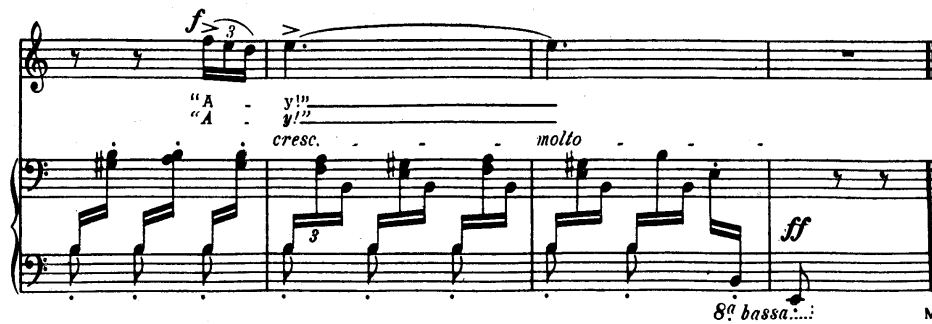
Another flamenco characteristic found in the 'Polo' is the melding of modality and tonality. The beginning of the 'Polo' is in A minor with a strong inflection of E Phrygian. As the voice line settles in E Phrygian for the last time in bar 83, the piano accompaniment introduces a G sharp note. The raised third note of a scale (such as the G sharp in this instance) is commonly employed to facilitate the interchange of Phrygian and flamenco modes. However, Falla creates further harmonic ambiguity by concluding the piece in E major, or a 'majorized' tonic chord of the E Phrygian mode (Example 18).

¹²⁰ Christoforidis, 'Manuel de Falla's *Siete canciones populares españolas*', 225.

¹²¹ Fernández, *El Flamenco*, 23.

¹²² *ibid*, 29.

Example 18: 'Polo' from *Siete canciones populares españolas* by Manuel de Falla.



Historical and contemporary performances of the *Siete canciones* present a diverse range of interpretations, including a recording of Falla playing the piano in collaboration with Spanish coloratura Maria Barrientos (1883-1946).¹²³ This 1928 performance offers an insight to the composer's personal interpretation of this work. Falla's piano playing highlights characteristic rhythmic patterns in the accompaniment. At times he projects a sense of *gracia*, which is characteristic of Andalusian folk music.¹²⁴

Comparing Falla's recording with the 1930 recording of Catalan pianist Frank Marshall (1883-1959) with Spanish mezzo soprano Conchita Supervía (1895-1936),¹²⁵ both Falla and Marshall's renditions project a pronounced rhythmic vitality. In 'El paño moruno', the pianists articulate the *jota* rhythm (especially the fast semiquaver notes) with clarity and vigour. Falla's piano introduction, however, begins at a hasty pace. With the assistance of a series of *rubatos*, Falla's opening of 'El paño moruno' is suggestive of an uninhibited temperament. Marshall's piano

¹²³ Manuel de Falla, 'Spanish Coloratura Soprano Maria Barrientos ~ Canciones populares Españolas (1928),' YouTube video, posted by CurzonRoad, May 5, 2013, <https://youtu.be/P5zLfHP8k70>.

¹²⁴ In the context of music, *gracia* in Spanish refers to a musical presence that is charming, lovely and humorous.

¹²⁵ Manuel de Falla, 'Conchita Supervia, Siete Canciones Populares Españolas (Traditional; Arr. De Falla) (1930),' YouTube video, posted by dtshu, December 2, 2011. <https://youtu.be/jUia66S2HKo>.

introduction conveys a sense of composure and dramatic tension; his tempo is slower, and the notes are stressed with distinctive *marcato*. Marshall's most prolific disciple, Alicia de Larrocha, later recorded the *Siete canciones* with Victoria de los Ángeles (1923-2005) in 1971.¹²⁶ In contrast to her mentor, Larrocha's articulation in 'El paño moruno' is light and humorous, complementing the playful singing tone produced by Los Ángeles.

In the 'Polo', both Falla and Marshall treat the piano as a medium to simulate a guitaristic 'effect' of the polo rhythm, in accompaniment of the voice. The voice and piano, in both renditions, seldom fall on the exact beat, and propel forward in a loose synchronization. Contrarily, Larrocha's articulation is filled with soloistic clarity and limpidity.

Comparing the voice in the three ensembles, Barriento's interpretation is filled with elegance and beautiful tone. Supervía employs a substantial amount of chest voice and rich vibrato, her phrasing and articulation are often dramatic and emphatic. Supervía's performance of the 'Polo' also incorporates several flamenco vocal devices, such as a *quejío* effect in bar 50, as well as *gorjeos* in bars 68 and 72. Los Ángeles, who previously interpreted many of Falla's flamenco-fused works, simulates an *ayeo* effect by weaving her voice on the sustained 'ay' *melisma* in the concluding bars of 'El paño moruno' (Example 19).

¹²⁶ Manuel de Falla, 'Victoria de los Angeles & Alicia de Larrocha 7 Canciones Populares. M. Falla,' YouTube video, posted by Navarro Lorenzo, May 20, 2013. <https://youtu.be/Dz83qLp29DE>.

Example 19: 'El paño moruno' from *Siete canciones populares españolas* by Manuel de Falla.

The musical score for 'El paño moruno' is presented in two systems. The first system shows the vocal line in G major, starting with a melodic phrase marked *mf* and *A*. The piano accompaniment features a rhythmic pattern of eighth notes, with the left hand marked *p* and *leggero*. The second system continues the vocal line with the lyrics '- y!' and '- y!'. The piano accompaniment includes a section marked *senza rit.* and *pp*, with a *2^{da}* ending indicated. The score is written in G major and 3/4 time.

Siete canciones became the last work that Falla completed before he left France for Spain as the First World War broke out in 1914. This work provided another significant canvas for Falla to develop a personal musical vocabulary and further affirmed his musical pursuit of an internationally oriented Nationalism. Falla was soon to be reunited with a first-hand access to Andalusian and flamenco music, artists and performance venues in his homeland Spain.

CHAPTER 3

Flamenco and Falla's Maturing Musical Styles (1915-1919)

El amor brujo (1915)

Upon Falla's return to Spain in 1914, he finally saw the much-anticipated Spanish premiere of *La vida breve*. A decade after he began his search for a 'sound of the Spanish race', Falla's first attempt was finally hailed as a piece of 'serious art' by the critics of his home country, his work referred to as 'legitimate' and 'purely Spanish'.¹²⁷

Falla continued to search for viable means of capturing the Spanish spirit in music and began a new work, *El amor brujo* [Love, the Magician]. This theatrical play was the first composition Falla embarked on after he returned to Spain. Written for gypsy performer and theatrical entertainer Pastora Imperio, *El amor brujo* was premiered in Madrid's Teatro Lara on 15 April 1915, and was subtitled a '*gitanería*', [Encapsulating key Andalusian and flamenco music idioms]. This theatrical term, as explained by Antonio Gallego, implies characteristic and distinctive of the gypsies.¹²⁸ The name was widely used for nineteenth-century *tonadillas* (Spanish lyrical songs) and twentieth-century *zarzuelas* (Spanish popular operettas). In his programme notes, Falla defined his *gitanería* as 'a series of songs and dances, in which attempts are made to conserve the character of a momentary sensuality and savageness of the Andalusian gypsy race, through their exotic sonorities and peculiar rhythms'.¹²⁹

¹²⁷ Hess refers to a number of approving critiques for *La vida breve*. *Sacred Passions*, 72-3.

¹²⁸ Gallego, *Manuel de Falla*, 113-6.

¹²⁹ Gallego, *Manuel de Falla*, 116 and 175.

The collaboration between Falla and Imperio was facilitated by playwright and impresario Gregorio Martínez Sierra, whose theatre company was contracted by the Teatro Lara to provide *apropósitos* for a theatrical season.¹³⁰ Martínez Sierra proposed that the company and Falla should collaborate to write a ‘song and dance’ for Imperio to perform at this theatre. Falla welcomed this timely proposal as he was in search of new theatrical formats, which could also result in a speedy financial reward.¹³¹

Both Falla and Martínez Sierra envisaged the *gitanería* as a decorative theatrical show.¹³² The composer rigorously advertised the gypsy authenticity of *El amor brujo*, describing it to his friend Ignacio Zuloaga as an ‘absolutely gypsy’ work, in which ‘spells, magic, dance and songs’ coalesce. In interviews with the press, Falla reinforced his attempt to express ‘the soul of the [gypsy] race’ and to ‘live the expressive elements of a gypsy soul’. He suggested that this ‘eminently gypsy’ work encapsulates popular [gypsy] characters including the one of Imperio herself.¹³³

The public presentation of *El amor brujo* took place on April 15, 1915, only a few months after Falla revealed his ideas of this new project to Zuloaga at the beginning of that year.¹³⁴ The composer readjusted *El amor brujo* until the final moments of its construction. Gallego has demonstrated that Falla interpolated an interlude (No.11)

¹³⁰ An *apropósito* is a short theatre play.

¹³¹ Falla only began to see the financial reward of *La vida breve* after its successful premiere in Paris in 1913, eight years after the conception of this work in Spain. Hess, *Sacred Passion*, 53.

¹³² Martínez Sierra and Falla frequently referred to *El amor brujo* as ‘decorative art’ (*arte decorativo*) in interviews and correspondence to friends. Gallego, *Manuel de Falla*, 47.

¹³³ In an attempt to persuade Zuloaga to direct *El amor brujo*, Falla wrote that this work is ‘cosa absolutamente gitana—*gitana verdad*—con hechizos, magia, danzas, canciones’. Gallego, *Manuel de Falla*, 39.

¹³⁴ Gallego documents that Falla first wrote to Zuloaga about *El amor brujo* in a letter dated on 16 January 1915. In the letter, Falla revealed that a ‘decorative’ project was in the pipeline (‘en marcha’). Gallego, *Manuel de Falla*, 114.

and applied minor changes to the work hours before the premiere. Nevertheless, in contrast to Falla's hasty initial construction of *El amor brujo*, the work subsequently underwent a decade-long transformation: The composer repeatedly modified the work to accommodate a range of performance venues, performance collaborators, technical requirements and his own evolving aesthetics. The modifications include changes to plot, costume and set design, as well as instrumentation, structure and performance duration. When Chester published the final ballet adaptation of *El amor brujo* in 1925, the work had already been performed in ten distinct versions. The performance duration of the 1925 ballet version was reduced to approximately twenty minutes, less than half the length of its 1915 premiere, a forty-minute work in one act and two scenes.¹³⁵

Despite such extensive modifications, the *gitanería* remains the core characteristic of *El amor brujo*, and Falla's distinctive adaptation of flamenco earned the composer international accolades. Contemporaries such as the Spanish composer Joaquín Turina applauded Falla's profound personalisation of the 'mystery of gypsies' in *El amor brujo*.¹³⁶ Musicologist Antonio Iglesias and Hispanist John B. Trend shared the view that *El amor brujo* holds a strong 'Andalusian flavour',¹³⁷ which makes this work immediately recognizable 'as being Spanish'.¹³⁸ Falla, according to Hess, was also admired for his 'efforts to raise flamenco to the level of art music'.¹³⁹

¹³⁵ Gallego, *Manuel de Falla*, 116.

