

SABBATICAL LEAVE REPORT

1973 - 1974

G. STANTON SELBY

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It is generally agreed that Portuguese and Spanish folk music is the richest in the world. This is partly because so many different cultures have mingled in the Iberian Peninsula, each contributing its share to the development of the popular musical expression, and partly because the Portuguese and Spaniards are so strongly attached to their native traditions that they tend to keep them alive longer than is the case in those countries where life has become more standardized by modern civilization. The mere fact that Portugal and Spain to a large extent remained outside the path of European "progress" helped to sustain the vitality of their folk traditions. Moreover, the natural conformation of the land, characterized by mountain chains and river systems dividing the peninsula into well-defined sections, tended to accentuate the individuality of the different regions and thereby to heighten the variety of the musical folklore.

By folk music we mean music that seems to be the natural expression of the people and which is handed down from generation to generation by oral tradition rather than in written form. The fact that it is anonymous does not mean that it is self-generated, but simply that the name of the musician who first thought of the tune or dance has not been preserved. Furthermore, the process of transmission by oral tradition involves a continual process of transformation, so that in the course of time the song or dance becomes a collective rather than a personal creation.

The Folk Music Of Portugal

An expression which appeared very early in Portuguese poetry is the word *saudade*, considered the most beautiful word in the Portuguese language. It denotes many things to a Portuguese: longing; longing for someone or something; longing for the past, or even for the future; nostalgia, yearning, wistfulness. This quality, *saudade*, is present in much of the popular and folk music of Portugal.

Rural folk music in Portugal is particularly interesting. In many sections of the country the people sing and dance on festival days, in singing matches, at pilgrimages, and on special church occasions. The song dances go under various names in different regions, such as the *vira* and *verdegaio* in the north, the *rabela* and *rusga* in the Douro River region, the *malhao* in the Beiras, the *bailarico* in the Estremadura, the *fandango* in the Alentejo, and the *corridinho* in the Algarve. Many of these songs are in two parts, the first one a relatively slow movement, rather balladlike, the second a fast dance movement.

In the north of Portugal, near Galicia, the people sing and dance the *vira do minho*, at the same time clapping their hands, snapping their fingers, and rubbing two shells together.

There are some phases of the study of the music and literature of Portugal which cannot very well be divorced from that of Galicia. Galicians, particularly those of the south, have much more in common with northern Portugal than they do with other Spaniards. Thus it is that many of the same songs may be heard on both sides of the border, particularly near the Minho River.

The southern provinces of Alemtejo and Algarve are those in which the Moors remained for the longest time. Whereas Moorish influence is not nearly as prevalent as it is in Spain, vestiges of the music still remain.

Folk songs in the major portion of the country show to a large extent the modifying influence of modern tonality. However, there is a section of the country, the middle eastern region nearest Spain, which has remained aloof from modern tendencies and which shows to a remarkable degree the influence of the church and of medieval tonalities.

Pilgrimage festivals (called romarias) are great events in the lives of the people. On the appointed day the peasants and villagers dress up in their most colorful clothes and journey to the shrine, singing the various songs which have become traditional for the particular pilgrimage. Sometimes one may hear several versions of the same song. Such is the case with the hymn of the great romaria of the Sunday of Pentecost to the shrine of Our Lady of Povoá at Val-de-Lobo in Beira Baixa.

Dances Of Portugal

As Portugal is so rich in folk dances, it would seem desirable to list these dances which have altered with the passage of time.

It is not enough to know the name of a dance; it should be followed in all its principal phases.

Each dance has its definite measure, which is repeated in all those of the same category. Therefore, within each category we must consider the outline common to all the dances belonging to it - for this is the key which opens every door.

This has purposely been limited to the study of the regions situated

between the Minho and the Vouga rivers because, without the slightest doubt, these two rivers are the only ones in Portugal which, instead of uniting, separate.

Let us see how this can be.

North of the Ave is the Province of Minho, which is subdivided into Upper and Lower Minho, each of which has its own characteristic dances.

In the Upper Minho we must distinguish between two regions: that of the Coast, in which all, or nearly all, the dances are Viras, and the Interior where, besides the Vira and its derivatives, appears the Chula - the Chula of the North which has little in common with that of the Douro.

As regards the Vira in the Interior, the Upper Minho is hardly distinguishable from the Lower Minho. From Valenca to Vila Verde, in the ensemble of the dances the pattern presents the same sawlike motion which, in Ganfeira in the borough of Valenca do Minho, has given the names of Fandango Serrado, and at Arcos de Valdevez, that of Serrinha, or Espanhol, sister-viras to the Vira Velho of the Vila Verde, in the district of Braga.

Braga or Lower Minho has, for example the Malhao whereas, from Guimaraes southward, the dance is the Chula.

The Chula is the dance emblem of the Douro - that Douro which has Guimaraes for its capital. Therefore, in view of the influence of Guimaraes, we must mention three dances of Sao Martinho do Campo: the Cana Verde Ricoqueira, the Cana Verde Picada and the Pirulo.

