A Conductor’s Guide to the Poetic and Musical Style of the Cante Jondo Based on the Work of Mario Castelnuovo-Tedesco’s Romancero Gitano, Op.152, for Choir and Guitar with Selected Poems of Federico Garcia Lorca’s Poema del Cante Jondo

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A CONDUCTOR'S GUIDE TO THE POETIC AND MUSICAL STYLE OF THE CANTE JONDO BASED ON THE WORK OF MARIO CASTELNUOVO-TEDESCO'S ROMANCERO GITANO, OP.152, FOR CHOIR AND GUITAR WITH SELECTED POEMS OF FEDERICO GARCIA LORCA'S POEMA DEL CANTE JONDO

by

Elsa Patricia Ramírez-Hacker

Abstract of a Dissertation Submitted to the Graduate Studies Office of the University of Southern Mississippi in Partial Fulfillment of the Requirements for the Degree of Doctor of Musical Arts

May 2012
ABSTRACT

A CONDUCTOR’S GUIDE TO THE POETIC AND MUSICAL STYLE OF THE CANTE JONDO BASED ON THE WORK OF MARIO CASTELNUOVO-TEDESCO’S ROMANCERO GITANO, OP. 152, FOR CHOIR AND GUITAR WITH SELECTED POEMS OF FEDERICO GARCIA LORCA’S POEMA DEL CANTE JONDO

by Elsa Patricia Ramírez-Hacker

May 2012

Composers around the world have found the poetry of Federico García Lorca a source of inspiration for solo and choral works. Mario Castelnuovo-Tedesco used seven texts from Lorca’s Poema del Cante Jondo (Deep Song Poems) in his work Romancero Gitano, op. 152, for choir and guitar.

The purpose of this study is to provide a conductor’s guide to the poetic, historical, and musical structure of the cante jondo. Cante jondo or “deep song” is considered the most serious and profound collection of songs in Flamenco music. These songs express the history and landscape of the Andalucían region. Donn Phoren provides a better understanding of the emotive background of cante jondo songs. He declares that cante jondo songs are “emotionally compared with the authentic blues of the Negroes of the southern United States.”¹

The poetry of Lorca, combined with the music of Castelnuovo-Tedesco’s Romancero Gitano op. 152 for choir and guitar, illustrates the essential

characteristics and heart of the *cante jondo*. The heart of the *cante jondo* is contained in three essential elements: 1) themes such as suffering, death, love, betrayal, and hate; 2) the guitar instrumentation, and 3) the musical rhythmical structure.

This study will help conductors understand the general differences between *cante jondo* and *Flamenco* musical styles. Those differences are derived from geographical influences, formal conventions, forms, and characteristics of singing styles.

Through Tedesco’s choral work, *Romancero Gitano*, op. 152, conductors and performers can capture examples of how compelling *cante jondo* is to human emotions. Emotions such as rage, love, betrayal, hate, and death are transformed into interpretative tools that *cantaores* (singers) use to communicate the essence of the style. Additionally, conductors will find the intrinsic relationship between music and poetry based on *cante jondo* elements in a choral setting.

This study explains the relevance of the *cante jondo* contest and the importance of García Lorca’s poems. Furthermore, it provides an account of people, places, and events that shaped the lives of Mario Castelnuovo-Tedesco and Federico García Lorca.

by

Elsa Patricia Ramirez-Hacker

A Dissertation
Submitted to the Graduate School
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

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CHAPTER I
INTRODUCTION

The *Cante jondo* or “Deep Song”, and what would later be known as *Flamenco* is considered the oldest and purest musical source of *Flamenco* singing. It is based on songs that represent the history of Spanish musical folklore transmitted by the Gypsies through oral tradition. These songs performed by the Gypsies, were used to express strong emotions such as jealousy, hate, rage, guilt, despair, death wish and grief.\(^2\)

For centuries, the Gypsies roamed Europe acquiring cultural aspects from each country visited, including their music and dance. Around 1425, the Gypsies settled in the region of Andalucía, Spain, bringing with them some of their cultural background including *Flamenco*. It is for this reason that *cante jondo* is considered the representation of Andalucía’s songs that developed from the “mosaic” of cultures including Jews, Arabs, and Gypsies.\(^3\) What we call *Flamenco* today is the merging of musical styles from many cultures that was standardized by the Andalucians and Gypsies.

In 1492, a persecution of Moors, Jews, and Gypsies began as an attempt to cleanse the Iberian peninsula of non-Christian groups. During the persecution, the Gypsies were forced to leave Spain thus beginning a 300 year period of Gypsy subjugation. Gypsies were subject to laws that victimized their culture.

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Some of these laws forced the Gypsies to marry non-Gypsies and forbid them from speaking their primary language (Romany); additionally, the gypsies were excluded from public office. By 1560, the Spanish legislation forbade Gypsies from travelling in groups of more than two.¹

Persecution brought to the Gypsies abundant sorrow, fear, pain and even death. To channel their emotions, the Gypsies produced songs of love, betrayal, pain, and suffering as the main themes. These songs were so profound that they called them *cante jondo*. Throughout the years these *cante jondo* songs fathered other songs transformed from their original roots to what now is called *Flamenco*.

**Purpose of the Study**

The purpose of this study is to thoroughly explore the historical, musical and poetic structure of the *cante jondo* based on *Romancero Gitano*, op. 152 for choir and guitar. The choral composition was written by Mario Castelnuovo-Tedesco using poems from Federico García Lorca’s book *Poema del Cante Jondo*.

Lorca’s *Poema del Cante Jondo* is a collection of ten poems that are subdivided into 50 sub-poems. Castelnuovo-Tedesco selected only seven of the fifty poems for his seven choral arrangements: 1. *Balladilla de los Tres Ríos* (Three Rivers’ Little Ballad); 2. *La Guitarra* (The Guitar); 3. *Puñal* (The Dagger);

4. *Procesión* (Procession); 5. *Memento* (Memoir); 6. *Baile* (Dance); 7. *Crótalo* (Castanets.) These poems are good examples that conductors and performers can use to explore the essence of *cante jondo* music.

---

Research Question

The research continues to ask the question, did the composer support the poetry based on the *cante jondo* musical style? The answer to this question will help conductors clearly understand and appreciate *cante jondo*; and to see it as a beautiful and remarkable art form assembled of poetry, music and dance. Additionally, while attempting to address the research question, this study provides an analysis of the relationship between poetry and music and illustrates the performance practices of each song. The research provides conductors a translation (Spanish to English) of each poem and explains where accents marks are needed according to Spanish accent rules.

Finally, this study provides an account of events, people and places that shaped the lives of Mario Castelnuovo-Tedesco and Federico García Lorca. It explains the relevance of the *cante jondo* contest and the importance of García Lorca’s poems.

Historical Background of Cante Jondo

For many years, there has been controversy regarding the origin of the *Flamenco*. Of the many theories that exist, two stand out: 1) the Andalucían and 2) the Gypsies. According to the first theory, the Andalucíans claim that *Flamenco* was born in their region. They argue that if the Gypsies brought *Flamenco* with them to the region, it would have been practiced among the Gypsies all over Europe. However, the Gypsies practice nothing even vaguely similar to *Flamenco* outside of Andalucía.\(^5\) The second theory contends that the

Gypsies brought *Flamenco* to Andalucía with them and are therefore the true originators. The Gypsies argue that if the Andalucíans practiced *Flamenco* prior to gypsy arrival in the city, there would be a record of *Flamenco* interpreters in Andalucía, but according to the Gypsies, there is no record.\(^6\)

In support of the later theory, Blas Infante contends that the Gypsies brought some of the Arabian culture to Spain. As an example, the Arabic expression *felag-mengu* means ‘nomad farmer’.\(^7\) Arabic was a common language in Andalucía at that time and the expression *felag-mengu* was applied to all persecuted people including the Gypsies. Phoren adds that “The pronunciation in Spanish of the phrase “felag mengu” was transformed into the word ‘*Flamenco*’. The term *Flamenco* was adopted by the fugitives themselves and applied it to their music.”\(^8\) Israel Katz suggests that the Gypsies brought the *Flamenco* style from North India. He asserts that others argue that the Gypsies were simply nourished by the synthesis of traditions already present in the region with music of their own.\(^9\) On the other hand Rossy claims, the Jews and the Spanish marranos identified cante jondo songs as, those religious melodies their brothers from Holland and Flanders sang during worship in the synagogues.

\(^6\) Ibid., 25.


\(^8\) Donn Phoren, *The Art of Flamenco*, 41.

without fear of the inquisition. Regardless of origination, it would appear that what we call *Flamenco* today is the integration of many cultures standardized by Anadalucians and the persecuted Gypsies presenting us with a new musical genre.

During their persecution the Gypsies expressed their suffering through deep songs. Through the years the Gypsies were condemned to serve in galleys, chain gangs, and in the Spanish army in America. Somehow, “their spirit remained unbroken, and their mode of expression –their *Flamenco*– developed to magnificent heights through the centuries, culminating in the café cantante period of the last century.”

*Flamenco* is a way of life and an art form that is expressed though music and dance. *Flamenco* music is represented by *cantes* (songs) that can be interpreted *palo seco* (without accompaniment) or with *palo* (guitar accompaniment). Also, certain *cantes* categories can be used for dancing. As discussed earlier in this chapter, the classification of the *cantes* is based on two sources of origin, Andalucían and Gypsies. Based on these two classifications, three categories have emerged: *cante grande* (grand song), *cante intermedio* (intermediate song), and *cante chico* (small song).

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Cante Grande

Cante grande, also called jondo, is considered the trunk from which all other cantes branch. It is the most serious gypsy cante and is difficult to perform properly. Some of the cantes grandes are derived from “ancient religious chants and songs, which later developed into a more generalized lament of life.”\textsuperscript{12} This category of song includes Flamenco’s most primitive cantes or cante jondo such as the tonás, martinetes, deblas, carceleras, and saetas.\textsuperscript{13}

The toná (tune) is one of the most primitive cantes sung with deep and sobriety emotion. They are songs derived from the romances characterized by a more intimate and dramatic interpretation. Among the tonás are the martinetes, deblas, and carceleras, all of which embody the same emotions of the toná; the poetry used on these songs however, is more expressive in regards to imprisonment and repression.\textsuperscript{14} These categories of Flamenco songs have a special style of singing based on modal melodic lines. These melodies are sung without musical accompaniment, making them the favorite of the cantaores (singers).\textsuperscript{15}

\textsuperscript{12} Ibid., 48.
\textsuperscript{13} Phoren, Lives and Legends of Flamenco, 49.
\textsuperscript{14} Martínez Hernández, El Cante Flamenco: La Voz Honda y Libre, 46.
\textsuperscript{15} Ibid., 47.
Cante Intermedio

The cante intermedio is less intense and more ornamental than its Cante Grande counterpart. Its melodies flow smoother than do the melodies of cante grande. The songs in this category are songs with more freedom of its rhythm and interpretation. Certain strange chords and rare oriental melodies, such as tarantas, cartagenas, mineras, and murcianas, characterize many of the cantes intermedio. These cantes comes from Andalucían folklore through unique Spanish influence.16

Cantes Chicos

The cantes chicos are generally lighter, gayer, and easier to interpret. They are less emotional, less technically challenging to interpret, and have more singers than either Cante Intermedio or Cante Grande. The themes within Cantes Chicos are a combination of religious and folk music characterized by emphasis on rhythm. Cantes chicos' verses deal poetically with love, women, animals, and Andalucía’s people. In this category, the most difficult cantes to sing are the alegrias, bulerías, mirabras, romeras, verdiales, and caracoles.17

As the years passed, the Flamenco continued transforming until it was recognized as a musical form in the eighteenth-century. The evolution of the cante Flamenco has been divided into seven periods: 1. Pre-Flamenco; 2. Primitive; 3. Golden Age; 4. Opera Flamenco; 5. Transition; 6. Contemporary; 7. Renaissance.18

17. Ibid., 10.
18. Infante, El Cante Flamenco, La Voz Honda y Libre, 23.
The Pre-Flamenco period began prior to the last third of the eighteenth-century. Unfortunately, this period lacks written documentation. The validity of this period is based on songs that were passed through oral tradition between families that secretly guarded their specific elements.¹⁹

The Primitive period spans the last third of the eighteenth-century through the first half of the nineteenth-century (circa 1765-1860). Martínez Hernández contends that in this period, the structure of the cantos Flamencos started to evolve into musical and poetic forms such as romances or corridos, tonás, the first seguiriyas, and the soleares cantes that were sung without musical accompaniment.