¹³⁶ Joaquín Turina, 'El canto andaluz en el arte de la música', *La música andaluza*, (Sevilla: Ayuntamiento de Sevilla, 1982): 69.

¹³⁷ Iglesias, *Manuel de Falla*, 165.

¹³⁸ Trend, *Manuel de Falla*, 84.

¹³⁹ Hess, *Sacred Passions*, 87.

The Andalusian idiom in *El amor brujo* is credited for making this work distinctively Spanish; Falla's relocation to Spain facilitated his 'first hand' access to the living sources of Spanish folklore and flamenco. In contrast to his substantial reliance on printed folksong collections during his Paris years, Falla had greater access to live performances of Spanish folksong after his return to Spain.¹⁴⁰ His first work back in Spain reflects Falla's evolving compositional style and his close association with other composers and intellectuals in Spain and France. Having experimented with Romantic opera, French Impressionism and inspired by the primitivist tendencies of the Ballet Russes, Andalusian and flamenco music remained a chief musical inspiration and source of materials for Falla. A decade after his primary attempt to find a Spanish sound in *La vida breve*, Falla's application of Spanish materials became more 'internalized' and free of 'direct melodic quotation' in *El amor brujo*.¹⁴¹ Falla's stylistic transformations in *El amor brujo* and other works during this period manifest his increasing knowledge and understanding of Andalusian music and flamenco, as well as his appreciation of the changing nature of flamenco in the early decades of the twentieth century.

The compositional vocabulary found in *El amor brujo* also extends to 'primitivist aesthetic' and Arab music.¹⁴² Gallego suggests that traces of Falla's acute awareness of modernist trends such as *Art Nouveau* and Cubism affected the musical construction and theatrical production of *El amor brujo*.¹⁴³ Studies by scholars such as Gallego, Iglesias and Hess shed light on issues such as the historical background,

¹⁴⁰ Christoforidis, 'Manuel de Falla's *Siete canciones*', 214-215.

¹⁴¹ Harper, *Manuel de Falla*, 225.

¹⁴² Christoforidis outlines the impact of Stravinsky's music (such as *Rite of Spring*) on Falla's compositional output. Christoforidis, 'Falla, Flamenco and Spanish identity', 230-243.

¹⁴³ Gallego, *Manuel de Falla*, 177-181.

collaborators, and the public perception of *El amor brujo*. However, insightful musical examinations of Falla's adaptation of flamenco in this work are still scarce. The following study provides a nuanced musical examination of and detailed commentary on Falla's adaptation of Andalusian and flamenco music idioms in *El amor brujo*, through a critical comparison of three significant pieces from the work: 'Canción del amor dolido' [Song of A Broken Heart] and the 'Danza de terror' [Dance of Terror] the 'Danza Ritual del Fuego' [Ritual Fire Dance].¹⁴⁴

Structure

The 'Canción de amor dolido' is the first vocal solo for Candela, in which the protagonist bemoans her troubled love for another gypsy. Imperio's insightful knowledge and experience in flamenco enabled Falla to mount the song entirely within the template of a basic *compás* of *soleá*, with the exception of the bell-like chords in the final bars. The *soleá* is one of the most idiosyncratic and significant *palos* of flamenco. José Gamboa and Faustino Núñez explain that the musical structure of the *soleá* shapes the aesthetics of many other flamenco *palos*.¹⁴⁵ The tragic and lamenting nature of the *soleá* aptly evinces the pain and suffering of Candela.

Although there is a wide variety of *soleares*, the traditional *soleá* often consists of three *coplas* (sung verses), with or without an *estribillo* (refrain). In 'Canción del amor dolido', Falla opted for a *soleá* of two *coplas*, sung to almost identical melodies

¹⁴⁴ 'Danza ritual del fuego' was originally named as the 'Danza del fin del día' [Dance of Day's End] in the 1915 version.

¹⁴⁵ 'La soleá...su estructura musical guarda buena parte de los elementos rectores de la estética musical flamenca'. José M. Gamboa & Faustino Núñez, *Flamenco de la A a la Z* (Madrid: Espasa, 2007), 524.

without an *estribillo* or *falseta* (instrumental interlude). This continuous singing style is referred to as *cante corrido* in flamenco. ‘Canción del amor dolido’ introduces the *soleá* in the opening accompaniment, in which repetitive chords establish a complete twelve-beat *compás* before a *cantaora* marks her *salida* with an *ayeo* (‘Ay...’) in the second *compás* (bars 5-8). Falla’s intention to simulate a flamenco atmosphere is clear when he meticulously placed *tenuto* markings on beats 6, 8 and 10, marking those characteristic accents of a *soleá*. In juxtaposition with several two-beat long chords, a *melisma*-like sequence renders an idiosyncratic *hemiola* in the second half of each *compás* (bars 3 to 4 and 7 to 8). In spite of dynamic markings of *pianissimo* and *mezzo forte*, it is important for performers to highlight these strategically placed flamenco devices (Example 20).

Example 20: Bars 1-8 of vocal score of Manuel de Falla, ‘Canción del amor dolido’, *El amor brujo*.

The image displays a musical score for the vocal score of Manuel de Falla's 'Canción del amor dolido' from the opera 'El amor brujo'. The score is divided into two systems, each containing a piano accompaniment and a vocal line.

System 1 (Bars 1-11):

- Tempo and Meter:** The tempo is marked 'Allegro' with a quarter note equal to 160 (♩ = 160). The meter is 3/4.
- Piano Accompaniment:**
 - Bars 1-4: Marked *pp* (pianissimo). It features a repetitive chordal pattern in the right hand and a more active line in the left hand.
 - Bars 5-8: Marked *mf* (mezzo forte). The piano accompaniment continues with similar chords, but with *tenuto* markings on beats 6, 8, and 10.
 - Bars 9-11: The piano accompaniment continues with the same chordal pattern.
- Vocal Line:**
 - Bars 1-4: The vocal line is marked *pp*. It begins with a melisma-like sequence (bars 3-4) and includes the lyrics 'A - y! Ayeo'.
 - Bars 5-8: The vocal line continues with the lyrics 'Yo no / fe sens'.
 - Bars 9-11: The vocal line continues with the lyrics 'Yo no / fe sens'.

System 2 (Bars 12-23):

- Piano Accompaniment:**
 - Bars 12-15: Marked *dim.* (diminuendo). It features a repetitive chordal pattern in the right hand and a more active line in the left hand.
 - Bars 16-23: Marked *mf* (mezzo forte). The piano accompaniment continues with similar chords, but with *tenuto* markings on beats 6, 8, and 10.
- Vocal Line:**
 - Bars 12-15: The vocal line continues with the lyrics 'Yo no / fe sens'.
 - Bars 16-23: The vocal line continues with the lyrics 'Yo no / fe sens'.

At the end of verse 2 (bar 50), the ‘Canción del amor dolido’ propels into a 12-bar *remate* (coda). Fernández explains that the *remate* is commonly ‘played at a faster pace, filling in the beats with a repetitive musical figure [and] creates an anticipatory effect leading up to the ending’.¹⁴⁶ Falla marks *vivo* for the acceleration of this *remate* (bar 51), with the annotation *con locura* (with madness). The music repeats in a two-bar cycle until the composer interjects a theatrical effect: the recurring pattern suddenly slows almost to a standstill as the protagonist cries out that ‘this pitiful love is killing me’ in a quasi-hysterical style (‘*con forza*’, bars 56-58) (Example 21).

Example 21: Bars 50-58 of vocal score of Manuel de Falla, ‘Canción del amor dolido’, *El amor brujo*.

Più mosso.
(*con locura*)

Siel a-gua no ma-taal fue - go A míel pe-nar me con - de - na!
Larmes é - tei-gnez en moi Ah! je sens mourir mon cœur!

Più mosso.

f *p* *f* *p*

rit. molto
(*con forza*) *a tempo*

A míel que-rer me en-ve - ne - na!
Mar-ty - ri - sé de dou - leur A mí me ma-tan las pe - nas!
D'un a-mour trai tre et men-teur

f *p* *f* *p*
rit. molto *a tempo*

¹⁴⁶ Fernández, *Flamenco Music Theory*, 24.

In contrast to the ‘Canción del amor dolido’, the ‘Danza ritual del fuego’ displays a more hybrid musical nature. Structurally, it is set out in an ABAB form, with no evidence of any incorporated flamenco *palos*. Instead, Falla concludes the piece with a coda, in the style of a flamenco *remate* (bars 183-end). The *remate* propels the dance music with a burst of rhythmic spectacle, played twice as fast as the preceding tempo. The rapidly alternating semiquavers atmospherically emulate flamenco *palmas* and *zapateado* in a *contra* rhythmic fashion (Example 22).

Example 22: Bars 182-191 of vocal score of Manuel de Falla, ‘Danza de fuego’, El amor brujo.

The image shows a musical score for Example 22, which consists of bars 182-191 of the vocal score for 'Danza de fuego' from 'El amor brujo' by Manuel de Falla. The score is written for voice and piano. The piano part features a complex, rhythmic accompaniment with many semiquavers, creating a 'remate' effect. The vocal line is in G major and 3/4 time. The lyrics 'Più mosso, ma giusto.' are written above the vocal line, and 'Ah!' is written below it. The piano part has markings like 'sfz' and 'molto marc.'.

Harmony

Harmonic ambiguity is a significant characteristic of flamenco, and ‘is present in many traditional Andalusian dances and songs’.¹⁴⁷ Falla’s intention to fashion harmonic ambiguity is apparent in both ‘Canción del amor dolido’ and ‘Danza ritual del fuego’. While the ‘Canción del amor dolido’ displays a clear modal flavour in C

¹⁴⁷ Fernández, *El Flamenco*, 6.

Phrygian, Falla repeatedly inserts vocal inflections that collide with the modality of the accompaniment, for example, in bar 8, where the A natural in the vocal line hovers over a consistent repetition of A flats in the accompaniment. In addition, the accompaniment plays both an E natural and E flat between bars 59 and 60, echoing a C flamenco scale and C Andalusian scale respectively (Example 23). All these installations of flamenco elements deserve thoughtful interpretations of performers.