In addition to the Vira, Milhao, Chula and Cana Verde, major dances all of them, we must mention three others - minor dances, but very typical: the Farrapeira of Afife, the Regadinho of Vila Verde, and the Pirulo of S. Martinho do Campo.

The following is a partial list of typical dances from this area north of Lisbon.

(a) Viras:

Vira de Cruz
Vira Valseado
Gota of Carreco
Gota of Gondarem
Rosinha of the Serra de Arga
Salto of Soajo
Tirso
Gaia

(b) Malhoes:

Malhao do Souto
Malhao de Roubar
Malhao Tracado
Vareira of Barcelos
Malhao of S. Pedro de Mabais

(c) Chulas

Chula of Arcos de Valdevez
Chula of S. Martinho de Gandara
Vareira Chula of Paredes
Chula Virada
Chula de Pias

(d) Canas Verdes

Cana Verde Ricoqueira
Cana Verde Picada
Cana Verde de Oito

The Fado

The fado is the popular music par excellence of the cities of Portugal. It has been termed the "urban folk song" of Portugal, although traveling musicians have spread it to all sections of the country. The greater portion of the fados are sad and melancholic love songs, and are always accompanied by guitar. Some of the fados, however, take on the character of the balladlike chronicle, telling of current happenings, and in this regard may be compared with certain types of the Mexican corrido. The harmonic content of the fado is very meager, the phrases in most fados alternating between the tonic and the dominant seventh chord.

The origin of the fado is a disputed point. Various authorities claim it is of Moorish, African, Brazilian or Spanish origin. There is probably some measure of truth in all these assertions, the fado being a form evolved from many sources.

There are two main types of fado: the fado of Lisbon, sung in the cafes, on the streets, and in the poorest quarters of the city; and the fado of Coimbra, the favorite serenade of the students at the University of Coimbra, as they walk the streets of the city or along the banks of the Mondego River.

The instruments used for accompanying the various songs and dances of Portugal are quite varied. A brief account of the most common types in use will be of value in completing the picture of Portuguese folk music.

In the northern section of the country a dance song such as the Chula is accompanied by violins, guitars, a tambour, a triangle, and sometimes by a flute or clarinet.

The bagpipe (*gaita galega*) is common in the northern and central regions. In the central and upper-south regions the *ze pereira*, a sort of fife-and-drum corps, made up mostly of large numbers of various-sized drums, is much in use. In *Trasos-Montes* and *Beira* the *adufe*, of Arabic origin, is quite common. It is a square-shaped drum of one or two inches' thickness, covered with skins on both sides, in between which are placed tin disks and other objects which rattle when the *adufe* is hit in beating the rhythm of the dance.

The guitar family is a very large one, consisting of various types and sizes ranging from the small *cavaquinho*, *guitarra*, and *rajao* to the large *viola braguesa*, *viola madeirense*, *viola micaelense*, and *violao*.

The literary aspects of Portuguese folk song has been studied for many years. The music, however, has been grossly neglected, and only a few occasional individual studies had been made until the last few years. To remedy this situation, the government has instituted a department of research for collecting, recording, and publishing the beautiful folk music of Portugal before the older examples become extinct under the encroachment of modern forms of popular music.

The Folk Music Of Andalusia (Spain)

Andalusian musical idioms, to a great extent, predominate in the foreign concept of Spanish music. This is the region of Spain where the Arabs left their deepest imprint; consequently its musical exoticism is more pronounced than in any other section of the peninsula. Andalusia is the name the Moors gave to Spain, and which they also applied specifically to the four kingdoms of Seville, Cordova, Jaen, and Granada, comprising the southern part of the peninsula. The mountains known as the Sierra Morena form the northern boundary of Andalusia proper, making a natural barrier between it and the rest of Spain.

As outlined by Manuel de Falla, the three main factors in the development of Andalusian folk music were (1) the adoption of many elements of Byzantine Chant by the primitive church in Spain; (2) the Moslem invasion and occupation; and (3) the immigration into Spain of numerous bands of Gypsies, most of whom settled in Andalusia. Another authority, Medina Azara, gives much importance to a fourth factor, the Hebraic, attempting to show a strong analogy between Andalusian cante jondo and the Jewish synagogical chant. There was unquestionably a considerable Jewish influence in Moslem Spain.

The oldest and most characteristic type of Andalusian folk music is the cante jondo, and the most representative of this type is the seguiriya gitana, in which the survival of Byzantine-Oriental influences may be clearly perceived. There is also the frequent use of the vocal portamento, the practice of sliding the voice from one note to another.

An element that cante jondo shares in common with Byzantine Chant is that

of ornate melodic embellishment. These embellishments lose their essential character when an attempt is made to transcribe them within the fixed intervals of the European tempered scale.