The Flamenco reached its Golden Age by the second half of the nineteenth-century and the beginning of the twentieth-century. In this period the café cantantes (bars) provided a definite structure of the Flamenco styles. Gamboa declares, “The café cantantes provided the cantaores a professional ambiance. It was the perfect place for them to shine and demonstrate their skills stimulated by audiences and the competitive artistry.”²⁰ Café cantantes defined a singer’s professionalism; they increased the singer’s competitive character and helped to create challenges among the cantaores. The proliferation of café cantantes, however, increased competition with each other. The competition between the café cantantes forced the cafes to become centers of pure

¹⁹. Ibid.

²⁰. “Los café cantantes proveyeron a los cantaores un ambiente professional donde los intérpretes se ven obligados a dar lustre a su quehacer, estimulados por la audiencia y la competencia artística.” José Manuel Gamboa, Una Historia del Flamenco (Madrid: Editorial Espasa Calpe, 2005), 203.
entertainment, rather than focusing on the preservation of the genre. As a result, the cafes incorporated not only the dance, but also theatrical pieces such as zarzuelas, comedy acts, presentation of silent movies, and circus shows.21

By the end of the nineteenth-century, the Transition period took place. It was in this period that the Cante Jondo Contest was celebrated in the city of Granada. The contest caused some strife between the “professional” cantaores of the café cantantes and the intellectuals who wanted to preserve the roots of Flamenco singing. According to the purists, the constant misuse of the different cantes combined with the spectacle of the cantaores in cafes and bars, deteriorated the originality and essence of the cante grande. Mitchell explains, “the cante jondo became naturally limited when the presentation of the Flamenco, as a social phenomenon, lived without giving a previous explanation of its roots.”22 What audiences witnessed in the café cantantes was not the purity of the genre. The audiences started to believe that the spectacle, which the café cantantes offered, was Flamenco.

It is difficult to understand the differences of cante jondo and cante Flamenco as they are intimately related. However there are important differences that the conductor and performer should consider when performing these kinds of compositions. Martínez Hernández provides a clear explanation of the differences:

21. Infante, El Cante Flamenco, La Voz Honda y Libre, 23.

Cante jondo is a common but misunderstood expression, it is charged with many topics and impressions. Among the fans and researchers, the frequent use of the expressions ‘cante Flamenco’ and ‘cante jondo’ are treated as synonymous; however, it is not true, even though all cante jondo is Flamenco, not all cante Flamenco is cante jondo. The cante Flamenco is a group of styles or palos that constitute a unique musical manifestation in its genre. It is based on the popular social classes and geographical and historical origin; however cante jondo is a determined style of interpretation, of feeling, of expression of the style. Flamenco is what you sing, and jondo is how you sing.23

Singing cantes demands technique, emotive power, and serious interpretation, and it is for that reason that certain vocal types of cantes emerged. The emerged types were: cante gitano (gypsy song), cante con rajo (song with tear), cante bien (good song), and cante bonito (pretty song). Phoren states, the cante gitano and cante con rajo, are very similar. Both cantes demand a voice affillá, which is considered the most desirable and necessary quality to sing the primitive cante jondo songs. The qualities of the affillá voice include a rough, coarse, cracked voice that mimics a person crying. The cante bien also demands a good voice quality without having an affillá voice. On the other hand, cante bonito (pretty song) is the conglomerate of bad taste that falls under the already mentioned “popular Flamenco” category. This type of cante is characterized by lack of seriousness in its interpretation. Phoren states, “The singers succumbed into the desire for money and recognition. Their lack of true genius and originality

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23. Cante jondo es una expresión muy utilizada y poco comprendida, cargada de tópicos y de imprecisiones. Entre los aficionados e investigadores, es frecuente la utilización de las expresiones ‘cante Flamenco’ y ‘cante jondo’ como si ambas fuesen sinónimas; sin embargo, no es así, pues aunque todo cante jondo es Flamenco, no todo cante Flamenco es, en la práctica, jondo. El cante Flamenco es un conjunto de estilos o palos que constituyen una manifestación musical única en su género, propia de capas populares pobres y marginadas, de cuyo origen histórico y geográfico ya nos hemos ocupado; en cambio, el cante jondo es un modo determinado de interpretar, de sentir y expresar tales estilos, porque Flamenco es lo que se canta y jondo es como se canta.” Martínez Hernández, 111.
led to the irresponsibility to mix different styles of a particular cante, or different cantes themselves, all due to the lack or virtuosity and knowledge.”

In 1920s, many intellectuals and musicians started to look into the preservation of the *cante jondo* musical style. They observed that throughout the years the genre was changing without any orientation. It was not until forty years later that the poet Federico García Lorca and composer Manuel de Falla fathered the *Cante Jondo* Contest in Granada with the purpose of salvaging the roots of this decaying art form. For the contest, a manifesto was written on December 31, 1921. This manifesto was a formal invitation to cantaores who were able to sing the cantes grandes, those primitive cantes that lost their beauty with the popularization of the café cantantes.

De Falla and García Lorca also thought that the cooperation of Spanish intellectuals was crucial.

In order to promote the ‘Concurso,’ De Falla gathered together an impressive group of artists and cultural figures, which eventually came to include the classical composers Joaquín Turina, Federico Mompou, Conrado del Campo, and Oscar Esplá, the pianist and composer María Rodrigo, Kurt Schindler of New York, various orchestral conductors and directors, the classical guitarist Andrés Segovia, the Polish singer Aga Lahowska, the popular guitarist Manuel Jofré, and the two fine poets Juan Ramón Jiménez and Federico García Lorca. Also contributing were writers such as Ramón Pérez de Ayala and Tomás Borrás which worked for the Centro Artístico of Granada.

Later additional support came from Giner de los Ríos, the composer Felipe Pedrell, the French writer Maurice Legendre, and with consent from Maurice Ravel and Igor Stravinsky.25

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To avoid the criticism of Flamenco's past, the concurso referred to the art form as cante jondo rather than Flamenco. Here the contest followed de Falla lead in stating that: "We want to purify and renew the admirable cante jondo, which is not to be confused with Flamenco, a degeneration of it, almost a caricature."\(^{26}\)

The Concurso was held on the grounds of the Alhambra and its purpose was to discover unknown and unrecognized talent, perhaps hidden in remote rural areas. As a result, no professional over the age of 21 was allowed to compete for prize money in the concurso. According to Molina Fajardo, the contestants were invited to perform certain palos or styles of Flamenco song, those referred to as cante jondo. They were grouped as follows: 1) Siguiriyas gitana; 2) Serranas, Polos, Cañas, Soleares; and, 3) Martinetes-Carceleras, Tonás, Livianas, Saetas Viejas (the last being unaccompanied cantes a palo seco). Molina indicated that the jury included Andrés Segovia and the Flamenco singer Antonio Chacón.\(^{27}\)

Records of the time indicate that the event was well received, even though the contest created controversy, especially by “professional” cantaores from the café cantantes. Although it could be argued that the general results of the contest were somewhat mixed. Martínez Hernández declares:

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26. Ibid.

27. Ibid., 54.
We are conscious that there are many people in the Flamenco world and outside of it that they disrespect, or simply scorn the contest’s results for different twisted reasons, some wanted to reduce it to an insignificant nothing, encouraged by some disoriented intellectuals and artists, with more will than knowledge of the subject.28

Despite the fact that the cante jondo suffered transformations, the remnants of the style are still found today in Flamenco music. In addition to being present today in Spain, this musical style is echoed via song, dance, and guitar throughout the world.

From the cante jondo contest, scholars of this musical style began to study the effects of this musical genre on performers and audiences. These studies have allowed future generations to understand how important it is to preserve the roots of the Flamenco, which belong not only to the Spanish culture, but also to all who are exposed to this magnificent cultural genre.

Type of Cante Jondo and Flamenco Songs

The cantes or songs in cante jondo and Flamenco music are founded on popular melodic and harmonic structural modes such as the dorian, major and minor modes. “The fundamental scale of the old cante jondo is the E Greek scale, called by some authors ‘dorian’ and by others ‘phrygian.’

28. “Somos conscientes de que son numerosas las personas del mundo del Flamenco y de fuera de él que relativizan, minisvaloran o sencillamente desprecian el resultado de aquel concurso por diversas y torcidas razones, como queriendo reducirlo a nadería insignificante propiciada por unos cuantos intelectuales y artistas afanosos pero desorientados, con mas voluntad que conocimientos sobre lo que llevaban entre manos.” Martínez Hernández, 51.
The gypsy seguiriya, soleares, tientos, livianas, serranas, bulerías, gypsy zorongo, and sevillanas, are written in the dorian mode or E Greek scale.”\(^{29}\)

Rossy explains “the interpretation of these songs has its origin in the symbolism of the songs that were sung in the Romantic cloisters, particularly the songs on the tonality of E. This tonality represents pain, marriage, duty, fertility, rain rites, emotions that contains melismatic passages, characteristic of the cante jondo.”\(^{30}\)

The tonás derives from the romances, but with a subjective style, intimate and dramatic. The word toná comes from a popular chant that is considered the oldest of the Flamenco songs. In the late sixteenth century through the beginning of the seventeenth century, another type of song emerged, the seguiriyas. The seguiriyas became a fundamental part of the cante jondo. They came from the tonás, and like the soleá, they are the most profound in the Flamenco style. It is considered the most tragic and expressive of the cante jondo songs. However, “the seguiriyas were also called playeras or plañideras due to their tragic chant”\(^{31}\). José Manuel Gamboa states:

For the purpose of this contest, cante jondo is considered a group of Andalucian songs which from that generic type we recognized the seguiriya gitana, from which other songs came from and has remained with the people,

\(^{29}\) La escala fundamental del cante jondo antiguo es la escala griega en mi, llamada por algunos autores dórica y por otros, frígia. En esta modalidad, estan las seguiriyas gitanas, soleares, tientos, livianas, serranas, las mejores bulerías, el zorongo Gitano, algunas sevillanas, y otros cantos mas.” Rossy, 82.

\(^{30}\) La interpretación de estas canciones tiene su origen en la simbología de las figuras que se prodigan en los capitales de los claustros románticos; y que al todo de Mi corresponde el dolor, el matrimonio, el deber, la fecundidad, los ritos de la lluvia, el Flamenco, y el canto melismático (que es una característica del cante jondo).” Rossy, 47.

\(^{31}\) Ibid., 77.
such as polos, martinetes and soleares, those songs keep a high quality and they are differentiated from the groups of the common people called **Flamenco**.  

Besides the musical component of the *cante jondo*, the words of the songs play an important role in the definition of the style. Tomás Andrade de Silva reveals that the words of the *cante jondo* are used as a clear image of poetry regarding love, suffering, death and the use of the Cross.  

Another type of *cante jondo* songs are the *saetas*. The *saetas* belong to *cante grande* and are sung *a palo seco* (without accompaniment). The *saetas* are sung as worshipping chants to the figures of the Virgin Mary and Jesus Christ during Holy Week religious processions. Traces of the *saetas* date back centuries before evolving as part of **Flamenco**. Early *saetas* came from Jewish origin and are sung in their original form, which is less powerful and moving. The Spanish Holy Week processions and their *saetas* have excited international interest. Ornamented platforms roll through the streets carrying the Virgin Mary and Jesus Christ followed by hundreds of candle-bearing worshippers, dressed in pointed hoods and capes.

The *saetas* should be interpreted with reverent, eloquent voice and should have a combination of an *afillá* voice (rough, raucous, a little foggy) and a *voz*

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32. “Se considera cante jondo para los efectos de este concurso, el grupo de canciones andaluzas cuyo tipo genérico creemos reconocer en la llamada seguiriya gitana, de la que proceden otras canciones aun conservadas oir el pueblo y que, como los polos, martinetes y soleares, guardan altísimas calidades que las hacen distinguir dentro del gran grupo formado por los cantos que el vulgo llama **Flamencos**.” José Manuel Gamboa, (Madrid: Editorial Espasa, 2005), 205.