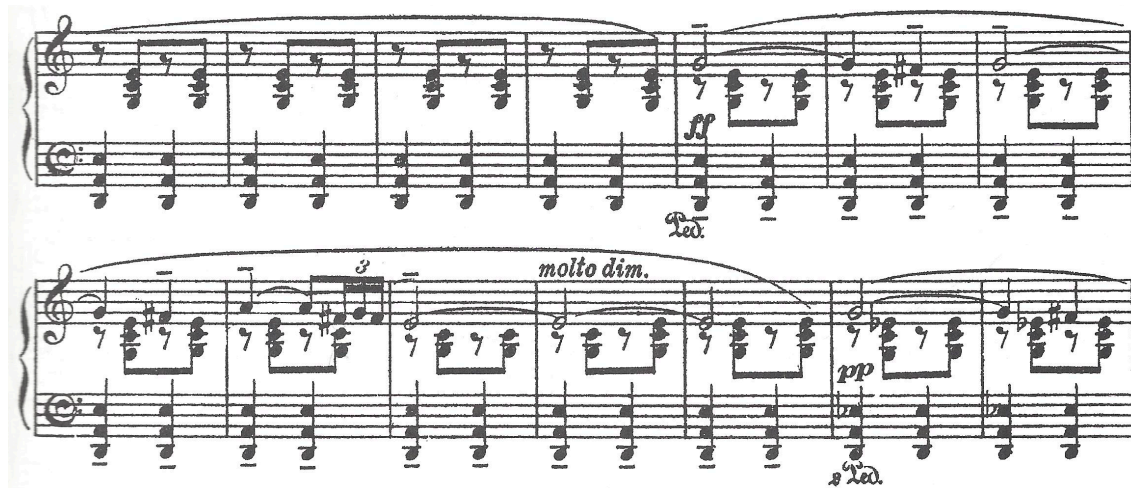
Example 23: Bars 58-61 of the piano version of Manuel de Falla, 'Canción de amor dolido', *El amor brujo*.



While the 'Danza ritual del fuego' begins in E Phrygian mode, the modal stability of this work is less consistent. Falla introduces a C minor mode under the E phrygian in bar 17, but also meticulously places accents on each E flat, which serve both as a key indicator and a clashing semitone under the tonic note of E Phrygian (E natural). This flamenco *choque* effect is soon heightened in the instrumental *cante* (the melodic motives), where E flats are juxtaposed with E natural. This marked *cante* appears in B flat minor and gradually shifts to G minor, juxtaposed with harmonic inflections between C major and C minor in the accompaniment, further underlining

the harmonic ambiguity. Between bars 67 and 74, the introduced F sharp in the new melody contains a strong tinge of E minor, but is immediately repeated in G minor with an addition of E flat over a D flamenco mode in bar 82. After another eight-bar phrase, all parts of the accompaniment unite in D major mode, then B minor through a brief A minor passage (Example 24).

Example 24: Bars 71-84 of vocal score of Manuel de Falla, 'Danza ritual del fuego', *El amor brujo*.



Harmonic ambiguity returns in bar 99, when an octaval variation of the previous melody is built on the bass note B in relative F sharp minor. A second variation precedes a harmonic suspension before the arrival of E flamenco mode in bar 128. In addition, the much-emphasised D note between bars 143 and 127 now reveals a nature of a 'semi-cadential' note, which heralds the cadence (Example 25). This VII-I cadence is commonly used in flamenco music. Falla had previously adapted this cadence in works such as 'Andaluza' from *Cuatro piezas españolas*.

Example 25: Bars 111-134 of vocal score of Manuel de Falla, 'Danza ritual del fuego',
El amor brujo.

A series of chords in the *remate* (bars 198-229) derive from a decisive strumming sound of the open strings of guitar (E, A, D and G), mostly alternating between major and minor modes over twenty-four bars. Interestingly, the music does not conclude in the established E major key, but with a descending A arpeggio figure in '*fff*'. This arpeggio is solely derived from the first degree (note A) and the fifth degree (note E) of a number of scales in A, recreates an undefined harmonic structure.¹⁴⁸ The application of harmonically 'unconvincing conclusions' is already present in 'Danza

¹⁴⁸ This ambiguous arpeggio figure potentially indicates a number of tonal and modal possibilities, such as *a* minor, *a* major, *a* Phrygian, *a* aeolian and *a* flamenco.

de terror',¹⁴⁹ in which Falla strips the key-defining F sharp, and concludes the dance in D chord, in preparation for the transition to opening *d* Phrygian in succeeding work 'El romance del pescador' [The Romance of the Fisherman].

Falla's also frequently employs flamenco cadences in *El amor brujo*. *Cadencia andaluza* are found between bars 26 and 27 of the 'Canción del amor dolido', and then repeatedly in its *remate* (bars 51-52, 53-54, 55-56, and 57-58). In the *Danza ritual del fuego*, Falla establishes the modality of E Phrygian solely on a swelling trill,¹⁵⁰ which rolls over the tonic and the second note of the E Phrygian scale (E and F). The composer reinforces the mode by immediately repeating a *cadencia resolutiva* falling back and forth between the second degree (F) and the tonic (E) in a two-bar frequency.

Pedalling

The original Chester publication of *El amor brujo* in 1922 offers no pedalling advice for 'Danza del terror'. Syncopated pedalling for this work is suggested by Russian State Music Publishing House *Muzgiz*, which advises the pianist to depress the damper pedal immediately after articulating the notes, and release as a new harmony is played.¹⁵¹ The technique of 'syncopated pedalling' initially appeared in writing in the 1860s and 70s, also known as 'legato pedalling'. This pedalling is commonly used in the Romantic period, evolving from the well-established practice of using the damper pedal to highlight timbral contrasts in the eighteenth century by composers such as Jan Ladislav Dussek (1760-1812), John Field (1782-1837) and

¹⁴⁹ Hess, *Sacred Passions*, 84.

¹⁵⁰ Falla furnishes five dynamic markings under the trill that spans eight bars. The '*f decrescendo to pp*' suggests an interpretation with flamenco *pellizco* ('nip'), as illustrated in the music example.

¹⁵¹ Manuel de Falla, 'Danza del Terror,' in *Falla: Selected Pieces*, (Moscow: Muzgiz, n.d. c.1975), 21.

Ludwig van Beethoven (1770-1827).¹⁵² The *Muzgiz* pedaling suggestion in ‘Danza del terror’ enhances the sonority of the down beat intervals of each bar, and creates a *legatissimo* texture for the overall structure. However, this legato pedaling also damps the *staccati* notes in every bar, and deprives the pulsating dance texture that Falla meticulously placed throughout ‘Danza del terror’ (Example 26).

Example 26: *Muzgiz* publication of bars 1-7 of Manuel de Falla, ‘Danza del terror’, *El amor brujo*.



As a solution, I suggest applying the damper pedal on the opening bass notes and releasing it with proceeding quaver notes (marked with *staccato*). For the following sixteen bars marked with *marcato*, syncopated pedaling would submerge those repeated notes with excessive overtone and interrupt the established rhythmic accompaniment in the left hand. As a solution, ‘half-damping’ would sustain the rhythmic pulse in the left hand, and facilitate a clearer articulation of the repeated notes, resembling the dry timbre and velocity of *zapateado*. This half-damping treatment involves applying the damper pedal on the opening bass notes, and releasing the pedal gradually but immediately after the application. The damper

¹⁵² For detailed analysis these composers’ pedal practice, please refer to Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications* (Bloomington: Indiana University Press, 1988), 118-126.

should be completely released by the second beat of that bar, leaving the second half of each bar played *seco* (Example 27).

Example 27: Zeng's pedalling suggestion for bars 1-7 of the Piano version of Manuel de Falla, 'Danza del terror', *El amor brujo*.



Cante Jondo and Toque Jondo

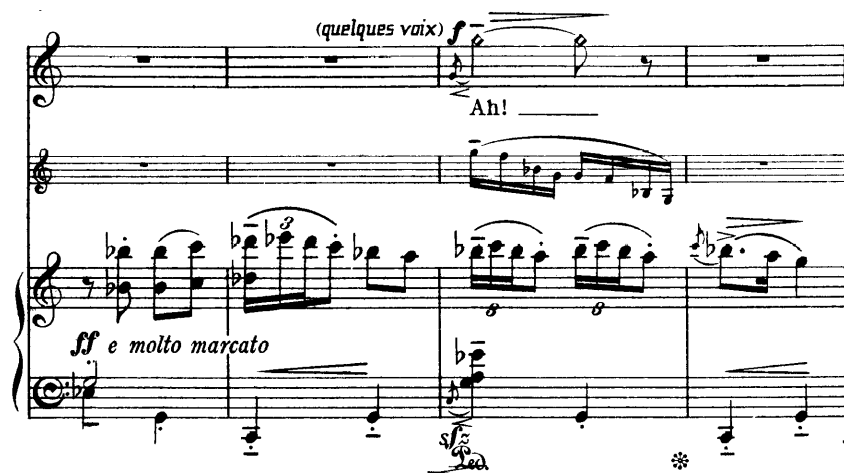
Falla refers to *cante jondo* as a range of flamenco *palos* comprising the most ancient Andalusian gypsy songs. He also observes that the melodic range of this group of songs does not surpass the limits of a sixth. Falla's profound knowledge of *cante jondo* is reflected in his construction of characteristic vocal lines. In the 'Canción del amor dolido', the composer methodically formulates intervals of the 2nd, 4th and 5th. He also avoids the non-characteristic interval of the 3rd by linking the intervals with *portamento* (through ornaments consisting of small intervals). He notes that this device produces 'infinite nuances existing between two joined or distant notes'.¹⁵³ Gallego highlights Falla's frequent use of chromatic notes, and suggests that Falla was consciously exploring 'one of the most characteristic features of the art of the gypsies'.¹⁵⁴

¹⁵³ Falla, *On Music and Musicians*, 104.

¹⁵⁴ Gallego, *Manuel de Falla*, 149.

Falla's meticulous notation of ornamental trills and appoggiaturas throughout *El amor brujo* reflects his intent to evoke flamenco vocal flourishes and simulate microtonality.¹⁵⁵ Candela's occasional vocal interjections in the original version of the 'Danza ritual del fuego' project a gasping effect, and resemble the *cante jondo* style of *quejío*. Candela cries out the *quejíos* as reactive gasps to the melodic motives that are metronomically delivered by the instrumental accompaniment (Example 28).

Example 28: Bars 40-43 of Manuel de Falla, 'Danza ritual del fuego', *El amor brujo*.



As previously noted, the two *coplas* in the 'Canción del amor dolido' are sung to very similar melodies. Gallego suggests that the strong resemblance in the melodies allows the singer to experiment with vocal inflections and improvise with more artistic freedom. Gallego also highlights that this compositional adaptation of vocal inflections is a 'habit' of Falla, who frequently incorporates this popular Andalusian musical practice into his music.¹⁵⁶

¹⁵⁵ For more details about the notation of microtonalism, see Fernandez, *Flamenco Music Theory*, 73.

¹⁵⁶ Gallego, *Manuel de Falla*, 165.

In the transition between the two verses, the accompaniment is suspended on the second chord of C Phrygian scale, while the voice concludes the cadence on the tonic (bars 24-26). This suspension in the accompaniment delivers a *seco* (dry) effect, offering the singer both harmonic and rhythmic freedom. Such musical elasticity is a characteristic feature of flamenco *toque jondo* playing (Example 29).

Example 29: Bars 40 to 43 of the piano version of Manuel de Falla, ‘Canción del amor dolido’, *El amor brujo*.

ar - des — Más arde el in - fier-no que toi-ta mi sangre a-bra-sa de
gni - e — Je crains moins ta flam-me que la ja-lou - si - e qui me brû-le

pp *colla voce* *f*

affret. *rit.*

Falla’s intent to capture the improvisatory quality of the *cante jondo* is evident in his notated score. In the ‘Canción del amor dolido’, the composer strategically places the vocal entry on an offbeat (bar 16), projecting a spontaneous impression of the voice. In bar 31, Falla also characteristically plants the vocal entry on beat 1 of the *compás*, immediately after a silenced 12th beat. This practice of ‘off-beat’ entries is a quintessential feature of the *soleá* and many other *cante jondo palos*.

The 'Danza ritual del fuego' begins with an eight-bar mordent on the notes of *reposo* of E Phrygian mode.¹⁵⁷ Falla marks the first bar with a *forte*, and immediately asks for a *diminuendo*, in preparation for the following *pianissimo* in the second bar. Taking account of Falla's prescription of a rapid tempo (*Allegro ma non troppo*) and the *pesante* character for the 'Danza ritual del fuego', I argue that the dynamic signs in the opening two bars ought to be interpreted as a *sforzando* followed by *subito pianissimo*, implying an emphatic effect.¹⁵⁸ Such an effect is reproduced most effectively when pianists strike both notes of the mordent together (E and F natural) prior to the trill. Applying the sustaining pedal at the *sf* and releasing it at the *pp* can also enhance the effect (Example 30 and 31).

Example 30: Bars 1-8 of Manuel de Falla, 'Danza de fuego', *El amor brujo*.



¹⁵⁷ *Reposo* is a progression that serves as a cadence. As the *Danza* begins in E *Phrygian* mode, the *reposo* here refers to the II-I cadence.

¹⁵⁸ Falla marks 'e pesante' in the orchestral score of *El amor brujo*.

Example 31: Zeng's interpretation of bars 1-2 of Manuel de Falla, 'Danza de fuego', *El amor brujo*.



From bar 9 to 23, both notes of the previous mordent develop into individual trills (which start on E and F respectively). Each of these notes occupies a complete bar, and alternate in a two-bar cycle, accompanied by *pianissimo*, *crescendo*, *mezzo forte* and *diminuendo* within each cycle (Example 32). To produce such a dramatic effect of dynamics on the piano at such a rapid speed, the use of the sustaining pedal can be critical. I propose to reserve the pedal for the F trills only. Such treatment will enhance the effects of *crescendo* and *diminuendo*, and inject more emphasis on the *reposo*.

Example 32: Bars 12-18 of Manuel de Falla, 'Danza de fuego', *El amor brujo*.



The first theme in the ‘Danza ritual del fuego’ appears in bar 24, where Falla highlights with ‘*marc. Il canto*’. The melody is based on a G scale, adorned with intervals of seconds, and permeates an ‘Arabic’ and ‘melancholic’ flavour.¹⁵⁹ Overall, Falla’s articulation marks are clear indications of his music ideas and must be closely observed. The appoggiaturas in bars 27, 31 and 35 crash down onto the accented B flat notes, emulating abrupt vocal inflections, which are characteristic of flamenco music (Example 33). To achieve such emulation, these appoggiaturas need to be executed with an assertive and speedy articulation. I suggest striking the C and the B flat notes together, and immediately releasing the C while sustaining the B flat for the length of the note.

Example 33: Bars 34-35 of Manuel de Falla, ‘Danza de fuego, *El amor brujo*.’



The second theme of the ‘Danza ritual del fuego’ emerges *fortissimo* in bar 75, introduced by an eight-bar interlude marked *pianissimo*. With no *crescendo* in transit, such an abrupt dynamic contrast evokes a dramatic effect reminiscent of the ‘primitivist aesthetic’ (Example 34). According to Artur Schnabel, who is considered the great interpreter of *El amor brujo*, and to whom Falla dedicated the

¹⁵⁹ Iglesias, *Manuel de Falla*, 174.

piano version of this work, it was the composer's desire to have the entire eight-bar interlude played in *pianissimo*.¹⁶⁰

Example 34: Bars 63-77 of Manuel de Falla, 'Danza de fuego, *El amor brujo*.



Falla explores the piano's capacity in evoking *flamencura* by employing crashing intervals such as seconds, sixths and ninths, emulating *cante jondo* microtones and the effect of *ayeo*.¹⁶¹ The crude outburst of flamenco singing is captured with fearless articulations on the piano, which requires the performer to approach the piano keys with ample finger strength. The percussive sonority generated on the piano is reminiscent of the music of Béla Bartók and Stravinsky, whose music Falla rigorously studied. Falla's pianistic evocations of *baile* include the soft and crisp sound of *pitos*, and increasingly frequent evocation of *zapateado*. These evocations are a reflection of Falla's appreciation of the unprecedented virtuosity in flamenco practice of that time.

¹⁶⁰ Iglesias, *Manuel de Falla*, 175.

¹⁶¹ Falla reveals in his writing that by 'creating superimposing chords of one tonality on those of another', he gives 'the illusion of those quarter-tones' on the piano. Manuel de Falla, "Inquests: nationalism and universality" in *On Music and Musicians*, ed. Federico Sopeña (London: Marion Boyars, 1979), 68. It is also a common practice of primitivism, as defined by Stravinsky, to either heighten percussiveness or to emulate microtonal effects found in folk styles on the piano.

Among many interpretations of *El amor brujo*, performances by Falla's good friends Viñes and Rubinstein (1887-1982) present a curious and contrasting case study. Both pianists shared a close friendship and collegial collaboration with Falla. When Falla arrived in Paris in 1904, Viñes was already a pianist-in-demand for premiering many modern works for Debussy and Ravel. The Catalan pianist soon premiered Falla's *Cuatro piezas españolas* in 1908 and was the dedicatee of Falla's *Noches*. Polish-American pianist Rubinstein also arrived to Paris in 1904 and later spent much time in Spain. His 1918 commission from Falla later became the *Fantasía baetica*.

Comparing a recording by Viñes in 1930 with the 1947 film version by Rubinstein, these two music associates of Falla apply distinct approaches to their interpretations of the 'Danza ritual del fuego'. First of all, Rubinstein takes the music at a much more hasty pace (approximately ♩=168MM, in contrast to ♩=137MM by Viñes). His tempo creates a cheery and virtuosic interpretation of the 'Danza ritual del fuego', perhaps contributing to the work becoming 'a pianistic tour de force' internationally'. However, Rubinstein eventually began to see this work as a burden due to his frequent performances.¹⁶²

Viñes' rendition is more modest in speed. It projects an introverted but self-assertive character, which is integral in achieving *pellizco* in the art of flamenco. In contrast to a fierce and flamboyant stereotype, *jondo flamenco* is often reflected by performers' ability to eliminate excessive speed or dance movement, and project *asentamiento* or

¹⁶² Hess describes Rubinstein's 'Ritual Fire Dance syndrome' in *Sacred Passions*, 89.

‘contained force’.¹⁶³ The calculated velocity, dynamic precision and emphatic articulation in Viñes’ interpretation are well-informed and evocative of some fundamental flamenco aesthetics.

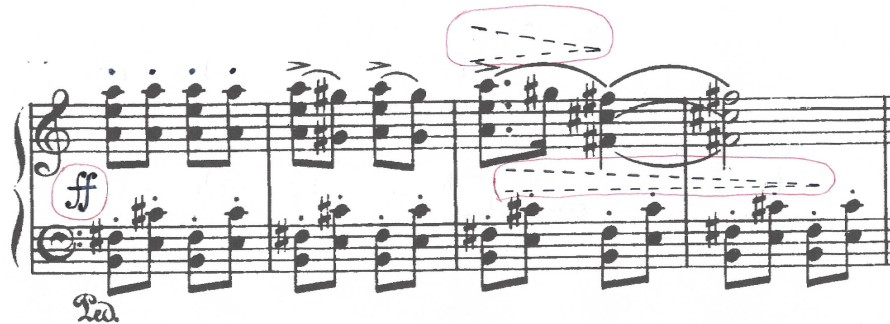
Another apparent distinction between the Rubinstein and Viñes renditions are their choices of dynamic contrasts. Viñes’ performance is decorated with dynamic subtleties that are required by the score. Rubinstein’s dynamic contrasts are barely noticeable. For example, he repeatedly disregards the markings of *pianissimo* and *fortissimo* in passages (such as between bars 67 and 98), and strikes the repetitive chords with capricious arm movement. This flamboyant approach displays Rubinstein’s showmanship, but unfortunately, a lack of *pellizco* or ‘flamenco sophistication’.

Musical phrasing also divides the interpretations of these two pianists. Between bars 102 to 105, Rubinstein opts for an ‘elegant’ phrase by aiming for the downbeat (A chord) as the peak of the *crescendo*, and immediately reduces the volume by applying a *diminuendo*. It reflects a symmetry that is much honored in music of the Classical and Romantic periods. Viñes, in contrast, applies an emphatic *tenuto* on the F# chord, followed by a diminuendo in the proceeding bar. This treatment, although not inscribed in the score, facilitates a heightened intensity, evoking a moment of ecstasy, which is often applauded as *duende* by flamenco circles (Example 35).

¹⁶³ Totten, *Songs of the Outcasts*, 64.

Example 35: Bars 102-105 of 'Danza ritual del fuego' of *El amor brujo* by Manuel de Falla.

Rubinstein's interpretation:



Viñes' interpretation:



The repetitive chords between bar 258 and the end of the 'Danza ritual de fuego' represent a moment of ecstasy, a characteristic of flamenco. This ritualistic and calculated presentation is evocative of *duende*, a flamenco ideal, in which the 'ecstatic nature arises from its 'force' and 'intensity' in 'continuous movement' within the 'hypnotic repetition of the compás'.¹⁶⁴ Rubinstein's interpretation of this pulsating finale is rather contrasting. He plays the final seventeen bars at double speed with abundant sustaining pedal, resembling a celebratory mood akin to the

¹⁶⁴ Totten, *Songs of the Outcasts*, 59.