33. Ibid., 114.


35. Ibid., 41.
redonda o flamenca (full or Flamenco voice), which is considered mellow and manly.\textsuperscript{36}

Performance Practices of the Flamenco and Cante Jondo

Any conductor or performer interested in performing this genre of music should consider specific performance practices on how to sing cante jondo and Flamenco songs. It is important to know that the term cante jondo is a song form that refers more specifically to a vocal timbre. This timbre can be nasal and harsh, colors in the voice that are used to interpret deep emotions such as jealousy, hate, rage, guilt, death and grief.\textsuperscript{37} These particular songs are interpreted by a cantaor (singer) who has the responsibility of expressing such deep emotion. Furthermore, the cantaores made a special effort to sing correct pronunciation and were careful in their enunciation of the words. Rossy states, “In order for the songs to be understood, the present cantaores take special care to see that the pronunciation is correct. They corrected the style of the old cantaores who had the habit “of biting” the words; habits that the Gypsies had and are now out of style.”\textsuperscript{38}

Rossy suggests that to sing Flamenco properly, the conductor or performer should recognize the region where the song comes from. People in

\textsuperscript{36} Pohren, \textit{Lives and Legends of Flamenco: A Biographical History}.


\textsuperscript{38} “Los cantaores actuales cuidan de pronunciar las palabras de sus canciones de modo que se entiendan. Con esto rectifican el estilo de los viejos cantaores, ininteligible, como la costumbre gitana de ‘morder’ las palabras, que van pasando de moda.” Rossy, 77.
Seville speak differently from those in Madrid and Cartagena, but there are some general rules that help the conductors to teach correct diction to the performers.

Some of the general rules are:

a) In almost all of Spain, with the exception of the region of Valencia, the letter “b” and “v” always sound like “b.”

b) In Andalucía, the consonants “c”, “s”, “z” are pronounced as the [ç]. In the regions of Murcia and Cartagena the sound is [s], and in the cities of Cordoba, Seville and Cadiz the sound is [z]

c) The “g” in front of the closed vowels “i” and “e” are pronounced as [j]

d) In Andalucía, the “h” is not silent; on the contrary it has a [h] sound like the German or English [h]; however, there are some exceptions to the rule.

e) In certain rural areas of Spain, people substitute the letter “l” for the letter “r.” Instead of pronouncing correctly the word “Alcalá,” they will say [Arcalá.]

In Seville this soleá sounds like:

El querer quita el sentido.
Lo digo por experiencia
Porque a mi me ha sucedido.

In Andalucía the same soleá sounds like:

Er queré quita er sentío.
Lo igo por-esperiensia
Porque a mí m’a susedió.
Whoever wants to sing *cante jondo*, must consider the particular characteristics of the language. Rossy suggests, “It is preferable to sing without Andalucian accent than a fake accent that offends the ears.”

Another important term in the performance of the *cante jondo* is the *cuadro Flamenco*. This term refers to a semi-circle of costumed singers, dancers and instrumentalists who would present the *Flamenco*. These performers would sit on a raised platform (tablao), performing as a group, with each member taking his or her turn as a soloist.

In *cante jondo* and *Flamenco* performances the *duende* plays an important role that is intrinsically related with the performer. The *duende* is a term also associated with Spanish artists and literally means a hobgoblin or spirit. For Martínez Hernández, the *duende* is the technical miracle, a sacred enthusiasm that belongs to the performer. It is born of the nakedness of the artist and lives in the artist’s blood. “The duende lives in music, dance and poetry because they all require a live interpreter. The *duende* never repeats because it is a soul in transit wherein the artist hears three voices: the art, love and death.” In the *cante jondo*, the human being appears a fascinating enigma and the enigma is portrayed by the emotions of the interpreter when they sing. The performer should express their passionate fidelity of true emotions. To sing *cante jondo* becomes a personal testimony, and a revelation of their identity.

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39. Ibid., 80.


CHAPTER II
BIOGRAPHIES
Federico García Lorca

Federico García Lorca has become the best known and most read Spanish poet in the world and this position may well derive from his personality, his popular themes and from his assassination in 1936. Federico García Lorca was born in Fuentevaqueros, province of Granada on June 5, 1898. His father, Federico García Rodríguez, was a wealthy man from Granada and his mother Vicenta Lorca Romero, was a well-educated schoolteacher from the region. Lorca’s mother taught her son to read, and fostered in him a passion for music. Angel del Río declares that it was his mother who taught him the first letters. Since childhood, “she cultivated in him her deep intuition, artistic and human sensitivity.”

Lorca studied law as well as philosophy and letters at the University of Granada. This particular institution made a great impact on Lorca’s education and his writing. His teacher, Martín Domínguez Berrueta, helped Lorca to find his motivation for writing in the Spanish countryside.

In 1919, Lorca moved to Madrid and lived for 10 years in a student residency hall. Among others, it was there that he met many important people from the European cultural and intellectual circle including André Bretón, Igor Stravinsky, Salvador Dalí, and Rafael Alberti. During this time Lorca produced

“Impressions and Landscapes,” a book of poetry based on the countryside of Granada and Seville.

According to Reed Anderson, Lorca sought personal reactions to his work by reading his poetry to his friends. He goes on to say, “It was the performance of his poetry and not its appearance in print that seemed to be the final fulfillment of his work as writer.”

Lorca’s reading, and his performances on the piano, gained him a favorable reputation in Madrid, as Lorca would perform different musical genres including classical and folk music. Lorca’s commanding presence as a reciter was exemplified when he would read his colleagues works in addition to his own. Lorca took no interest in publishing his poems until his friend, Gabriel García Maroto, convinced him to compile a collection of his poetry; the result was “Libro de Poemas” (Book of Poems) published in 1921.

While in Madrid, Lorca continued writing about his native region, concentrating on the popular culture of Andalucía, Granada, and Seville. Anderson states, “those cities together constitute the most important source of inspiration for Lorca’s work.” Lorca’s most famous works related to his native land are “Poema del Cante Jondo” and “Romancero Gitano.”

In 1921, in the city of Granada, Lorca started working on *Poema del Cante Jondo*. Also in 1921, the composer Manuel de Falla moved to Granada, and the two artists became longtime friends and collaborators. One of their mutual

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44. Ibid., 7.
projects was the production of a festival. This festival was called “Festival of Cante Jondo” and it was created in order to preserve the best and purest of this most difficult genre of Flamenco singing.”

For Lorca, “cante jondo represent songs with the greatest emotive and profound part of our mysterious soul… It is the scream of a dead generation, the sharp elegy of the disappeared centuries, and is the pathetic evocation of love under moons and other winds.”

Lorca was only twenty-three years old when he introduced his idea of the Poema del Cante Jondo in a conference. He was knowledgeable of the subject and had a strong conviction of the spiritual and artistic values of the cante jondo. However, little by little he made changes, getting deeper and deeper into the subject. During the ten years Lorca was writing Poema del Cante Jondo (1921-1931), he traveled to England, the United States and Cuba gaining more experience as a writer. By 1931, Lorca finally completed the publication of Poema del Cante Jondo. Lorca prepared a speech about the cante jondo, and presented it at cultural center the Ateneo of Granada. A few months later he presented the same speech, at the festival of music at the Ateneo. Lorca declares:

The cante jondo is a rare example of the primitive song, it is the oldest way of singing in Europe… it is an Andalucian way of singing that existed prior to the Gypsies arrival… it is a song with blood rooted in North Africa, with deep roots of the suffered Jewish rhythms.

45. Ibid., 8.


47. Ibid., 58.
Lorca successfully collaborated with de Falla and other great artists of the period. One of the great artists with whom he developed a close relationship was Igor Stravinsky. Stravinsky provided the music for Lorca’s puppet version of *Los Dos Habladores* (The Two Talkers) based on Cervantes novel. Additionally, Isaac Albéniz collaborated with Lorca on his play *La Niña que Riega la Albahaca y el Príncipe Preguntón* (The Maiden Who Waters the Sweet Basil and The Inquisitive Prince).48

Two years prior to the publishing of *Poema del Cante Jondo*, things changed in Lorca’s life. One of those changes was his trip to the United States with his old mentor, Fernando de los Ríos. Fernando de los Ríos had been exiled from Spain by the Primo de Rivera government. Lorca arrived in New York not knowing English. His experiences in this city became profoundly disturbing, stimulating, and extraordinarily productive.49 During this time in New York, Lorca wrote *Poeta en Nueva York* (Poet in New York). A few months later, he traveled to Cuba where he lectured and read some of his literary works. After traveling overseas, he returned to Spain where he found a country suffering from harsh political struggles. The last five years of his life were very intense and full of obstacles. The idea of providing free access to works and plays by him and other writers in public schools was not well received by the Spanish government. Writers such as Cervantes, Tirso de Molina, Lope de Vega, Calderón de la Barca, and Federico García Lorca were banished from Franco’s dictatorship. By


49. Ibid., 12.
that time, Lorca’s poetic and stage work crossed Spanish boundaries. Lorca’s fame grew as plays and books of poetry were translated into many languages.

As Lorca was associated with the Spanish political issues, especially those opposing the new dictator General Francisco Franco, Lorca was forced to flee Madrid. Lorca settled in Granada where he was eventually arrested and murdered in July 1936.

Federico García Lorca represents Spanish literature, poetry and music. His valuable contribution to the preservation of the cante jondo granted him respect not only in Spain, but also around the world. His books of poetry, Romancero Gitano and Poema del Cante Jondo, are some of the most important sources related to cante jondo.

Mario Castelnuovo-Tedesco

Mario Castelnuovo-Tedesco was born in Florence, Italy on April 3, 1895. His ancestors, Sephardic Jews, immigrated to Tuscany from the “Castilla Nueva” Spanish region in the late fifteenth-century. The name “Tedesco” was incorporated into the family name by the composer’s grandfather as “a proviso of the related but childless Tedesco family for the bequest of their fortune.”

Castelnuovo-Tedesco’s mother taught him piano and took him to see operas and symphonies where he routinely sat in the front row. “These two euphoric experiences, the opera and the symphony, were pivotal in deciding the boy’s musical career.”


51. Otero, Mario Castelnuovo-Tedesco: His Life and Works for the Guitar, 85.
At the age of 12, Castelnuovo-Tedesco was admitted to the *Instituto Musicale Cherubino* in Florence as a pianist and admitted subsequently to the *Liceo Musicale* in Bologna as a composition student. Castelnuovo-Tedesco completed his formal musical training in 1918 under the tutelage of his favorite composition teacher Ildebrando Pizzetti. During their relationship, Pizzetti introduced Castelnuovo-Tedesco to some of the most outstanding contemporary Italian composers of the time.

Upon completion of his studies at the *Liceo Musicale*, Castelnuovo-Tedesco’s parents, as a reward, granted him a trip to Spain. Otero states, “It was in Spain, as nowhere else that he felt at home…the experience left him with deep impressions that would one day be reflected in his music.”

While in Spain, Castelnuovo-Tedesco became artistically productive, not only as a composer but as a pianist as well. His early success was marked by the fact that the Italian branch of the International Society for Contemporary Music (ISCM) “put on more of his music than any other Italian composer other than Malpiero.”

During World War I, many changes took place in Castelnuovo-Tedesco’s life. First, in support Italian patriotism he wrote a hymn with his brother Ugo; this particular hymn *Fuori I Barbari*, became a popular chant among the Italian soldiers. Secondly, his musical career was interrupted due to his health. Due to a

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52. Ibid., 85.
long respiratory disorder, he had to cancel different performances and move to a
city near the ocean.

Despite the impact of World War I, Castelnuovo-Tedesco continued to
write essays for several Italian journals. Corazón Otero writes that in 1919,
Castelnuovo-Tedesco published a critical essay about the works of the Spanish
composer Manuel de Falla. Apparently, Castelnuovo-Tedesco’s article was so
well received by de Falla that the composer himself contacted Castelnuovo-
Tedesco to set up a meeting in Florence. From that meeting, a friendly
relationship between them was established.

By 1923, the composer finished his opera Mandrágola, along with several
piano pieces dedicated to his fiancé. Castelnuovo-Tedesco married Clara Forti in
March 1924. The same year Castelnuovo-Tedesco met Giacomo Puccini who
expressed interest in Castelnuovo-Tedesco’s opera Mandrágola. Otero asserts,
“Puccini showed interest in every detail, both scenic and musical, taking
particular pleasure in the third act.”⁵⁴ Otero continues explaining that they
interchanged comments about each other works, this time; Puccini showed Mario
his current work, the opera “Turandot.”⁵⁵

From 1927 to 1932, Mario Castelnuovo-Tedesco focused on writing
chamber music. It was during this five year period he wrote a composition
entitled Quintetto per Pianoforte ed Archi which was later performed at the
International Festival of Venice. At the festival Castelnuovo-Tedesco met the

⁵⁴. Otero, Mario Castelnuovo-Tedesco: His Life and Works for the Guitar, 44.
⁵⁵. Ibid., 85.
Spanish guitarist Andrés Segovia who asked him to compose a piece for him; and although Castelnuovo-Tedesco agreed, he later confessed his limitations in a letter to Segovia.