Sabre dance by Aram Khachaturian (1903-1978). Viñes' interpretation of this section possesses a sense of flamenco *peso* (emphasis or weight) and primitivist simplicity. He strikes these repetitive chords with a calculated precision, projecting a monotonous tone and repetitious pattern, reminiscent of a ritualistic ecstasy.

In contrast to Viñes' *jondo* interpretation of 'Ritual Fire Dance', Rubinstein had an apparent lack of appreciation for the subtlety of flamenco nuances in this work. Rubinstein's indifference may well be a reflection of his waning interest in flamenco. Soon after the 'Danza ritual del fuego', the eminent pianist complained that Falla's *Fantasía baetica* possessed 'too many technical problems with its *flamenco* idioms imitative of the guitar, or too many glissandis, and so on'.¹⁶⁵ Indeed, it is evident that virtuosity is much more paramount than flamenco *jondo* in Rubinstein's interpretation of *El amor brujo*.

'Danza del molinero' from *El sombrero de tres picos* (1915-1919)

After their 1915 collaboration for the construction of *El amor brujo*, Falla resumed his partnership with María and Gregorio Martínez Sierra in a new work *El corregidor y la molinera* [The Magistrate and the Miller's Wife] in following year. This pantomime is inspired by Pedro Antonio de Alarcón's 1874 novel *El sombrero de tres picos* [The Three Cornered Hat] and narrates another Andalusian story, in which a magistrate attempts to seduce the local miller's faithful wife. The music was initially written for a small chamber orchestra and later transformed into a two-act ballet for premiere in 1919 by Sergei Diaghilev's ballet company, the Ballets Russes. A piano version was published by J & W Chester in 1921.

¹⁶⁵ Harper, *Manuel de Falla*, 76.

Between 1916 and 1919, Falla entertained Stravinsky, Diaghilev and the Ballets Russes in Spain when the Russians visited the country for the first time. Falla took the opportunity to renew his friendship with some of his Russian colleagues, whom he had befriended in his Parisian years, and paid nocturnal visits to many Andalusian flamenco bars with Stravinsky, Diaghilev, the Ballet Russes' chief choreographer Léonide Massine (1896-1979) and gypsy dancer Felix Fernández García (1896-1941).¹⁶⁶ The flamenco performances witnessed by Massine shaped the construction of his choreography for the premiere of the ballet production. *El sombrero de tres picos* incorporates the techniques of Spanish folkloristic and flamenco dances. Pablo Picasso designed the costumes and sets.

The impact of Diaghilev, the Ballets Russes and their primitivist aesthetics on *El sombrero de tres picos* is immense. The '*Danza del molinero*' [Dance of the Miller] sees the miller break into a virtuosic *farruca* dance. In the production, the miller was performed by Massine himself, although he was seen to perform with 'modernist' stylization and full of 'twisted and broken gestures'.¹⁶⁷ It is natural to speculate that Massine's interpretation was inspired by many flamenco performances he witnessed in Andalucía and his direct collaboration with the gypsy dancer Fernández García.

The *farruca* dance is one of the most virtuosic *palos* for flamenco dancers. It highlights the *zapateado* technique that makes this dance genre a litmus test for many dancers.¹⁶⁸ The premiere of *El sombrero de tres picos* in London attracted an

¹⁶⁶ Hess refers to Massine's account of these flamenco occasions, *Sacred Passions*, 112.

¹⁶⁷ Leonid Massine, *My Life in Ballet*. Edited by Phyllis Hartnoll and Robert Rubens (London: Macmillan, 1968), 141, quoted in Hess, *Sacred Passions*, 114.

¹⁶⁸ Faustino Nuñez, <http://www.flamencopolis.com/archives/268>, accessed on June 2, 2015.

outpouring of praise for Falla's Spanish trajectory, referring to Ballets Russes' representation of Falla's Spanishness as a 'perfect expression' of the Spanish spirit.¹⁶⁹

Fantasía baetica (1919)

Falla's virtuosic piano solo, the *Fantasía baetica*, symbolizes the culmination of his pursuit of an internationally oriented Nationalism that draws on flamenco styles. As a 'homage to the Latin-Andalusian race',¹⁷⁰ the *Fantasía baetica* is imbued with an 'aggressively Andalusian style'.¹⁷¹ This work marks the end of Falla's 'Andalusian period'¹⁷² and heralds the composer's stylistic shift to Neoclassicism after his relocation to Granada in late 1920.

From his pre WWI years in France, Falla had become a keen observer of the music of Stravinsky (especially works such as *Petrushka* and *The Rite of Spring*). The Spaniard's ongoing search for a 'nationalistic' sound drew him to the music of Stravinsky and the aesthetics of primitivism. Falla admired the Russian composer's ability to 'employ means of expression that are completely new' in *The Rite of Spring*. Stravinsky's use of ritualistic effects, repetitive patterns and percussive sonorities in that work prompted Falla to reflect on the impact of traditional and religious music on the songs and dances of Spain in his 1916 essay on Stravinsky.¹⁷³

After the First World War, Falla continued to value and defend Debussy's music as Impressionism began to lose its prominence, although he increasingly engaged with

¹⁶⁹ Hess, *Sacred Passions*, 119.

¹⁷⁰ Falla's letter to José María Gálvez (1926), cited in Gallego, *Catálogo*, 170.

¹⁷¹ Hess, *Sacred Passions*, 122.

¹⁷² Gallego, *Manuel de Falla*, 205.

¹⁷³ Falla, *On Music and Musicians*, 11.

styles associated with the milieu of the Ballets Russes. In 1916, Falla welcomed Stravinsky, together with Diaghilev and members of the Ballets Russes to Spain, and accompanied Diaghilev and Massine to Andalusian towns where they visited iconic landmarks, mingled with flamenco groups and observed contemporary flamenco practice in *tablaos* (taverns that staged flamenco performances). Falla's research into Spanish folklore and flamenco intensified after he gained further first-hand access to resources and experience in his native land. Falla also revisited the scores and flamenco guitar methods of Rafael Marín, Francisco Cimadevilla and Julián Arcas prior to writing the *Fantasía baética*. The composer's conspicuous fascination with a range of guitaristic effects and notating techniques is evident in the commentaries he inscribed upon those scores and publications.¹⁷⁴

Fantasía baética encompasses the three fundamental elements of flamenco: *cante*, *toque* and *baile*. After his successive attempts to translate the particular sonorities of these traditions onto the instrument, Falla reaches a new level in the *Fantasía baética* in emulating these effects within the technical and timbral possibilities of the piano.¹⁷⁵ Originally commissioned by Rubinstein for his concert tours, *Fantasía baética* is regarded as one of the 'great virtuosic pillars of the piano repertoire' for its dense pianistic textures and technical complexities.¹⁷⁶ Manuel Matarrita Venegas refers to *Fantasía baética* as Falla's 'last piece of importance for piano' and his 'most relevant' piano work.¹⁷⁷

¹⁷⁴ Christoforidis, 'La guitarra', 38.

¹⁷⁵ Venegas, 'La "Fantasía Baética" de Manuel de Falla', 344.

¹⁷⁶ Nancy Lee Harper, *Style Matters: Questions of Interpretation In Manuel de Falla's Fantasía Baética*, Universidade de Aveiro, 1.

¹⁷⁷ Venegas, 'La "Fantasía Baética" de Manuel de Falla', 343.

The elements of flamenco *cante*, *toque* and *baile* evoked in *Fantasía baética* create a web of polyrhythmic, polytonal sonorities, as well as a vivid emulation of flamenco practice. The multi-faceted texture in *Fantasía baética* demands both a sound understanding of various elements of flamenco practice, and the sophisticated technical facilities of the pianist.

The most fundamental element of flamenco is the *cante*, as it shapes the others (*toque* and *baile*). Falla was the first composer to introduce such sophisticated instrumental evocations of this profound flamenco vocal style (with distinction to *cante popular* or *cante chico*/light) into concert venues.¹⁷⁸ The aesthetics of *cante jondo* is explained by Venegas in his citation of Schulze:

If we try to define more precisely the specific timbre of singing, which differs radically from traditional *bel canto* and beautiful connections between different vocal registers, two things attract our attention. First, the notes are adorned by small enharmonic intervals, occasionally sound 'out of tune' or 'impure', and secondly, there is a huge variety of colors in the voice registers, ranging from coarse and guttural sounds, through abrupt sounds, reaching forced falsetto.¹⁷⁹

In *Fantasía baética*, Falla often employs superimposed dissonant intervals as a compositional device, which evokes the microtones of *cante jondo* and simulates a *quejío* sound. The superimposition of seconds and octaves is also a common practice of primitivism. Stravinsky often employs this compositional device to either

¹⁷⁸ Venegas, 'La "Fantasía Baética"', 111.

¹⁷⁹ Bernard-Friedrich Schulze, 'Guitarra flamenca' in *Flamenco: Gypsy Dance and Music from Andalusia*, 125. Cited by Venegas, 'La "Fantasía Baética" de Manuel de Falla. 345. Translated by Zen Zeng.

heighten percussiveness or to emulate microtonal effects found in folk styles on the piano (Example 36). The raw outburst of flamenco singing is to be simulated by applying a strident articulation on the piano, facilitated by steel-like finger strength. The percussive sonority generated on the piano is reminiscent of the music of Bartók (eg. the early *Allegro Barbaro*) and Stravinsky, which was well known to Falla.

Example 36: Bars 135-136 of Manuel de Falla's *Fantasía baetica*.



Harmonically, flamenco melody is often in a 'majorized' Phrygian mode. This majorization applies to raising the third note in ascending (most commonly) Phrygian scales and descending with a minor third.¹⁸⁰ Falla's intimate knowledge of Flamenco by this time of his career is evident in his fluid incorporation of flamenco *compases* in the construction of *Fantasía baetica*. In the meantime, the regularities of those twelve-beat flamenco *compases* are occasionally disrupted by additive rhythms. This rhythmic device and irregularity echoes the primitivism of *The Rite of Spring* by Stravinsky.

¹⁸⁰ See Fernandez illustrates major Phrygian modes in *Flamenco Music Theory*, 62.

Sections of *Fantasía baetica* emulate a *cante* and guitar *acompañamiento* texture (eg. bars 121-150 and 338-352). Not only are the melodic ranges of these sections narrow, the frequently changing meters in these sections generate ‘elasticity’, another idiosyncrasy of flamenco measures. Fernandez explains that ‘elastic’ meters in flamenco are ‘characterized by the freedom to stretch or compress the meter by accelerating or slowing the tempo at will’.¹⁸¹ Along with the frequent alternations of 3/4, 3/8 and 6/8 meters, Falla captures the ‘elasticity’ of flamenco by offering a series of tempo instructions *liberamente* (freely), *tempo primo* (previous speed), *lento di nuovo* (slow again), *ma libero* (more free), and *lento* (slow) (Example 33).

Example 33: Bars 119-128 of Manuel de Falla’s *Fantasía baetica*.

The musical score for Example 33 consists of three systems of music, each with a treble and bass staff. The first system begins with the tempo instruction 'appena rit.' and 'Molto lento (liberamente) (♩ = ♩)', followed by the dynamic marking 'ff ma dolce'. The second system starts with 'Tempo primo.' and 'ppp'. The third system begins with 'Lento di nuovo. (♩ = ♩)', followed by 'ff ma dolce', and ends with 'Tempo primo.' and 'ppp'. The score includes various musical notations such as notes, rests, and dynamic markings.

¹⁸¹ Fernandez, *Flamenco Music Theory*, 32.

Fantasía baetica is imbued with *toque jondo* (guitar playing in a profound flamenco style). Hess outlines a range of *toque jondo* effects in this piano work, including *falseta y acompañamiento* (melody and accompaniment) texture, guitar open-string tuning, and dissonances that simulate guitar ‘crushes’ on strong beats’.¹⁸² Evidently, the *Fantasía baetica* is filled with ‘percussive sonority’, evoking a more strident sound produced by guitarists playing close to the bridge. As observed by Venegas, *Fantasía baetica* is not only an emulation of the ‘sonority of the guitar’, but also the ‘improvisatory style’ of *toque jondo* flamenco playing (Example 37).¹⁸³ Christoforidis elucidates how Falla’s assimilation of *toque jondo* reaches its pinnacle in *Fantasía baetica*:

It is as if the core harmony revolves around the possibilities that guitar intervals offer. The percussive resonance and harmonic clashes that Andalusian guitarists generate have never been better assimilated. The sketches for this work indicate that Falla derived sections of ideas and even motives from the guitar scores he studied. Falla utilizes a range of techniques on the piano, from *glissando* and trills to arpeggiated and dry chords, to simulate effects of the guitar, keeping the melodic thread within the distinct textures. In *Fantasía baetica*, more than in any former works, Falla based chordal configurations on guitar tuning, in some cases even citing its open strings, making use of cadential sequences associated with his flamenco score. The use of dissonant harmony in *Fantasía baetica* is to increase the percussive aspect of the ‘strummed’ sections.¹⁸⁴

¹⁸² Hess, *Sacred Passions*, 122.

¹⁸³ Venegas, ‘La “Fantasía Baética”’, 344-5.

¹⁸⁴ Christoforidis, ‘La guitarra’, 38.

Example 37: Bars 19-22 of Manuel de Falla's *Fantasía baetica*.



One of the most fundamental right-hand flamenco guitar-playing techniques is *rasgueado* (strumming). This technique requires ‘running fingers over the strings individually, but in a continuous motion, producing a thunderous, rolling effect’.¹⁸⁵ The application of *rasgueado* effect in *Fantasía baetica* is ubiquitous (such as bar 1, bars 9-15, and bars 67-70, see Example 38). To assimilate this ‘thunderous’ effect on the piano requires exquisite pedaling precision. While the sustaining pedal is integral in amplifying the resonance of those strummed chords, it is imperative to release the pedal immediately to facilitate a dryer sound for the succeeding notes, evoking a decrescendo effect, akin to *rasgueado* playing on the guitar.

¹⁸⁵ Pohren, *The Art of Flamenco*, 70.

Example 38: Zeng's pedal suggestion for the opening bar of Manuel de Falla's *Fantasía baetica*.



Another finger technique of *toque jondo* is *pulgar* or 'thumb' technique. The name refers to the technique when thumb 'strikes strings in sequence, achieving a series of individually struck notes'. *Pulgar* notes are often 'interweaved' with *ligados*, a slurring effect of several notes produced by left hand pulling the strings down. In the *Fantasía baetica*, Falla marks those *pulgar* notes with 'staccato molto', and *pp* for the *ligados* (Example 39). To assimilate this *pulgar* effect on the piano, the pianist must articulate these notes with firm and even touch of the left hand,¹⁸⁶ contrasting to a soft and smooth *ligado* touch produced by the right hand.

Example 39: Bars 29-31 of Manuel de Falla's *Fantasía baetica*.



¹⁸⁶ Some pianists may find more effective to use the same finger for all the *pulgar* notes.

When *baile* is accompanied by other members of the flamenco ensemble (such as singers or instrumentalists), the *bailaor* often marks the beats with *pitos*. Falla's adaptation of ostinato patterns and indicated *pp* between bars 138-147 and 341-350 evokes a soft and pulsating effect of *pitos*. His precision with expressive markings again provides a useful interpretative guide to the pianist: the 'elastic' feel of *Lento-ma libero* (slow-more free) should only apply to the tune marked in *ff* (bars 135-137). The semiquavers in *pianissimo* and ornamented quavers simulate a round of *pitos*, and must be played in time with a light touch in the instructed '*tempo primo*' (Example 40).

Example 40: Bars 135-141 of Manuel de Falla's *Fantasia baetica*.

The evocation of *zapateados* appeared in Falla's earlier works such as *La vida breve*, the 'Andaluza' from *Cuatro piezas españolas* and *El amor brujo*. The throbbing vibration produced by dancers' feet requires a light but assertive touch to translate this effect on to the piano. Falla makes frequent use of this *zapateado* effect in

Fantasía baetica (Example 41), coinciding with the unprecedented popularity of this virtuosic dance technique in flamenco practice of his time.

Example 41: Bars 183-185 of Manuel de Falla's *Fantasía baetica*.



Another flamenco characteristic that contributes to the great virtuosity of the *Fantasía baetica* is the abrupt dynamic shadings that are marked by the composer. For example, bar 63 allows only two beats for *ff-pp* through a cluster of fast notes and an octave chord in the voluminous bass (Example 42a). Pianists need to rely on incisive and brisk pedaling to clear the sound promptly. On the other hand, the contrary pedaling may be used in bars 172 and 173, in which Falla requires an increase from *pp* to *ff* solely within two beats (Example 42b). Pianists may utilize the assistance of the sustaining pedal to rapidly build up the dramatic increase of volume.

Example 42a: Bars 62-64 of Manuel de Falla's *Fantasía baetica*.



Example 42b: Bars 173 of Manuel de Falla's *Fantasía baetica*.



Falla's minimal pedalling suggestion in the *Fantasía baetica* score may extend great interpretive autonomy to the pianist, and potentially cause confusion for less-informed interpreters.¹⁸⁷ A handful of pedaling instructions in his first published score is particularly measured: below bar 135, Falla prescribes '*Le piccole note sempre molto breve e senza pedale*' (the small notes always very short and without pedal).¹⁸⁸ Harper points out that this minimal pedaling approach is previously adopted in Falla's other pieces (such as *Siete canciones populares españolas*).¹⁸⁹ Pianistically, this style of pedalling enables the performer to best capture the microtonal effect of flamenco singing and simulate a piquant atmosphere unique to the timbre of Flamenco.

Fantasía baetica, endowed with great technical virtuosity and flamenco sonorities, has been described as 'not the most gratefully written piece for two hands'.¹⁹⁰ After being conveniently 'forgotten' by its commissioning pianist due to its 'undue length', *Fantasía baetica* is feared by amateur pianists for its technical difficulties, and until

¹⁸⁷ The score refers to the first publication of *Fantasía baetica* by J. & W. Chester, Ltd. In Paris in 1922.

¹⁸⁸ Manuel de Falla, *Fantasía baetica*, (England: J. & W. Chester Ltd, 1922).

¹⁸⁹ Harper, 'Style Matters', 2.

¹⁹⁰ Jeremy Nicholas, album review for *Gramophone* cited on *Naxos*, accessed 20 January 2015.

recently shunned by professionals for its lack of ‘effectiveness’.¹⁹¹

Among a handful of highly regarded recordings of *Fantasía baetica*, Larrocha offers two recorded versions of this work. One was recorded for Spanish label Hispavox in 1958,¹⁹² and the other for Decca in 1975.¹⁹³ In comparison, both renditions are charged with the rhythmic vitality and ‘elasticity’ characteristic of flamenco. Larrocha made considerable changes to her pedalling approach in the later recording. The 1958 release is imbued with arresting sonority and pulsating rhythm, incorporating meticulously calculated and briefer sustaining pedal, more rolled out chords, emphatic accents emulating thunderous *rasgueado* effect and more rhythmic ‘elasticity’. Her 1975 retake of *Fantasía baetica* is comparably more sustained and mellifluous. In addition to the performer’s use of a Steinway piano, which was known for its ‘unusual capacity for smooth repeated notes’,¹⁹⁴ Larrocha’s graceful treatment of *legato* clearly reflects her formative training in the poetic Catalan piano school.

Another interpretation that vividly encapsulates the flamenco essence in the *Fantasía baetica* is the 1967 recording of fellow Spanish pianist, Joaquín Achúcarro (b.1932).¹⁹⁵ Unlike Larrocha, the Basque pianist’s music formation differed from the Catalan piano school: He bears the music lineage of Cádiz-born pianist José Cubiles (1894-1971), who premiered Falla’s *Noches en los jardines de España* in 1916 and

¹⁹¹ Hess, *Sacred Passions*, 122-3.

¹⁹² Falla, *Fantasía Bética*, Alicia de Larrocha, Hispavox Hh10-81, 1958, compact disc.

¹⁹³ Manuel de Falla, *Fantasía Bética*, Alicia de Larrocha, Decca SXL-6683/London CS-6881, 1975, compact disc.

¹⁹⁴ Jack Sullivan, album review for *American Record Guide* cited on *Naxos*, accessed 20 January 2015.

¹⁹⁵ ‘Joaquín Achúcarro plays De Falla Fantasia Baetica,’ YouTube video, posted by Musicisgoodforyou, March 12, 2014, <https://www.youtube.com/watch?v=m88W3OvrQqU>.

collaborated extensively with Stravinsky for the performances of *The Firebird* and *Petrushka*. Achúcarro's percussive and *pesante* sound, uncanny pedaling and intelligent use of *tenuto* make his interpretation of *Fantasía baetica* immediately recognizable.

Italian-born pianist Aldo Ciccolini (1925-2015) was an avid interpreter of the music of Franz Liszt and French piano music, and produced a distinctive rendition of *Fantasía baetica*.¹⁹⁶ While displaying much technical prowess, the rhythmic elasticity displayed in Larrocha and Achúcarro's interpretations seems to be given much less priority in Ciccolini's approach to this work. In contrast to the pulsating rhythmic charge in the recordings of the two Spanish pianists, Ciccolini delivers *Fantasía baetica* with a much 'retracted' and 'static' musical procession. His abundant and frequent use of the sustaining pedal, as well as emphatic and often forceful articulation generates much volume throughout his rendition, but reflects very little of the extreme and abrupt dynamic shades that Falla marked in the score. Unlike the arresting flamenco ambience Larrocha and Achúcarro simulated with their expansive and rapid *glissandi*, Ciccolini's *glissando* notes are individually articulated and densely pedaled and resembles a Liszt-like brilliance.