Dear Segovia: It would be a great pleasure to write something for you, because I have had the occasion to admire you many times. However, I must confess that I do not know your instrument and I do not have the remotest idea on how to compose for it.56

In order to help the composer, Andrés Segovia suggested that he look at the Variations of a theme by Mozart by Fernando Sor and Variations and Fugue on ‘La Folia’ by Manuel M. Ponce; as a result, Castelnuovo-Tedesco composed Variazioni attraverso I secoli (Variations Across the Centuries.) Having completed his composition, Castelnuovo-Tedesco sent it to Segovia, who replied that: “It is the first time I have met a musician who understands immediately how to write for the guitar.”57 And thus, a partnership, both musical and personal, was formed.

During Segovia’s next trip to Florence, the guitarist suggested to Castelnuovo-Tedesco that he should write more compositions for guitar; and as a result of that suggestion, Castelnuovo-Tedesco became a prolific guitar composer. In short time, he composed the following sonatas: Omaggio a Boccherini op. 77, Capriccio Diabolico, op. 85; Tarantella, Aranci in fiore, op. 87; 24 Caprichos de Goya; Romancero Gitano, op. 152 and Variations plaisantes sur un petit air populaire, among others.


57. Otero, Mario Castelnuovo-Tedesco: His Life and Works for the Guitar, 85.
Higham states that, “It was because of his close friendship with Segovia that Castelnuovo-Tedesco composed for the guitar.”\textsuperscript{58} In addition to the nearly 100 guitar compositions, this comment further supports the position that Castelnuovo-Tedesco is best known as a guitar composer.\textsuperscript{59}

Besides composing for guitar, Castelnuovo-Tedesco’s other works were heard around the world. The acclaimed orchestra conductor Arturo Toscanini, was conducting other works by his friend Castelnuovo-Tedesco, including the overture \textit{The Winter’s Tale}, the operas \textit{La Mandragola} op. 20; \textit{The Merchant of Venice}, op. 182; \textit{Saul}, op. 191; and \textit{The Importance of Being Earnest}.

By 1938, the Anti-Semitist law was taking place all over Europe, Italy was not an exception; the music of Jewish composers and musicians was not allowed on the radio, in concert halls, public venues, or private events. This vehicle of persecution was so severe that Castelnuovo-Tedesco and his family had to take drastic measures to protect their lives. Castelnuovo-Tedesco and his family fled Italy in 1939 where the composer later wrote that “My music was suddenly banished from the Italian radio and some performances of my works were cancelled.”\textsuperscript{60}

With the aid of his friend Arturo Toscanini and the virtuoso violinist Jascha Heifetz, Castelnuovo-Tedesco’s family arrived in New York in 1939. However,

\begin{itemize}
\item \textsuperscript{58} Higham, “Castelnuovo-Tedesco's Works for Guitar,” 3.
\item \textsuperscript{59} Westby, \textit{The New Grove Dictionary of Music and Musicians}, 255.
\item \textsuperscript{60} Ibid., 255.
\end{itemize}
their life in New York was not easy for them and within one year they relocated to Beverly Hills where the composer remained for the rest of his life.\textsuperscript{61}

Castelnuovo-Tedesco’s life in America was very productive; the composer wrote many substantial film scores and incidental music until his death. Castelnuovo-Tedesco stated that one of his greatest passions was the art song. He once wrote that, “If there is any composer I envy it is Franz Schubert for his Lieder.”\textsuperscript{62} On three occasions, Castelnuovo-Tedesco combined his love of song and his interest in classical guitar by composing \textit{Ballata dall’estilio} (1956), the ten-song cycle \textit{Vogelwide}, op. 186 (1958), and a cycle of nineteen songs, \textit{The Divan of Moses-Iben-Ezra}, op. 207 (1966). In 1962, the composer arranged four of his own songs to be performed with guitar; the songs chosen were \textit{Seals of Love, Arise, Romance del Conde Arnaldos}, and \textit{La Ermita de San Simón} (the former on Shakespeare texts, the latter on old Spanish texts). Two other works involving guitar music with text were, \textit{Romancero Gitano}, op. 152 (1951) for guitar and chorus, and \textit{Platero y Yo} (1960) for guitar and narrator. Fortunately, we have a brief article by Castelnuovo-Tedesco that describes his approach to song writing in general. The article begins:

\begin{quote}
I have written a great many songs in my life, I have published more than one-hundred and fifty (not to mention all that have remained in my desk) and I have composed them in all the languages I know: Italian, French, English, German, Spanish, and Latin. My ambition even more than a profound urge within me, has always been to unite my music to poetic texts that arouse my interest and emotion, to interpret them and at the same time to set them forth in lyric expression, to stamp them with the authentic and therefore undetachable seal of
\end{quote}


\textsuperscript{62} Ibid., 10.
melody, to give utterance to the music that is latent within them, and, in doing so, to discover their real source in the emotions that brought them into being.  

Castelnuovo-Tedesco continues by saying “The poem must have an ‘expressive core’; it should express a ‘state of mind’, whatever the musician’s preferences may cause the nature of that state to be; it should, in any case, be capable of awakening a ‘resonance’ in the composer’s soul; it should express the ‘core’ in a perfect, simple and direct, clear and harmonious form, rich, but without too many words.”

An important question remains: Why did Castelnuovo-Tedesco choose to write a large-scale work for guitar in Spanish? Why did he specifically choose certain text by Federico García Lorca’s Poema del Cante Jondo? According to Guido M. Gatti, our composer loved Spain, and that “he has felt Spain near to himself with its passionate and sentimental nature, and often it seems almost as his native country.”

Castelnuovo-Tedesco stated that the most musical language is Italian but that “Spanish has certain characteristics similar to those of Italian, except for a hardness and sometimes more severe (and also, in compensation, a softness sometimes more languorous).” After moving to the United States, Tedesco continued to correspond with Andrés Segovia and Manuel de Falla and according to Corazón Otero, the Spanish musicians encouraged the composer to continue cultivating his “Spanish side.” Castelnuovo-Tedesco admired Falla and

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64. Ibid., 106
dedicated “some of his Baladas del Romancero Español to him.” Castelnuovo-Tedesco knew of the relationship between Manuel de Falla and Federico García Lorca and of the impact that the Concurso del Cante Jondo (Cante Jondo Contest) had in Spain. These two pieces of information would appear to be the motivational force behind Tedesco’s passionate quest to write Romancero Gitano op. 152. Castelnuovo-Tedesco did not try to translate the original language of the poems to his native language because he believed that “translations of poetry are almost ‘betrayals’. Even if there is not a betrayal of the contents, there is a betrayal of rhythm or form, and these are poetic elements too precious and essential to neglect.”

With those considerations regarding the Spanish language mentioned by Tedesco, Lorca was the perfect fit for his Romancero Gitano op. 152. Lorca is known for his eloquence and superb artistry with words. His works have inspired writers and poets and have stirred musicians to set his poems into music.

It is intended that this dissertation present the fact that Castelnuovo-Tedesco took seriously the poetry presented by García Lorca. The elements of the cante jondo exposed in the poetry are correlated with Tedesco’s music. Since Mario Castelnuovo-Tedesco selected seven poems from García Lorca’s Poema del Cante Jondo, it is important to present the facts and event that shape the poet’s life and motivated him to write such an important poetic work.

67. Otero, Mario Castelnuovo-Tedesco: His Life and Works for the Guitar, 85.
68. Ibid.
CHAPTER III

ANALYSIS OF ROMANCERO GITANO, OP. 152

There are numerous songs and poetic forms under the classification of \textit{Flamenco}. The most authentic of these songs to the early gypsy roots are the \textit{cante jondo} songs. As a result, we expect to hear many solo vocal works containing characteristics of this dramatic musical genre. On the other hand, \textit{Flamenco} choral music is not as popular as the solo works, even though many singers perform the \textit{cantes} of their ancestors in groups. A review of Spanish choral literature illustrates that little has been found related to \textit{Flamenco} choral music. However Tedesco’s \textit{Romancero Gitano} op. 152 is the most recognized work written in this particular style.

The Spanish guitarist Andrés Segovia inspired Tedesco to create the choral work \textit{Romancero Gitano} op. 152. This work contains the necessary elements to be considered \textit{cante jondo} choral music. This work contains some of the poetry of the old \textit{cantes} such \textit{saetas} and \textit{seguiriyas}, guitar, and rhythmic patterns based on the musical structure of the songs. It is interesting to note that an Italian vice Spanish composer wrote this vital, historically and nationally significant composition.

\textit{Romancero Gitano} op. 152 contains three primary elements of \textit{Flamenco} music, they are as: 1) poetry in cante jondo style, 2) guitar accompaniment, and 3) definitive dance elements. The poetry chosen for the seven songs of the \textit{Romancero Gitano} op. 152, is found in Federico García Lorca’s \textit{Poema del Cante Jondo}. Those poems are born from cantes such as \textit{seguiriyas} and \textit{saetas}. 
The second element is the incorporation of the guitar accompaniment in the seven musical pieces of the *Romancero Gitano* op. 152. The last element is incorporated in a very subtle but effective way, the composer incorporates the dance through guitar rhythms and phonetic passages which are highly adaptive and susceptible to dance music.

*Romancero Gitano* op. 152, written in 1951, was intended to be play by Segovia himself. However, it was the German guitarist Redigiert von Siegfried Behrend who played the piece for the first time, and helped Tedesco with the score’s edition. Behrend’s name appears in the right corner of the first page underneath the composer’s name. (See example 2)

Bote and Bock, now Boosey and Hawkes first published *Romancero Gitano* op. 152. The instructions and dynamics on the score are written in German, English and Italian.

The conductor or performer needs to know that the Spanish text underneath the notes contains grammatical errors. These errors are mostly inverted accents that are not part of the Spanish language. These errors create confusion for the unaware conductor or singer regarding how to pronounce the Spanish correctly. The correct accents are illustrated after each poem later in the research.

The poems in *Romancero Gitano* op. 152, found in Federico García Lorca’s *Poema del Cante Jondo*, were created specifically for the *cante jondo* contest celebrated in 1921. The songs are intended to be sung as a complete
work but can, alternatively, be performed individually. The only three songs that are connected with each other are “Procession,” “Paso” and “Saeta.”

*Baladilla De Los Tres Rios (Three River’s Little Ballad)*

*Baladilla de los Tres Rios* or “The Three Rivers Little Ballad,” is the opening song of *Romancero Gitano* op. 152. Coincidentally, it is also the first poem of Lorca’s *Poema del Cante Jondo*. The theme of the poem is inspired by the geography of the city of Granada. Lorca’s poem describes Granada’s three main rivers (the Guadalquivir, Darro and Genil), which run through the city. Traditions, legends, and the rich cultural life of Granada are mirrored in Lorca’s description of the three rivers and their unbridled path so it is not difficult to imagine why Lorca was inspired to write about them in his poetry. Castelnuovo-Tedesco set this poem to music using musical nuances to make the text alive. He used word painting, different harmonic textures, and progressions to create an intrinsic relationship between poetry and music.

In this poem, Lorca based the strophic structure on the Seguiriya. Jose Martínez Hernandez remarks that the *seguiriya* has its origin in the late 17th and early 18th centuries. It’s a folk song also called “playera or plañidera” due its tragic character.

Martínez Hernández said “the seguiriya is based in four verses (1st of 5 or 6 syllables; 2nd of 5 or 6 syllables; 3rd of 11 or 12 syllables, and 4th of 5 or 6 syllables).
It is a chant of mixed meter combined with accents provided by the guitar.\textsuperscript{69}

In the \textit{Baladilla de los Tres Ríos}, Lorca divided each strophe with \textit{estribillos} or short exclamatory phrases that are repeated after each strophe.