Among the most important historical interpretations of *Fantasía baetica* is the 1923 recording by Mark Hambourg (1879-1960).¹⁹⁷ Renowned for his virtuosic interpretations of Liszt and Mussorgsky, this Russian pianist is equipped with technical facility and Lisztian showmanship. Hambourg's execution of *Fantasía*

¹⁹⁶ 'De Falla-Fantasía Baetica (Aldo Ciccolini),' YouTube video, posted by Unstable Music, February 8, 2011, <http://www.youtube.com/watch?v=qKtrk6dgfsc>.

¹⁹⁷ 'Mark Hambourg plays Manuel de Falla!', YouTube video, posted by Kadoguy, July 8, 2011, <https://www.youtube.com/watch?v=jnvBFQgUAgU>.

baetica makes many liberal omissions and rhythmic alterations. His recording of this approximately 13-minute-long work only lasts for just over eight minutes.

Recurrently, Hambourg's phrasing sounds 'breathless' and allows little aural preparation for the transitions of musical phrases and ideas. Along with his successive use of *rubato*, pronounced melodic lines and flamboyant phrasing, Hambourg's rendition of *Fantasía baetica* projects more virtuosity and haste than flamenco characteristics.

CONCLUSION

Flamenco and Andalusian folklore were a major source of inspiration for fin-de-siècle Spanish composers such as Albéniz, Granados and Falla. Their musical evocation of these regional music traditions was integral to fin-de-siècle Spanish piano repertoire and serves as a prototype for contemporary piano flamenco.

This study has argued that there is no stereotypical 'Spanish' template for interpreting fin-de-siècle Spanish piano repertoire, and challenges prescribed interpretations of Falla's piano music. Building on my own performance practice in both piano flamenco and fin-de-siècle Spanish piano music, this study has examined the evocations of flamenco idioms in Falla's music, and discussed the identification and interpretation of a range of flamenco idiosyncrasies in Falla's music scores. Highlighting how Falla's adaptations of flamenco evolved as his compositional vocabulary expanded, it offers critical commentaries on iconic and historical recordings of this repertoire, and further offers practical performance strategies to interpreters of this repertoire.

In order to provide an adequate historical and musical background to this research, Chapter One briefly outlined aspects of the history and theory of flamenco, focusing on the core elements of *cante* (singing), *toque* (instrumental playing) and *baile* (dancing). The rhythmic and harmonic complexities of flamenco *palos* (styles) are also introduced.

Compared to Albéniz and Granados, Falla exhibited a greater engagement with flamenco, through his ongoing enquiry into its development and his close association

with flamenco artists. This equipped him with a nuanced wealth of knowledge about this art. His music adaptation of flamenco idioms goes beyond quoting folkloristic tunes and distinctive flamenco rhythms, translating flamenco to the piano through simulating the timbre, sonority and ambience of flamenco practices on the instrument. However, Falla did not apply a consistent technique or compositional approach when translating flamenco idioms into his piano repertoire. In fact, his knowledge about flamenco deepened as his compositional vocabulary expanded, as was argued in Chapter Two, which traced Falla's early musical development from his youthful years to 1914, as he moved from Cádiz to Madrid and then Paris. Falla explored a variety of styles, eventually narrowing this down to his search for a viable means to renew a 'Spanish musical idiom' in his music. *La vida breve*, *Cuatro piezas españolas*, *Noches en los jardines de España* and *Siete canciones populares españolas* reflect this ongoing pursuit, manifested his stylistic development, and foreshadowed the arrival of his more mature writing.

Chapter Three focused on the summit of Falla's 'Andalusian' writing, including *El amor brujo*, 'Danza del molinero' from *Sombrero de tre picos* and *Fantasía baetica*. The completion of *Fantasía baetica* in 1919 symbolised the peak of his pursuit of a Spanish style based on flamenco and Andalusianism within a modernist musical language. To demystify the interpretation of Falla's later evocation of flamenco idioms, this chapter provided a close musical examination of Falla's compositional adaptation, compared and contrasted a range of iconic and historical recordings of this music, and offered interpretive suggestions for performance practice of this repertoire.

This exegesis complements the creative recorded component of this PhD of Music Performance, which consists two sections: The first section includes fin-de-siècle Spanish piano music by Granados, Albéniz and Falla, a repertoire that constitutes essential case studies that further illustrate my arguments. The second section is comprised of a variety of piano flamenco styles, including piano as an accompaniment for flamenco *cante*, *flamenco jazz*, newly composed works commissioned by and dedicated to me and my own piano flamenco music. (Please refer to Appendix Two for the list of repertoire). This second section incorporates vital piano flamenco techniques and textures of piano flamenco, which have in turn shaped my understanding and interpretation of fin-de-siècle music.

By acknowledging the evolving nature of flamenco and re-examining its influence on fin-de-siècle Spanish piano music, I have gained more performance insight into this repertoire. This nuanced knowledge has enabled me to make more stylistically-informed decisions in my interpretation of this repertoire. This research project has also encouraged me to question what constitutes a stylistically-informed performance of this repertoire that attempts to bring to the fore its flamenco origins, resulting in approaches that at times deviate from current practice.

Falla's music is employed in this research as a case study for facilitating a better understanding of some acute performance issues of early twentieth-century Spanish piano repertoire. In the meantime, this study extends the scope for further investigation of flamenco evocations by other Spanish composers, as well as the impact of early twentieth-century piano evocations of flamenco on the rise of piano flamenco in the mid twentieth century.

APPENDIX ONE

Piano Flamenco and My Performance Practice

The cross-fertilization between fin-de-siècle Spanish piano repertoire and flamenco requires performers to have a sound appreciation of both genres. Indeed, if we strive to interpret Falla's evocation of flamenco in a stylistically informed manner, it is logical to attest that the practice of piano flamenco would provide a greater insight into the flamenco aesthetics that Falla referenced to in his fin-de-siècle compositions. My personal performance practices of Falla's fin-de-siècle piano repertoire as well as piano flamenco have profoundly informed and shaped each other.

First of all, studying piano flamenco from sheet music has deepened my appreciation of Falla's flamenco notation. As flamenco is traditionally passed down by oral transmission, modern notations of Western tradition have limitations in reflecting the nuances of flamenco expressions and effects. Many flamenco pianists chiefly use piano flamenco sheet music as a guide, and bring the printed music 'to life' by applying *aire* (such as idiomatic ornamentations, articulations, complementary pedaling and rhythmic elasticity) to the notation. My experience in piano flamenco enables me to identify a variety of flamenco evocations in Falla's notation and apply appropriate flamenco idioms to my personal interpretations of the printed music.

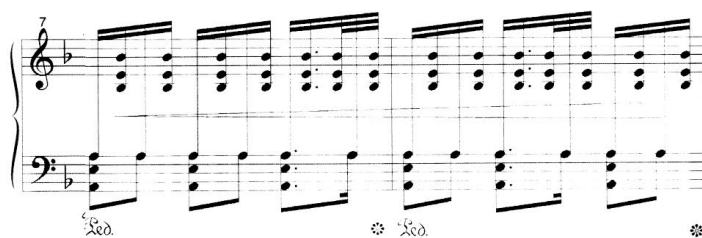
Many leading performers and composers of piano flamenco (such as Dorantes, Miño and Fernández) studied Falla's music during their formative studies at music conservatoriums. It is safe to speculate that Falla's notation of flamenco in his fin-de-

siècle music served as a pivotal reference for contemporary notation of piano flamenco. To draw a comparison, I refer to a *rasgueado* texture in the works of two composers of piano flamenco, Fernández and Miguel Remiro (2004). Their notations, as highlighted in the examples below, all display an oscillating chordal structure, generating a festive effect of contra-rhythm. There is a series of dense chords that are decorated with melodic contours in *ostinato* patterns. Fernández and Remiro's treatments of harmony, texture and notation reflect a profound influence of Falla's music and notation (Examples 43, 44 and 45).

Example 43: bars 9 and 10 of Manuel de Falla's *Fantasía baetica*.



Example 44: bars 8 and 9 of Bulerías para piano by Lola Fernández.



Example 45: bars 107 and 108 of Tangos by Miguel Remiro.



On the other hand, my practical experience in piano flamenco has enhanced and expanded my understanding of the textures, timbre and interjections of flamenco elements. As discussed in earlier chapters, Falla's piano emulation of flamenco ranges from soloistic instrumental *falsestas*, *zapateados*, *cante jondo* to accompanimental guitar riffs, *palmas* and *jaleo*. My piano flamenco practice has equipped me with first-hand performance techniques for interpreting the diverse flamenco textures in Falla's piano music. To provide an example, I refer to bars 338 to 343 of Falla's *Fantasia baetica* (Example 46).

Example 46: Piano simulation of cante, toque and baile in bars 338 to 343 of Manuel de Falla's *Fantasia baetica*.



The opening chords simulate a series of guitar *rasgueados*, accompanying an accented melodic contour of *cante jondo* with a dramatic *quejío* effect. My interpretation of the opening two bars is to roll the chords in a strident manner and highlight the melodic contour with firm fifth fingers. The pedal is to be changed after each chord, to resemble a semi-detached resonance produced on guitar strings. The crashing 2nds should be played as close to the chords as possible, in order to simulate the microtonal effect of *cante jondo*. The semiquavers and crashing intervals of a second emulate a wailing voice, propelling the *cante jondo* melody to a concluding F sharp chord in bars 341 and 342. This *cante jondo* chord is immediately supported by a series of semiquavers in *staccato*. This rhythmic ostinato pattern marks a complete twelve-beat *compás*, characteristically simulates a number of accompanimental textures such as guitar riffs, muffled *zapateados* and crisp finger *pitos*. This juxtaposition of textures is a common practice in flamenco, it enhances the intensity of the F sharp chord and adds a vitality to the general texture. Those semiquavers ought to be articulated metronomically in a light manner without the slightest *rubato*.

The transmission of flamenco musicianship and performance practices in Spain over the past century has been mainly via personal contacts and listening. Flamenco guitarists often learn their music by watching, listening and imitating their teachers.¹⁹⁸ As for many flamenco musicians who reside outside of Spain, my access to daily experiencing and unconsciously absorbing idioms of flamenco is limited. My personal studies of piano flamenco need to diversify from the traditional method of learning by

¹⁹⁸ Skiera & Schulze, 'Guitarra Flamenca', 123.

imitation, and rely on a number of methods that take advantage of my skills in Western art music. The following is a summary of a number of learning methods that I used during this research. Often these methods complement each other and can be applied simultaneously.

1. Learning piano flamenco from sheet music. Studying scores of piano flamenco by other musicians often accelerates the process of learning new music, allows faster expansion of my repertoire and further diversifies my performance experience. Commonly, this method exposes pianists to a large variety of flamenco musical styles, some of which may be beyond one's own technical and conceptual limitations.

2. Learning by aural perception. Studying flamenco music by ear enables me to learn from contemporary as well as historical recordings of flamenco masters. This method is most effective for studying the nuances of a particular style or interpretation.

3. Learning by physical imitation. This method is similar to how guitarists traditionally learn their craft, pianists can copy a flamenco *palo* note by note from other flamenco musicians, masters or video resources.

4. Composing, improvising and arranging my own flamenco music. This method allows me to experiment with the knowledge and experience that I gained from all other learning methods. This creative outlet further expands my own flamenco vocabulary and enriches my flamenco interpretation.

Part II of my music submission (track number 8 to 12) reflects the significance of these learning methods during my own development as a flamenco pianist. This part of the music submission opens with *La farruca*, an arrangement of 'Pastora' by *cantaora* Esperanza Fernandez and guitarist Miguel Ángel Cortés. This work is a collaboration between *cantaora* Sara Corea and myself, in pursuit of our shared desire to experiment with flamenco voice and piano accompaniment. My piano rendition of this traditional flamenco *palo* (*farruca*) is based on my aural perception of Cortés' guitar rendition. Our ensemble sought to highlight an equilibrium between the voice and piano accompaniment by treating the piano as a harmonic support as well as a melodic complement for the voice. The virtuosity and rhythmic elasticity in the vocal line, both characteristics of *farruca*, demand intricate support by the piano accompaniment. Frequently, I employ finger pedaling technique to simulate guitaristic timbres and harmonics. A *reposo* is often added at the end of phrases, in order to create space for the singer to breath and to inject a sense of flamenco *aire* into the music.¹⁹⁹ (I.e. refer to 0:04 to 0:06 and 0:25 to 0:27 of *La farruca*)

As a contrasting style, *La farruca* is followed by *Baja flamenca*, a vigorous *bulería* written by Austrian composer Michael Publig (b.1961). As indicated by the title, the music is a tribute to Johann Sebastian Bach and Paco de Lucía, who are respectively, icons for the development of flamenco and Western art music.²⁰⁰ Publig was particularly inspired by Lucía's contribution to the fusion of flamenco with Western art music. The marriage of flamenco and classical elements in *Baja flamenca* is a

¹⁹⁹ 'Aire' (or air) is an essential interpretive device in flamenco. Often, it requires flamenco performers to take appropriate time or pause between musical phrases. Many flamenco performers believe it is a reflection of true flamenco artistry and adds expressiveness to the interpretation.

²⁰⁰ In his correspondence to me, Michael Publig explains that the Spanish word *Baja* in the title is intended as a homophone for *Bach* (Johann Sebastian Bach) in German.

reflection of this inspiration. This work incorporates two major elements: the music of *Badinerie* by Bach set on *compases* of *bulería*, and music of *bulería* loosely set on the harmonic structure of *Badinerie*. The oscillating broken chords in the opening bars establish a rhythmic and stylistic parameter of *bulería* for the entire work (Example 47). My interpretation of *Baja flamenca* incorporates additional percussion in order to highlight the rhythmic accentuation of the *bulería*, and to add a distinct ‘*flamencura*’ character²⁰¹ to the *Badinerie*.

Example 47: The *compás* of *bulería* that is established in the first two bars of *Baja flamenca* by Michael Publig.

Following my performances of *Baja flamenca*, I had the privilege of receiving a dedicated work from Mr. Publig, titled *Flamenco Rhapsody*. This virtuosic piano solo not only bears Publig’s signatory fusion of flamenco, classical and jazz harmonies, but also displays his further exploration with piano’s versatility as a flamenco instrument. In addition to delivering many technically demanding passages, *Flamenco Rhapsody* requires the pianist to incorporate a range of other flamenco elements, such as *taconeos* and *palmas*.²⁰² In juxtaposition with a frequently emphatic piano part, these rhythmic devices generate another dimension of rhythmic

²⁰¹ *Flamencura* often refers to the feeling of ‘being flamenco’, or the expressiveness of flamenco.

²⁰² *Taconeo* is foot stamping that primarily uses the heel of the shoe.

complexity and require the pianist to seamlessly coordinate rapid movements between playing, stamping and clapping. In addition, Publig seeks a distinct timbre of piano by applying a number of techniques of prepared piano, including using plucked strings to generate a distinct timbre, fast tremolo on unison to simulate guitar tremolo and playing on keys with muffled strings to remove or blur the pitch.

The following music item *Bulería de Domínguez* is my personal adaptation of Chano Domínguez's *Retaíla (bulería)* for piano and flamenco jazz ensemble. Domínguez's flamenco style is commonly labeled as 'flamenco jazz', a fusion style that incorporates jazz harmonies and flamenco structures.²⁰³ This fusion style emerged in the second half of the twentieth century, when flamenco and jazz musicians began to incorporate musical elements of each other into their own practice. The adapting process of *Bulería de Domínguez* allowed me to take a close musical examination of this distinctive stylization of a traditional *palo* of *bulería*. My adaptation experiments with the possibility of translating the harmonic and timbral nuances of the original ensemble (which includes an electric bass) to piano and a percussion accompaniment. The final adaptation was shaped through my repeated aural examinations of Domínguez's original recording and in consultation with my friend and collaborator, percussionist Javier Rabadan.

The final item of the recording is my own composition *Freshwater*, in which I highlight piano's capacity to simulate characteristic timbres of *toque* and explore the piano's unique quality as a flamenco instrument. Set in the structure of *bulería* and

²⁰³ Chano Domínguez is widely considered as one of the forerunners of flamenco jazz. The label 'flamenco jazz' also appeared on the printed score of his music collection, called 'Flamenco Jazz'. Chano Domínguez, *Flamenco Jazz*, (Madrid: Partituras, 2005).

accompanied by percussion and *palmas*, *Freshwater* opens with *cadencia resolutiva* in an arpeggio-like fashion, spanning over three octaves and establishing the mode of B Phrygian. The rapid chordal patterns in the proceeding *faselta* simulate guitar *rasgueados* (i.e. track time 0:18 and 0:34). The *faselta* is concluded with a descending *glissando*, which highlights a unique pianistic sonority and generates volume and rhythmic vitality for the proceeding section. The music of *Freshwater* spans over an expansive range of notes and employs oscillating patterns to emulate a percussive flamenco atmosphere. The melodic quotations of *Granada* and 'Jota' in the middle section pay a personal tribute to Albéniz and Falla.

APPENDIX TWO

INDEX OF MUSIC SUBMISSION

PART I: Fin de siècle, Falla and Flamenco.

1. Manuel de Falla: *Fantasía baetica*.
2. Isaac Albéniz: 'Córdoba' from *Chants d'Espagne*.
3. Isaac Albéniz: 'Granada' from *Suite española*, Op. 47.
4. Manuel de Falla: Two Spanish Dances from *La vida breve*.
-With an introduction of *soleá* composed by Zen Zeng.
5. Manuel de Falla: *Cuatro piezas españolas*.
6. Manuel de Falla: *Siete canciones populares españolas*.
-Arranged for flute and piano by Zen Zeng and Asha Henfry.
7. Manuel de Falla: *El amor brujo*.
-Arranged by Zen Zeng, script and sung by Cherie Boogaart.

PART II: Piano, Flamenco and Today.

8. Esperanza Fernández & Miguel Ángel Cortés: *La Farruca*.
-Adapted by Zen Zeng. Cante: Sara Corea.
9. Michael Publig: *Baja Flamenca*.
-Arranged by Zen Zeng. Percussion: Javier Rabadan and Ángel Reyes.
10. Michael Publig: *Flamenco Rhapsody*.
11. Chano Domínguez: *Retaíla (bulería)*.
-Adapted by Zen Zeng. Percussion: Javier Rabadan and Ángel Reyes.
12. Zen Zeng: *Freshwater*.
-Percussion: Javier Rabadan and Ángel Reyes.

GLOSSARY

Ayeo

-A *cante jondo* technique. It refers to a vocal interjection of lament, sung as 'ay' or 'ayyyy', and serves as an evocation of emotional intensity and vocal warm up for flamenco singers.

Baile

-*Flamenco dancing*.

Bailaor(a)

-Flamenco dancer, *bailaor* refers to male, and *bailaora* female.

Cante

-Flamenco song;

-Flamenco singing.

Cantaor(a)

-*Flamenco singer*, *cantaor* refers to male and *cantaora* refers to female.

Cierre

-A closure of a series of dance movements or instrumental line.

Compás

-A flamenco meter or measure.

-Also refers to the rhythmic skill of a performer. '*Tener compás*' or 'have *compás*', is a much-desirable compliment among flamenco performers.

Duende

-An aesthetic of flamenco, refers to a sense of ecstasy or 'possession' that arises in performances.

Falseta

-Instrumental solo passages, often made of melodies and skillful technical displays.

Farruca

-A flamenco song form.

Flamenco

-An art genre that has its foundation in the southern Spanish province of Andalusia, and consists of three elements: singing, instrumental playing and dance;

-A person or a group, who actively practises flamenco or makes a living from performing Flamenco;

-Often used in Spain to describe a style of music, a feeling, a person or an atmosphere that possesses the characteristics of Flamenco.

Gitano(a)

-Gypsy. *Gitano* for male and *gitana* for female. In this study, *gitanos* refers to Andalusian gypsies.

Gorjeo

-Melismatic, or a series of note sung on one syllable.

Jaleo

-A vocal encouragement given to performers by either audience or fellow performers. Common *jaleos* are '*óle*', '*anda*', '*eso*', '*toma*' and '*que sabe*'.

Palo

-A flamenco song form. There are many flamenco palos, among the most common *palos*, they are *soleá*, *bulerías*, *tangos*.

Pellicco

-Literally means 'nip', this abstract term refers to a particular flamenco attitude or expression that is 'characteristically Flamenco'.

Piano Flamenco

-A sub genre of the art of Flamenco.

-Often referred to as 'flamenco piano' to emphasize the flamenco characteristic of the piano playing.

-The practitioner of Piano Flamenco is called a 'flamenco pianist' or 'pianista flamenca' in Spanish.

Quejío

-A crying effect emulated by a singing voice. It is a distinctive characteristic of flamenco music tradition. Frequently, *quejío* is employed by singers to express a sudden outburst of emotions or to intensify a vocal appearance.

Reposo

-A harmonic progression that serves as a cadence in flamenco music.

Soleá

The *soleá* is one of the most idiosyncratic and significant *palos* (song forms) of Flamenco.

Toque

-Flamenco instrumental playing.

Zapateado

-Fast foot stamping, a fundamental technique in flamenco dance.

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