Based on this structure, Castelnuovo-Tedesco set his music to the poetry that clearly demonstrates the influence of the cante jondo. See the poetry structure:

\begin{tabular}{ll}
\textit{Balladilla de los Tres Ríos} & \textit{Three River's Little Ballad} \\
\textit{Seguiriya 1} & El río Guadalquivir va entre naranjos y olivos. \\
& Los dos ríos de Granada bajan de la nieve al trigo. \\
& ¡Ay, amor que se fue y no vino! \\
& Estribillo 1 ¡Ay, amor que se fue y no vino! \\
\textit{Seguiriya 2} & El río Guadalquivir tiene las barbas granates. \\
& Los dos ríos de Granada uno llanto y otro sangre. \\
& ¡Ay, amor que se fue por el aire! \\
& Estribillo 2 ¡Ay, amor que se fue por el aire! \\
\textit{Seguiriya 3} & Para los barcos de vela Sevilla tiene un camino; \\
& por el agua de Granada solo reman los suspiros. \\
& ¡Ay, amor Que se fue y no vino! \\
& Estribillo 1 ¡Ay, amor Que se fue y no vino! \\
\textit{Seguiriya 5} & Guadalquivir, alta torre y viento en los naranjales. \\
& Dauro y Genil, torrecillas muertas sobre los estanques. \\
& ¡Ay, amor O love \\
& Estribillo 2 ¡Ay, amor O love \\
\end{tabular}

\textsuperscript{69} “La seguiriya consta de 4 versos (1ro. 5 ó 6 sílabas; 2do. 5 ó 6 sílabas; 3ro. 11 ó 12 sílabas; y 4to. 5 ó 6 sílabas. Es un cante de compas mixto o de amalgama en el que solo se marcan as acentuaciones por parte de la Guitarra.” Martínez Hernández, \textit{El Cante Flamenco: La Voz Honda y Libre}, 77.
Bridge to que se fue por el aire! That vanished into thin air!
¡Quién dirá que el agua lleva Who can say if the water brings
brings

Estríbillo un fuego fatuo de gritos! Forth a will-o’-the-wisp of screams!

Estríbillo 1 ¡Ay, amor That went away and didn’t come back!
que se fue y no vino!

Bridge to Lleva azahar, lleva olivas, It carries orange blossoms, it carries olives,

Estríbillo Lleva azahar, lleva olivas, It carries orange blossoms, it carries olives,

Estríbillo 1 ¡Ay, amor O love
que se fue y no vino!

Estríbillo 2 Andalucía, a tus mares. Andalucía, to your seas.
¡Ay, amor O love
que se fue por el aire! That vanished into thin air!

Grammatical corrections

In *Baladilla de los Tres Ríos*, certain accents were found that are not part of the Spanish grammar. The conductor should know that these accents do not belong to Spanish. E.g., on the score, the following words: Què, sè, fuè, nò, vinò, tiène, estanquès, dirà, and fuègo, are incorrectly accented. The correct accents are not written due that many of these words are monosyllables. The same words, written in correct form are: Que, se, fue, no, vino, tiene, estanques, dira, and fuego.

Mario Castelnuovo-Tedesco’s composition of *Baladilla de los Tres Ríos* opens with a guitar prelude starting in the key of G minor. Throughout the piece, modulations occur between the keys of C major, G major and end in the opening key of G minor.

Garcia Lorca wrote *Baladilla de los Tres Ríos* in *seguiriya* style and Castelnuovo-Tedesco, in this particular composition, supported the poetry with the *seguiriya* musical metrical structure. The *seguiriyas* belong to the category of *cante grande*. They are the most moving, profoundly emotional element of
Flamenco. The *seguiriyas* are based on mixed meter. Hipólito Rossy provides the suggested rhythmic accompaniment of the *seguiriya*, explaining that: “The *seguiriya* alternate meter, consequently has different rhythms between each measure.” His example of the *seguiriya gitana* is found in the following figure.

![Figure 1](image1.png)

*Figure 1. Rhythmic example of Seguiriya Gitana*

Based on this example, we can observe that Castelnuovo-Tedesco composed Baladilla de los Tres Rios in *seguiriya* style, using the basic rhythmic patterns of 6/8, 3/4, and 2/4 meters as the figure 2 shows.

![Figure 2](image2.png)

*Figure 2. Seguiriya Rhythmic patterns used in Baladilla de los Tres Rios Measures 1-4. Romancero Gitano Op. 152, by Mario Castelnuovo-Tedesco. Copyright 1998 Boosey & Hawkes*

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70. “La *seguiriya* ha de valerse del compas alterno, siendo por lo tanto distintos los ritmos de una y otra clase de compas.” Rossy, *Teoría del Cante Jondo*, 154.
Corinna Krammer declares, “The music of the saetas and seguiriyas are rhythmically free Flamenco songs containing many melismas and ornaments.”

The use of sixteenth notes runs in combination with arpeggios in Baladilla de los Tres Rios clearly supports the influence of the cante jondo in Castelnuovo-Tedesco’s composition.

The guitar prelude used in Baladilla de los Tres Rios also serves as accompaniment in strophes one and two. The same melodic and rhythmic pattern is heard once again in the postlude. The guitar in these particular sections represents the rivers. The consistent sixteenth notes played by the guitar in ascending and descending scales, and the combination of rhythmic patterns between 3/4 and 6/8 help to describe the dynamic, fluent waters specifically addressed by the composer in the opening statement: Fluent: like rushing waters (Figure 2).

Castelnuovo Tedesco set the poem in different musical sections. The majority of these sections are introduced by the female voices followed by responses of the male voices. These sections are connected by the estribillo (refrain). According to the Collins Spanish Dictionary, the estribillo is an exclamatory section of the poem that reflects the pain of the lost love. In the cante jondo style, the estribillo is generally melismatic. Tedesco wrote the estribillo with a slightly different tempo and meter from the other sections. The vocal line has some short melismatic passages at the end of the phrase (See Figure 3 m. 17-24.)

Throughout this first movement, Castelnuovo-Tedesco distributed the estribillos among the soprano, tenor, alto, and bass solos supported by “hums” in chordal progressions from the choir. Moreover, the guitar supports all the voices in the estribillos sections using rasgueado (stroking), a guitar technique characteristic of the cante jondo that is similar to the tremolo in the violin. (See figure 2) Another characteristic typical of the cante jondo is the combination of chromatic passages with major, minor, and modal progressions.

According to Rossy, the cante jondo is classified in three harmonic groups:

a. cantes in Dorian mode,

b. cantes in major and minor modes,
c. bi-modal *cantes*\textsuperscript{72}

Castelnuovo-Tedesco probably used the Dorian mode throughout the piece, however we could see that G minor was the preferable key.

Castelnuovo-Tedesco used this harmonic language to support the text and create word painting. An example of this text setting is in the word *suspiros* or sighs. The movement between voices is ambiguous; each voice has its own scale moving between chromatic passages that lead to a G major chord. (See Figure 4)

*Figure 4.* “Baladilla de Los Tres Rios” Measures 50-51. Romancero Gitano Op. 152, by Mario Castelnuovo-Tedesco. Copyright 1998 Boosey & Hawkes

Interestingly noted in Lorca’s *Baladilla de los Tres Rios* is that in several editions of the poem, the name of the river Darro is included. However, the rest of the editions have the word Dauro. In the score Castelnuovo- Tedesco

\textsuperscript{72} Rossy, *Teoría del Cante Jondo*, 81.
substituted the word *Darro* for the word *Dauro*. None of them mention why Lorca substituted the word *Darro* for *Dauro*.

The song ends with a postlude, which is the same thematic material of the prelude. The composer uses the same pattern for each song in the *Romancero Gitano* op. 152, suggesting there should be a connection between movements like a song cycle.

*La Guitarra (The Guitar)*

It is noteworthy that Tedesco’s principal instrument was the piano considering that the composer dedicated a good part of his life writing for the guitar; the longevity of Tedesco’s guitar composition is believed due, in part, to his longstanding relationship with the guitarist Andrés Segovia. Castelnuovo-Tedesco and Andrés Segovia met at the International Festival of Venice in 1932. From then on their relationship was not only work but also a friendship that developed through visits, letters and dependency between each other. His constant musical production for the guitar influenced him to select Garcia Lorca’s poem “La Guitarra,” which is the third poem from *Poema del Cante Jondo*. *La Guitarra* (The Guitar) becomes the second song on Tedesco’s *Romancero Gitano* op. 152. This poem represents homage to the instrument that has been a muse of the *cante jondo* musical style and the third component of *Flamenco* music. This poem belongs to the group of poems named *Poema de la Seguiriya Gitana* (Poem of the Gypsy Seguiriya). According to Edward Stanton in his article “García Lorca and the Guitar” he declares that this poem clearly represents the *cante jondo*.
The Guitar is a recurrent motif in Lorca’s work. He reveals a perfect understanding of the guitarist’s function in his lecture, “Cante Jondo” (Primitivo Canto Andaluz.) The opening lines remind us of the seguiriya being evoked in this section. This genre is the most funereal in all cante jondo.\textsuperscript{73}

As in the previous poem, \textit{La Guitarra} is written in \textit{seguiriya} style, and to be even more specific, a \textit{seguiriya gitana}. The \textit{seguiriya} is a lament without rhythm, an artistic monument with a deep and profound sense.\textsuperscript{74} Mario Hernández states that for García Lorca, the seguiriya represents “a road without end, a road without crosses that ends in a fountain full of poetry, ‘girl’, the road where the first bird dies with the first arrow.”\textsuperscript{75}

Without doubt the \textit{seguiriya} is one of the most expressive chants of the \textit{cante jondo}. Metrically, it can be defined by strophes of four lines each. The language of the poem approaches the vagueness and the ephemeral quality of music, especially music for the guitar.

\begin{tabular}{|l|l|}
\hline
\textit{La Guitarra} & \textit{The Guitar} \\
\hline
Seguiriya 1 & The lament of the guitar begins. \\
& Empieza el llanto de la Guitarra. \\
& Se rompen las copas de la madrugada. \\
& The goblets of dawn are broken. \\
Seguiriya 2 & The lament of the guitar begins. \\
& Empieza el llanto de la guitarra. \\
& Es inútil callarla. \\
& It is useless to quiet it. \\
& Es imposible callarla. \\
& Is impossible to quiet it. \\
& Monotonous cries, \\
Seguiriya 3 & Llora monótona \\
\hline
\end{tabular}


\textsuperscript{74} Rossy, \textit{Teoría del Cante Jondo}, 153.

\textsuperscript{75} “Un camino sin fin, un camino sin encrucijadas, que terminaba en la fuente palitante de la poesía ‘niña’, el camino donde murió el primer pájaro y se lleno de herrumbre la primera flecha.” Martínez Hernández, \textit{El Cante Flamenco: La Voz Honda y Libre}, 29.
como llora el agua,  
como llora el viento sobre la Nevada.  

como llora el viento sobre la Nevada.  

Seguiriya 4  
Es imposible callarla.  
Llora por cosas lejanas  
que pide camellias blancas.  

Seguiriya 5  
Llora flecha sin blanco,  
La tarde sin mañana,  
y el primer pájaro muerto sobre la rama.  

Estribillo  
¡Oh guitarra!  
Corazón malherido  
por cinco espadas.  

Gramatical Corrections  
Wrong: Pàjaro, corazón  
Right: Pájaro, corazón  

Like the previous movements, Mario Castelnuovo-Tedesco introduced the second song La Guitarra with a guitar prelude. It starts in the dominant chord of E major, followed by the tonic key of A major. A sequence of inversions then appears and continues until it resolves in the home key. After the prelude, the vocal parts are introduced imitating the rhythmic patterns of the guitar. Castelnuovo-Tedesco used the metrical layout of the poem to write his music in different sections. Some passages reflect the use of modal progression typical in the cante jondo musical style, but with a clear definition of A major and minor progressions.  

The composer suggested that this piece should be played in Andantino tempo. The dynamics are piano and dolce. Furthermore, the composer provides
tenutos in the first beat of each measure, accents that will coincide later with the natural accents of the Spanish text. (See Figure 5)

Figure 5. “La Guitarra” Measures 1-9. Romancero Gitano Op. 152, by Mario Castelnuovo-Tedesco. Copyright 1998 Boosey & Hawkes

In the second section of the song the tempo changes to un poco meno mosso (less movement) sung by the male voices. The guitar supports this section rhythmically with ascending chromatic sixteenth notes. Those sixteenth notes can also be interpreted as A Phrygian mode. (See example 6)

The same pattern is heard one more time as a bridge that connects to the ending section of the piece with a *subito mosso e agitato*. The postlude is in the original tempo, but in D minor.

*Puñal (Dagger)*

The third song of the *Romancero Gitano* op. 152 is *Puñal* or the Dagger. According to Josephs and Caballero, the *Puñal* represents an obsession throughout Lorca’s literary works. It symbolized a mythical representation of betrayal and pain.”  

This particular poem belongs to the group of poems called *Poema de la Soleá* (Solitude Poems.) The structure of the poem can be interpreted in two categories of *cante jondo*, the *soleá* and the *seguiriya*. The *soleá* is a gypsy abbreviation of *soledad* which means loneliness. One of the characteristics of the *soleá* is that its verses contain three or four short lines related to death and problems of love.”  

The *seguiriya*, mentioned earlier in the research, is built on four lines with an *estribillo*. In this song, the *estribillo* is added to indicate the repetitive stabbing of the dagger in the heart. (See poem below.)

<table>
<thead>
<tr>
<th>Puñal</th>
<th>Dagger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seguiriya 1</td>
<td></td>
</tr>
<tr>
<td>El puñal</td>
<td>The dagger</td>
</tr>
<tr>
<td>Entra en el corazón,</td>
<td>enters the heart</td>
</tr>
<tr>
<td>como la reja del arado</td>
<td>like the blade of the plow</td>
</tr>
<tr>
<td>en el yermo</td>
<td>in the barren wasteland.</td>
</tr>
<tr>
<td>Estribillo</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>No.</td>
</tr>
<tr>
<td>No me lo claves.</td>
<td>No, do not stab me with it.</td>
</tr>
<tr>
<td>No.</td>
<td>No.</td>
</tr>
<tr>
<td>Seguiriya 2</td>
<td></td>
</tr>
<tr>
<td>El puñal</td>
<td>The dagger</td>
</tr>
</tbody>
</table>


Como un rayo de sol, like a ray of sun,
incendia las terribles ignites the terrible
hondonadas hollows.

Estribillo
No.
No me lo claves.
No.
No.

Grammatical Corrections

Wrong: Corazon.
Right: Corazón.

Castelnuovo-Tedesco continues to introduce the guitar solo as the prelude. This time the song is in the key of Bb major. The meter structure of this piece is between 2/4 and 3/4 meters (See Figure 7 m. 1-7.) The dynamic that Castelnuovo-Tedesco uses in the introductory prelude is Mosso Feroce (With great force.) In the score, he also marked specific accents and tenutos as well as staccatos, crescendos and decrescendos. Even though the key signature suggests Bb major, it is not played until the end of the prelude, at the entrance of the choir singing the “El Puñal,” a phrase that is gradually imitated by every voice (See Figure 7 m. 8-11).
Castelnuovo Tedesco defined rhythmically the natural accents of the words, making the text more dramatic by the repeating of the word “no” as symbols of the dagger’s stabs. (See Figure 8.) The guitar plays ostinato using a combination of rasqueado (strum) and punteado (pluck) techniques with the care of providing the correct articulation and accents of each beat. (See Figure 8.)
At the end of Puñal, the composer explores chromatic progressions in contrary motion sung by the voices, finishing with a G minor chord played by the guitar.

Procesión (Procession)

Procesión

The fourth piece belongs to Federico García Lorca Poema de la Saeta or Saeta’s Poem. The saeta is a song in cante jondo style based on religious music. The saetas are generally sung in the city of Seville during the celebrations of the Holy Week. The saetas are considered prayers that are dedicated to the Lord
Jesus Christ or to the Virgin Mary and not to the saints that accompany the procession.\textsuperscript{78} The processions are rich in traditions. They reflect not only the \textit{cante jondo} style but also the regional culture of Spain. The following statement made by Edward Stanton manifests clearly what the \textit{saetas} meant to Federico García Lorca. He declares:

\begin{quote}
The saeta or Easter Passion song probably left a greater impact on Lorca’s poetry than any other genre in \textit{Flamenco}. Apart from the “Poema de la Saeta” in the \textit{Poema del Cante Jondo}, there are traces of this song, its spirit, and the popular customs it represents throughout his work. \textsuperscript{79}
\end{quote}

Many interesting cultural aspects and performance practices can be found in this particular poetic work. García Lorca describes in his poem “Procesión” mythological characters. These were the characters he encountered in his childhood during one of his the visits to Seville during Holy Week. He called them “Fantasticos Merlines” (fantastic Merlins). The characters were actually men dressed in long tunics and pointed hats; during certain days of the Holy Week, these men were in charge of carrying Jesus Christ in their shoulders. Ricardo Gullón declares that Lorca provides an analogy of these men with the mythological unicorns. He said “those covered men that first turn into unicorns--reminder of the pointed hat-- and looking closer, into astronomers, emulating

\textsuperscript{78} Rossy, \textit{Teoría del Cante Jondo}, 138.
Merlin the Magician, those magical characters that you can find only in children’s books. (See photograph 1)

Photograph 1. Picture of the processions in Seville during Holy Week.
“Enchanted Merlins” described by Federico García Lorca in his poem “Procesión”

Procesión

1. Por la calleja* vienen
2. extraños unicornios
3. ¿De qué campo,
4. De qué bosque mitológico?
5. Más cerca,
6. ya parecen astrónomos.
7. Fantásticos Merlín
8. y el Ecce Homo,
9. durandarte encantado,
10. Orlando Furioso.

Procession

Through the street come
strange unicorns.
From what field?
From what mythological wood?
Closer,
and they look like astronomers,
fantastic Merlins
and the Ecce Homo,
the armored Durandarte,
the mad Orlando.

Grammatical Corrections

*Calle (street)

Wrong: mitologico

Right: mitológico

It is important to mention that in this particular phrase (Line 1) there is a discrepancy in the text. Line 1 of the poem goes as follows: “Por la calleja vienen extraños unicornios” (Through the streets come strange unicorns.) However, in the score we recall that Castelnuovo-Tedesco substituted the word calleja for the word calle. Although, both words do have the same meaning, metrically calle sounds more appropriate than calleja.

The mythological characters of the saetas are presented in this first poem. Josephs and Caballero said that the names Durandarte encantado (Enchanted Durandarte) and Orlando Furioso (Furious Orlando) are characters that represents Roldan’s sword referring to the character described in chapter XXIII of the second part of Don Quijote.81

Federico García Lorca used the richness of the Spanish culture to create these sets of poems using the elements of the cante jondo, including the saeta. There are many theories regarding the origin of the saetas. Caballero Bonald said that it could come from the Toná, known as the oldest gypsy chant. Federico García Lorca’s Poema del Cante Jondo, declares that the saetas are based on the concepts of reality and illusion. He summarizes their existence as a combination of religious mysticism and local customs.82 The celebration of Holy Week, particularly the processions, has not only expanded to every corner of

81. Josephs and Caballero, Poema del Cante Jondo, Romancero Gitano, 169.
82. Ibid., 169.
Spain, but to many other Latin American countries as well. Trinidad Durán Medina, in the article “Federico García Lorca y Sevilla,” declares that Lorca and his brother witnessed the processions during Holy Week in 1921. This leads Medina to believe that this experience was Lorca’s source of inspiration for these poems.

Mario Castelnuovo-Tedesco selected three consecutive poems from Lorca’s *Poema del Cante Jondo*: *Procesión, Paso, and Saeta*. In his musical composition, the first song *Procesión* (Procession) has a form very similar to the previous movements. This time, the movement starts with a lengthy guitar prelude in duple meter. (See Figure 9.)

![Figure 9. “Procesión” Measures 1-17. Romancero Gitano Op. 152, by Mario Castelnuovo-Tedesco. Copyright 1998 Boosey & Hawkes](image)

After the prelude, a bass solo is introduced accompanied by the guitar that plays the same musical material of the prelude in the key of D minor. Using the guitar as a harmonic instrument determines the language of the *Flamenco* style.

According to Victor Díaz Lobatón, the characteristic tonality of the *Flamenco* “is
the result of the harmonization of the Phrygian mode, transforming the first chord, which will result in either a minor or major chord also called Flamenco mode.\textsuperscript{83}

Clearly, Castelnuovo-Tedesco used this method of composition based on the key of D minor. Díaz Lobatón adds that Flamenco guitarists use mainly two-chord positions 1) play between A position; 2) play above E position. To modulate to any note in order to adapt to the cantaor, just use the capo and repeat the chords’ positions.\textsuperscript{84} (See Figure 10)

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure10.png}
\end{figure}

Hipólito Rossy explains there are two types of saetas: 1) the old saeta or classic saeta, and 2) the modern saeta. He reveals that the classic saeta is built in from eight to ten verses. The guitar generally accompanies these verses. He continues saying the modern saetas are built from ten to eight verses but with no

\textsuperscript{83} Victor Díaz Lobatón, \textit{La Armonía en el Flamenco} (Madrid: Ediciones QVE, 2010), 30.

\textsuperscript{84} Ibid., 30
musical instrument to accompany the soloist. Rossy asserts that the soloist, also known as the “cantaor”, (singer) should have a powerful, clean, and virile voice such a bass.  

Castelnuovo-Tedesco considered all these characteristics of the cante jondo and created this beautiful accompanied solo for bass singer and guitar. The eloquence and quasi-recititative style in the vocal line demarks the idea of a storyteller. This was typical of the modern saetas’ musical style that introduces the procession. Rossy states a good singer should deliver power, devotion, and strength; otherwise the audience will recoil back from the performance. (See above, figure 10)

Castelnuovo-Tedesco in his effort to bring every word of the poem alive, he used the element of word painting. For example: in the phrase “Orlando Furioso” (Furious Orlando) he designated the climax of the song. The dynamic in that particular measure (m. 41) changed to forte. (See figure 12.) He also changed the texture in the guitar from arpeggiated sixteenth notes to accentuated quarter notes. He indicated sostenendo in this particular phrase, suggesting that the player slow down. (See Figure 11) After the climax in Procession, the guitar returns to its original tempo and texture. Its arpeggiated sixteenth notes followed by gently rolled chords show a different character. (See Figure 11) This section leads to the tonality of D Major (m. 41-49) and to the second part of the song named Paso. (See Figure 11)

85. Rossy, Teoría del Cante Jondo, 142.
86. Ibid., 143.
Paso (Walk)

Paso or Walk is the next poem that Mario Castelnuovo-Tedesco selected in this mini-cycle of *saetas*. In this poem Lorca describes one of the wooden statues that are carried in the procession. The statue represents the Virgin Mary. In many places of the world, the Virgin Mary has different names. Those names are determined depending on the places where the miracles and apparitions happened. In this case, Lorca describes the Virgin as “Virgen de Soledad” or Virgin of Solitude. It can be also interpreted as “Lonely Virgin.”

**Paso**

1. Virgen con miriñaque
2. Virgen de la Soledad
3. Abierta como un inmeso tulipán
4. En tu barco de luces vas
5. Por la alta marea
6. De la ciudad,
7. Entre saetas turbias
8. Y estrellas de cristal.
9. Virgen con miriñaque,
10. Tu vas por el rio de la calle
11. ¡Hasta el mar!

**Float**

Virgin with a hoop skirt
Virgin of Solitude
open like an immense tulip.
In your boat of lights you sail
on the high tide
of the city;
between turbid saetas
and crystal stars.
Virgin with a hoop skirt
you float down the street
to the sea!
Josephs and Caballero state that in Spain, and other Spanish speaking countries, religious organizational leaders in charge of the Holy Week’s celebration, spend countless hours working on making elaborate dresses for the processional statues. Both authors agree that, during this particular celebration, the streets of Seville are transformed like the River Guadalquivir due to the number of people running in the streets of Seville. Lorca describes poetically the virgin’s journey through the streets of Granada. For him, the boat of lights represents the virgin floating full of candlelight, illuminating the crowded procession.  

87  (See poem below) (See photograph 2)

\[
\begin{align*}
\text{En tu barco de luces vas} & \quad \text{In your boat of lights you sail} \\
\text{Por la alta marea} & \quad \text{on the high tide} \\
\text{De la ciudad,} & \quad \text{of the city;} \\
\end{align*}
\]

Photograph 2. Procession of the Virgin walking on the streets of Seville Illuminated by candles. This picture represents Lorca’s poem. Castelnuovo Tedesco set this “Saeta” based on the poetic structure of the cante jondo.

The connection between the previous song *Procesión* and *Saeta* creates a unique contrast. The rolled chords strummed by the guitar reflect the walking tempo of the procession. (See last two measures of Figure 11.) The composer suggests that the song should be played “quietly and solemnly” (*wie ein prozessionsgesang*.)

The key signature changes to D major, however, the F# arpeggiated rolled chords played by the guitar acts as a chordal accompaniment to the choir. It seems that the composer wanted to create ascending and descending modal scales to support the text in this particular section: “In your boat of lights you sail on the high tide of the city.” These waves are moving between the voices. The sopranos start, followed by tenors and finally by the altos and basses. (See Figure 12.)
The character of the piece is set by the *pianissimo* and *piano* dynamics, as suggested by the composer. The *forte* is not brought out until the end of the song on the phrase “hasta el mar” (to the sea). (See Figure 13.) Subsequently, there is an immediate *decrescendo* that leads to the guitar solo.
The texture of the guitar changes into more arpeggiated ascending and descending scales. A fermata on the note “D” and the word attacca serves as common tone to the next key of G minor and to the third song of this group Saeta. (See figure 14)

Saeta (Arrow)

Saeta is the third song that Castelnuovo- Tedesco selected from García Lorca’s groups of saetas. Federico García Lorca devoted his poetry to the main character of the Holy Week celebration, Jesus Christ. Lorca describes the Christ in this poem as dark, “Cristo Moreno” due the sunburn and typical skin complexion of the people in the area. Josephs and Caballero state that the verse
“De lirio de Judea, a clavel de España” (from the lily of Judea to the carnation of Spain) is a clear representation of Lorca’s poetry. It takes transforming elements of different cultures and adapts them into the Seville culture.\textsuperscript{88}

<table>
<thead>
<tr>
<th>Saeta</th>
<th>Saeta</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seguiriya</td>
<td>Cristo Moreno</td>
</tr>
<tr>
<td></td>
<td>Pasa</td>
</tr>
<tr>
<td>De lirio de Judea</td>
<td>from the lily of Judea to the carnation of Spain.</td>
</tr>
<tr>
<td>A clavel de España</td>
<td>to the carnation of Spain.</td>
</tr>
<tr>
<td>Estribillo</td>
<td>¡Miradlo por donde viene!</td>
</tr>
<tr>
<td>Seguiriya</td>
<td>De España.</td>
</tr>
<tr>
<td></td>
<td>Cielo limpio y oscuro</td>
</tr>
<tr>
<td></td>
<td>Tierra tostada,</td>
</tr>
<tr>
<td></td>
<td>Y cauces donde corre</td>
</tr>
<tr>
<td></td>
<td>Muy lenta el agua.</td>
</tr>
<tr>
<td>Seguiriya</td>
<td>Cristo Moreno,</td>
</tr>
<tr>
<td></td>
<td>Pasa</td>
</tr>
<tr>
<td></td>
<td>Con las guedejas quemadas,</td>
</tr>
<tr>
<td></td>
<td>Los pómulos salientes</td>
</tr>
<tr>
<td></td>
<td>Y las pupilas blancas.</td>
</tr>
<tr>
<td>Estribillo</td>
<td>¡Miradlo por dónde va!</td>
</tr>
<tr>
<td></td>
<td>The dark Christ</td>
</tr>
<tr>
<td></td>
<td>passes</td>
</tr>
<tr>
<td></td>
<td>From Spain</td>
</tr>
<tr>
<td></td>
<td>Clear, black sky,</td>
</tr>
<tr>
<td></td>
<td>scorched earth,</td>
</tr>
<tr>
<td></td>
<td>and gullies where the water runs</td>
</tr>
<tr>
<td></td>
<td>very slowly.</td>
</tr>
<tr>
<td></td>
<td>The dark Christ</td>
</tr>
<tr>
<td></td>
<td>passes</td>
</tr>
<tr>
<td></td>
<td>with burned locks of hair,</td>
</tr>
<tr>
<td></td>
<td>protruding cheekbones,</td>
</tr>
<tr>
<td></td>
<td>And blank eyes.</td>
</tr>
<tr>
<td></td>
<td>Behold, whither he goes!</td>
</tr>
</tbody>
</table>

Furthermore, Josephs and Caballero state that the phrase “Miradlo por donde va” (Behold, whither he goes) is found in different saetas. In many cases you can find similar exclamation \textit{Miradlo por donde viene, el mejor de los nacidos} (Behold from where he comes, the best of the new born.)\textsuperscript{89}

We have seen how the saeta left many traces in Federico García Lorca’s work from beginning to the end. In his article “The Poetry of Federico García

\textsuperscript{88} Ibid., 171.

\textsuperscript{89} Ibid., 87.
Lorca and the Cante Jondo”, Edward Stanton summarizes the relationship of the poet with the cante jondo.

He never imitated these religions songs, but absorbed and sublimated their lyrical essence. He used their phrasing and ecstatic tone to convey personal emotions and themes. Sometimes he evoked the saeta in order to awaken ironic overtones. Finally, his approach to religion, immediate and concrete, had much in common with the climate of this song. After all, the saeta and his poetry are two supreme expressions of the Andalucían sensibility.90

“Saeta” is marked in “Tempo di Marcia- molto moderato” (Marching tempo very moderate). The harmonic progression played by the guitar moves between G minor and the A minor rolled chords. The consistent note D is heard on the first section of the piece. The metric combination of duple meters written in this song (4/4 and 2/4) maintains the consistent marching tempo suggested by the composer. It also provides the pacing used in the processions.

Castelnuovo-Tedesco set the text in imitative style first, exposed by the sopranos and the tenors. The rolled chords executed by the guitar help to support the voices. These rolled chords are based on quarter notes suggesting a marching tempo of the processions. (See Figure 15)

Figure 15. Rolled chords in marching tempo. Measures 1-4. Romancero Gitano Op. 152, by Mario Castelnuovo-Tedesco. Copyright 1998 Boosey & Hawkes

The texture of the guitar changes when the altos and bases sing the similar metric and harmonic structure of the beginning. (See Figure 16)


The next section (m. 97-99) is repeated twice throughout the song. This *saeta* displays a particular element of word painting. The sopranos and the tenors exclaim the saeta even as the altos and bases “hum” the sixteenth notes almost like a rumor or gossip. The second time the altos and basses sing the text and the sopranos and tenors “hum” On both occasions, the guitar plays consistent sixteen notes supported by plucked quarter notes. (See Figure 17)
In Spanish there are two types of words, the formal and the common. In Lorca's poem of the Saeta, he uses the formal word “miradlo.” Castelnuovo Tedesco substituted that formal word for a common word “míralo.” This is translated as, “look at him.”

*Memento (Memoir)*

Even though Federico García Lorca’s *Poema del Cante Jondo* is inspired by Andalucían music, it contains only a handful of direct allusions. For Edward Stanton those allusions oscillate “between two extremes, one of love and one of death.”

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91. Ibid., 101.
Dennis Perri provides some insight in his article “Tension, Speaker, and Experience in Poema del Cante Jondo.” He believes the element of death in Garcia Lorca’s poetry is a “not worthy fashion that can be transformed from anecdotal material into poetic experience with a minimum of metaphoric images.”

In the poem Memento (Memoir), Lorca reveals metaphors characteristic of his poetic style. He uses the juxtapositions of ordinary words such as guitar, sand, orange trees, mint and weathervane to determine the location of his death. Lorca wrote four times the phrase “Cuando yo me muera” (When I die), each time requesting a different place for his burial.

<table>
<thead>
<tr>
<th>Memento</th>
<th>Memento (Memoir)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Cuando yo me muera,</td>
<td>When I die,</td>
</tr>
<tr>
<td>2. enterradme con mi guitarra</td>
<td>bury me with my guitar,</td>
</tr>
<tr>
<td>3. bajo la arena.</td>
<td>under the sand.</td>
</tr>
<tr>
<td>4. Cuando yo me muera,</td>
<td>When I die,</td>
</tr>
<tr>
<td>5. entre los naranjos</td>
<td>among the orange trees</td>
</tr>
<tr>
<td>6. y la hierbabuena.</td>
<td>and the mint.</td>
</tr>
<tr>
<td>7. Cuando yo me muera,</td>
<td>When I die,</td>
</tr>
<tr>
<td>8. Enterradme, si quereis,</td>
<td>bury me, if you wish,</td>
</tr>
<tr>
<td>9. En una veleta.</td>
<td>in a weathervane.</td>
</tr>
<tr>
<td>10. ¡Cuando yo me muera!</td>
<td>When I die.</td>
</tr>
</tbody>
</table>

Grammatical Corrections

Wrong: Querèís

Right: Quereís

The first phrase “When I die, bury me with my guitar under the sand” reflects not only a request of how to be buried, but also a location. The question

is why sand instead of dirt? Dennis Perri suggests that this particular request is based on the expectation that his burial site will nurture his potential for life.

His effort to maintain a tie to life as he knows it does not surprise us, but the words ‘guitarra,’ ‘bajo,’ and ‘arena,’ produce an unexpected opposition between his goal and his ultimate fate. He selects a grave of sand, perhaps because of its proximity to the eternal sea or because of some relationship to the music of his guitar.93

The guitar represents a cherished personal possession, a symbol of an earthly companion that can serve also as the eternal companion. The instrument itself also represents music that will not perish. The poet changes his request of a burial site from “sand” to something with life. This time he wishes to be buried between the orange trees and mint. Perri explains that the prepositions used, “entre” (between) and “bajo” (under), “reflects the speaker’s faith that proximity to nature will permit life to continue.

His last request Enterradme si queries en una veleta (bury me, if you wish in a weathervane) suggests that he realizes that he will no longer have the power to make a decision of where he will be buried. As Perri said “his instructions will not depend on his will but on that of the living.

The conclusion of the poem is a repetition of the estribillo, ¡Cuando yo me muera!, this time written between exclamation points. Rafael Bosch in Perri’s analysis of Memento makes an observation about Lorca’s estribillos. He

93. Ibid., 2.
declares, “Lorca uses slightly modified estribillos to suggest a new meaning rather than the traditional form of rhythmical and intensive repetition.”

The guitar for Mario Castelnuovo-Tedesco represents not only his most abundant source of work, but also the fascination for this beautiful instrument. Corazón Otero relates that Castelnuovo-Tedesco was fond of saying, “because of his love for the guitar and Spain, he could call his own that sort of epitaph that Garcia Lorca wrote with so much melancholy sweetness in Memento, the shortest of the verses in Romancero Gitano.”

Castelnuovo-Tedesco ventures not only into the old forms of the cante jondo style; he also explores and uses some of the new forms of Flamenco, such as the “Tango Flamenco.” According to Hipolito Rossy, the word “tango” comes from different places in the world. In Spain the word “tanga” has its origin in Palencia, Segovia, and Valladolid. In America, traces of tango can be found in Mexico, Cuba, and Argentina. He summarized that “the tango is basically a chito (game of chito or taba,) is the party of the black people or the people of America.” The tango Flamenco, is a dance with rigid rhythm and is generally accompanied with castanets. It resembles the gypsy seguiríya due to its duple meter. Martínez Hernández declares that tango originated from the basic


95. Otero, Mario Castelnuovo-Tedesco: His Life and Works for the Guitar, 92

96. Tango, a mas de chito (juego de la chita o taba), es la fiesta y baile de negros o de gente del pueblo de America.” Rossy, Teoría del Jonte Jondo, 178.

97. Ibid., 184.
styles of the *Flamenco*. He also indicates that the *tangos* are based in slow rhythms, which are more solemn and complex.\(^98\) In addition, Rossy suggests that the word *tango* comes from *tangere*, which means “tocar” or to play. Furthermore, he states that in *tango Flamenco* the chord progressions used to accompany the *cantaor* are basically two, the second moving to the fifth.

Following the suggestions of the tango *Flamenco* style, Castelnuovo-Tedesco wrote *Memento* in *tempo di tango*. Its meter is in 2\slash 4, and suggests that the piece should be played softly, languidly, and with sweetness (*dolce e languido* and *piano*.) Throughout the song, a repetitive rhythmic pattern of triplets followed by eighths is displayed. The piece is written in G major followed by a consistent pattern of chords between the dominant, the seventh and the tonic. (See Figure 18.)

---

On this first section, the estribillo “Cuando yo me muera” (when I die) is introduced by the sopranos and altos. Three measures later, the tenors and basses imitate the musical phrase exposed at the beginning (See Figure 18.) The sopranos and altos exposed the material in the second estribillo, followed by the tenors and bases. However, this time it is only one measure later. The third estribillo is sung by all voices together. This time, the basses and tenors used augmentation in the first measure. The result is a delay in the imitation. The imitation is introduced back a measure later.

The last section of the estribillo is marked allargando and molto ritardando. (See Figure 19) On this particular section, the conductor should subdivide the conducting pattern to obtain a better effect of the text. The
conductor has the liberty to stretch the rhythm on the last *estribillo* due the lack of guitar accompaniment. (See Figure 19)

![Figure 19. “Memento” Measure 26-36. Romancero Gitano Op. 152 by Mario Castelnuovo-Tedesco. Copyright 1998 Boosey & Hawkes](image)

**Baile (Dance)**

Federico García Lorca could not resist writing about an element that is intrinsic to both the *cante jondo* and the *Flamenco*. I am referring to the dance. The poem “Baile” (dance) belongs to the set of poems “Tres Ciudades,” (Three Cities) dedicated to Pilar Zubiaurre. The poem *Baile* describes the story of “Carmen.” Carmen is a woman who is dancing on the streets of Seville. She is not a young woman, but a lady with white hair and with a yellow snake on her head. Hernández asserts that Lorca uses snakes in several of his poems. Furthermore, he said that snakes represent death for Lorca. In this particular
poem Hernandez emphasizes, “In Baile, the yellow snake coils on the head of Carmen, an already dead dancer that appears from the past.”

However, Josephs and Caballero state that there are reasons to believe that this character is based on the mythological character, “Medusa.” Medusa’s image is located in several different places of Andalucía. He also believes that Carmen is an anticipation of the character of the grandmother Maria Josefa in Lorca’s play La Casa de Bernarda Alba, “Bernarda Alba’s House.”

García Lorca wrote the poem Baile in seguiriya style. It is based on strophes of four lines with its correspondent estribillos. This poem contains three seguiriyas and three estribillos.

<table>
<thead>
<tr>
<th>Baile</th>
<th>Dance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seguiriya</td>
<td>La Carmen está bailando por las calles de Sevilla.</td>
</tr>
<tr>
<td></td>
<td>Tiene blancos los cabellos y brillantes las pupilas.</td>
</tr>
<tr>
<td>Estribillo</td>
<td>¡Niñas, corred las cortinas!</td>
</tr>
<tr>
<td>Seguiriya</td>
<td>En su cabeza se enrosca una serpiente amarilla y va soñando en el baile</td>
</tr>
<tr>
<td></td>
<td>con galanes de otros días.</td>
</tr>
<tr>
<td>Estribillo</td>
<td>¡Niñas, corred las cortinas!</td>
</tr>
<tr>
<td>Seguiriya</td>
<td>Las calles están desiertas y en los fondos se adivinan</td>
</tr>
</tbody>
</table>

99. “En Baile, una serpiente amarilla se enrosca al cabello de una bailadora, Carmen, imaginada como una aparición terrible de un pasado ya muerto.” Hernández, Poema del Cante Jondo, 44

100. Allen Josephs, and Caballero, Poema del Cante Jondo, Romancero Gitano, 198.

101. Ibid.
Corazones andaluces  Andalucían hearts
Buscando viejas espinas  looking for all thorns
Estribillo ¡Niñas, corred las cortinas!  Children, draw the curtains!

Grammatical Corrections
Wrong: está
Right: esta

Mario Castelnuovo-Tedesco wrote *Baile* in *Tempo di Seguidilla*. The *seguidilla* is not only a common poetic name, but also a form of popular songs and dances. Rossy declares that musically, the *seguidillas* belong to the same genre containing *sevillanas, manchegas*, and *murcianas*. Those are dance styles without musical interruption. The meter is in 3/8 and should be conducted in one.

*Baile* starts with a guitar introduction in D major, which is structurally written only for the guitar prelude (m. 1-16.) Throughout the piece, the composer uses different textures in the guitar. Some of those textures are descending triplets followed by eighth notes, neighboring descending eighth notes, and a *rasgueado* (strum) technique in long notes. The sense of *seguidilla* dance is derived from the recurrent descending scales based on neighboring notes and the use of *staccato* and triplets. The metrical structure is based on 3/8.

In *Baile*, at measure 17, the composer introduces a modulation in the key of D minor. Short modulations occur throughout this particular composition, providing very interesting harmonic progressions. As Rossy contends the *seguidillas* were subject to change, as are many of the musical genres in history.

He said that the evolution of the tonalities was more mature between major and minor modes. He argues these changes of tonalities affected the *seguidilla* with positive results of well-determined modality.\(^\text{103}\)

The composer displays two different textures in the first *seguidilla*. The first one is based on a beautiful baritone solo that is complemented with the second texture. The second texture is based on sixteenth notes rhythmically placed on the female voices. The *seguidilla*, is a dance between couples, and can be accompanied by the castanets.\(^\text{104}\) The words “tick-a tick-a” (See Figure 20, m17-27) sung by sopranos and altos help to emulate the sound of the castanets suggestion that is written on the score, *kastagnetten imitierend* “imitating castanets” (See Figure 20.)

\(^\text{103}\) Ibid., 261.

\(^\text{104}\) Ibid.
The *estribillo* sections, “Niñas, corred las cortinas” (Girls, draw the curtains) are written in 4/4 marked largo. The first two *estribillo* are sung by tenor solo. However, a bass solo sings the last *estribillo*. (See Figure 21) The soloist selected to sing the *estribillo*, should have a good vocal and expressive quality, considering the demands of the style and their *cantaores*. The exclamatory phrase “ah” supports the *estribillo*. It is carried by a sequence of D major chords sung by the sopranos, altos and basses. (See Figure 21)

In measures 41-73, the original tempo (Tempo I) is brought back. This time it is in an imitative style, starting with the altos and followed by the basses two measures later. The composer builds this *seguiríya* based on C major scales, carried by altos and basses. On the other hand, the guitar alternates between F major chords and C major chords. On measures 56-62, the sopranos, altos and tenors sing the exclamatory “Ah!” based on an ascending major seconds meanwhile the bases sing the *estribillo*. (See Figure 22)
The modes, texture in the guitar, and harmonic progressions leave little doubt to the musical structure of *baile*. We can confidently surmise that Mario Castelnuovo-Tedesco intentionally used the elements of the *cante jondo* in this song.

**Crótalo (Rattler)**

The last song of the *Romancero Gitano* op. 152 is “Crótalo.” Different concepts were found regarding the *crótalos*. First, the *crótalos* were the ancestors of the castanet. Hipólito Rossy states that crótalos were made of wood, approximately the length of a forearm and trapezoidal in shape. Two matching pieces were tied together at one end and rhythmically manipulated together by the thumb and fourth finger. Secondly, Arcadio de Larrea in Josephs and Caballero, *Poema del Cante Jondo*, asserts that the crótalos were made of bronze. Larrea maintains the crótalos were instruments known in Andalucía. Today they are known as “chinchines” (rattles.) Josephs and

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105. Ibid., 21.
Caballero report that “Federico García Lorca refers to the crótalos as wooden castanets: ‘Trino de palo.’”\textsuperscript{106} Lastly, the Larousse Spanish Dictionary declares that crótalo is a rattlesnake.\textsuperscript{107}

<table>
<thead>
<tr>
<th>Crótalo</th>
<th>Rattler</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Crótalo</td>
<td>Rattler.</td>
</tr>
<tr>
<td>2. crótalo</td>
<td>rattler</td>
</tr>
<tr>
<td>3. crótalo</td>
<td>rattler</td>
</tr>
<tr>
<td>4. escarabajo sonoro</td>
<td>sonorous scarab.</td>
</tr>
<tr>
<td>5. En la araña</td>
<td>On the spider</td>
</tr>
<tr>
<td>6. de la mano.</td>
<td>of the hand.</td>
</tr>
<tr>
<td>7. Rizas el aire</td>
<td>You ruffle the</td>
</tr>
<tr>
<td>8. cálido</td>
<td>warm air</td>
</tr>
<tr>
<td>9. y te ahogas en tu trino</td>
<td>and choke yourself on your wooden</td>
</tr>
<tr>
<td>10. de palo</td>
<td>trill.</td>
</tr>
<tr>
<td>11. Crótalo</td>
<td>Rattler.</td>
</tr>
<tr>
<td>12. crótalo</td>
<td>rattler</td>
</tr>
<tr>
<td>13. crótalo</td>
<td>rattler</td>
</tr>
<tr>
<td>14. escarabajo sonoro</td>
<td>sonorous scarab.</td>
</tr>
</tbody>
</table>

García Lorca defined the crótalos in his poem as castanets based on two concepts. Concept one relates to his reference to “escarabajo sonoro,” (sonorous scarab) (lines 4-14), and concept two to “to trino de palo,” (wooden trill) (lines 9-10.) The modern castanets have the shape of a scarab, which indicates that he was referring to those particular instruments. The way that the poet describes how the instrument is played, referring to en la araña de la mano (in the spider of the hand) (lines 5-6), is the description of how the castanets are played, using the hands to hold it and the fingers to produce the trills. (trino de palo)

\textsuperscript{106} Josephs and Caballero, Poema del Cante Jondo, Romancero Gitano, 201.

\textsuperscript{107} Larousse Spanish Dictionary.
Mario Castelnuovo-Tedesco made a good choice closing with this song. It brings out the special characteristics of the Flamenco music that we hear around the world. The composer chooses to start the song with a guitar prelude like the previous songs. (See Figure 23 m. 1-18) This time the composer chooses the key of D minor. The dynamic that he suggests is *furioso* (furious) which demarks the rhythmic pattern of the dotted eighth notes followed by a sixteenth note. The *marcatos* and tenutos written above the quarter notes suggest to the player that every beat should be played equally. The metric combinations between 6/8 and 3/4 provide the rhythmic patterns of the *seguiriyas*. Moreover, the accents written in the first and second beat of the 6/8 patterns help to define the rhythmic progression of the *seguiriya gitana*. (See Figure 23)


In the poem Lorca wrote the word “Crótalo” three times. Castelnuovo-Tedesco gave importance to the word by writing it in contrapuntal style. You can hear the word sung over and over. It is sung first by the basses, followed by the
tenors, then the combined sopranos and altos, and lastly the tenors again. This particular texture is demonstrated three times. It is heard at the beginning (See Figure 24 m. 19-20/23-24), and at the end (m. 53-54/57-58), and at the closing of the song, on measure 66. (See Figure 24)

The influence of the cante jondo in Castelnuovo-Tedesco’s work becomes evident one more time with the use of modal scales. In Crótalo, with the words escarabajo sonoro (sonorous scarab) he uses an A Lydian mode in the sopranos and tenor. (m. 21-23) Later, he assigned a D Dorian to the sopranos, altos and tenors, also referring to the same text. (See Figure 24 m. 25-29)

![Figure 24. “Crótalo” Measures 19-23. Romancero Gitano Op. 152 by Mario Castelnuovo-Tedesco. Copyright 1998 Boosey & Hawkes]

The composer did not limit the guitar to play only the melodic or harmonic accompaniment; he additionally used the guitar as a percussion instrument. (m. 33-42, See Figure 25.) The composer again used modal scales in section B on the words en la araña de la mano, (on the spider of the hand) on the sopranos and tenors while the guitar continues with the percussive D minor chord supporting the voices (m. 35-42.)
The following section exposes a different approach to the music. The guitar changes from a percussive instrument to a more enharmonic instrument. From measures 43-46 the guitar displays staccato chromatic scale that supports the chromatic texture of the tenors and altos. (See Figure 26)

In the last section of the song (A) the composer presents the same structure in the sopranos and altos. It differs from the tenors this time because the men sing the phrase *escarabajo sonoro* in a descending chromatic scale. (m. 59-65) The song ends in D minor. In contrast to the rest of the songs, the composer does not provide a guitar postlude.
CHAPTER IV
CONCLUSIONS

The conductor’s responsibilities are to study the score and analyze its musical forms. However, I believe that knowing the cultural background and performance practices of a musical genre is imperative. This dissertation was written in order to help conductors to understand the cultural aspects of the *cante jondo* and Flamenco music. The research grounded in the choral work *Romancero Gitano* op. 152, by Mario Castelnuovo-Tedesco has provided a comprehensive analysis of the music as well as the cultural characteristics of Federico García Lorca’s poems.

*Cante jondo* music is a genre that has transformed of what we now know as Flamenco. It is important to know the difference styles of *cantes* (songs) in order to understand the background of this musical genre. Spain has a rich cultural treasure in Flamenco music that has passed the Spanish boundaries through its songs and dances. Even though many solo Flamenco works have emerged, very few choral Flamenco works have past the dim light found in the deep recesses of most library basements. *Romancero Gitano* op. 152 is one of the most important cante jondo choral works due the richness of the poetry, and musical complement. Lorca’s writings were a paradigm of the traditional cante jondo, and yet a distinctive compliment to the genre as well.

They echoed the history, the landscape, and the tears of the persecuted Gypsies, but they did so through symbolism and vivid imagery. Even though he was not Spanish, Castelnuovo-Tedesco carefully respected the musical rules of
this particular style. He provided an intrinsic relationship between the music and poetry, bringing alive the musical nuances of the *cante jondo*. He combined all the elements of the *cante jondo* and *Flamenco* music: the beautiful melodies of the *cantes*, the guitar, and even the dance. Each song is a gem of this little known musical style for the conductor to appreciate and enjoy with the audience. That is why *Romancero Gitano* op. 152 is exciting to perform.
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