Also of Oriental origin is the custom of encouraging and stimulating the singers and instrumentalists by shouting conventional words and phrases, such as the familiar Olé!, and of clapping the hands to accompany the rhythm of the dance, as is done in the Andalusian cuadro flamenco.

The word *seguriya* is an Andalusian-Gypsy corruption of the Castilian term *seguidilla*. The *seguriya gitana* of Andalusia is also known as *playera*, "to lament." And, in effect, the *seguriya* or *playera* is fundamentally a lament, imbued with pessimism, the profound fatalism that stamps the most genuine manifestations of *cante jondo*. The *copla*, like all the verse of *cante jondo*, concentrates within a few lines a wealth of emotional experience. No popular verse form excels the Andalusian *copla*.

It is virtually impossible to convey a faithful impression of *cante jondo* melody through the medium of modern European musical notation, because of the chromatic inflections, and because the free rhythm does not conform to regular measurement.

It is also very difficult to capture the rhythms of this music, particularly of the *seguriya gitana*, which is marked by the alternation of measures in $3/8$ and $3/4$ time. The accompanying instrument, of course, is the guitar, which at the end of the verse plays what the Spaniards call *falsetas*, a sort of instrumental interlude.

Derived from the *seguriya gitana* are other forms of *cante jondo*, such as the *polo*, the *martinete* and the *solea*.

The *solea* is another plaintive song of sorrow and loneliness. Those

who think of Andalusia as a land of perpetual gaiety will be disillusioned to learn that suffering and sorrow are the chief burden of most of the songs of that region, at least of those which have their roots in the Arabic-Hebraic-Gypsy strains.

Flamenco Songs And Dances

In the songs of more modern origin, however, to which the term cante flamenco should properly be applied, the general tone is less somber and we encounter more of the vivacious quality which makes most people think of Spain as "the land of joy". Among the multitude of songs that come under the denomination of flamenco some of the best known are the granadinas, malagueñas, peteneras, rodenas, sevillanas, alegrías, bulerías and the fandangos. Many of these are danced as well as sung. It is through songs and dances of this type that most people form their conception of "the Spanish idiom" in music. Almost everyone, for instance, is familiar with the tune and rhythm of the sevillanas. Scarcely less familiar is the granadina, which belongs to the same group as the rodéna and malagueña (all these take their names from cities).

Closely associated with the popular religious processions of Corpus Christi and Holy Week in Seville is the saeta, an "arrow of song" sent forth by the spectators and addressed to an image of Christ, or of the Virgin Mary as these are borne along the streets. It is sung slowly, with great intensity of expression, and is the only one of the cante jondo forms that does not include the characteristic melismatic Ay! Also, it is sung without accompaniment.

The ancient kingdom and modern province of Murcia lies between

Andalusia and Valencia and forms a connecting link between the folk music of both regions. The murciánas, tarantas, and cartageneras are related to the malaguena of the flamenco group. The aguinaldos - songs of Christmas and New Year - with their simple melodies in triplæ time and their major tonality, are more akin to the Valencian-Catalan group, and so is the parranda, the typical dance of the region, also in triple time and in major tonality.

Bands Of Lisbon And Malaga

With the kind cooperation of my dear friend Maestro Dionisio, musical director of the Band of the National Republic Guard of Lisbon, I was able to attend many rehearsals and performances of this outstanding musical organization. The musical rewards were varied and rich. Particularly in the interpretation of Portuguese music as related to tempo, dynamics and musical style. These are elements of critical importance in any performance or interpretation of Portuguese folk music in the future. Musical style is something that cannot be indicated by musical symbols and must be learned by actually doing in the environment of the country.

I also had the opportunity to conduct the band in rehearsal, playing music by American composers. In this way I was able to expose the musicians to our music, our style, and interpretation. Maestro Dionisio was most grateful for my efforts in this area. Particularly because he is most interested in including in many of his programs varied compositions by American composers of contemporary band music.

The Band of the National Republic Guard is one of the leading bands in Europe and it was a great honor for me to participate in many of its musical activities during the time I was in Portugal.

The Municipal Band of Malaga (Spain) offered a different kind of musical experience. A smaller band with more of a local musical flavor and yet with a style that was completely Spanish. Again, this is something that you can only learn through listening, rehearsing and performing. Because of the generosity of my close friend Maestro Artola, I had many opportunities to work with this band and absorbed all of the facets of interpretation so necessary to any understanding and performance of Spanish music.

I also rehearsed and performed with the band many compositions by leading 20th century American composers. This was received most gratefully by the musicians and Maestro Artola.

Summary

The personal value of this sabbatical leave is directly related to the student at Mt. San Antonio College. Any program of professional growth must be reflected in all areas of student participation. Because of my research in Portuguese and Spanish folk music and my experience in working with the two outstanding bands in Lisbon and Malaga, I feel I have much more to give the music students at Mt. San Antonio College. And this is what, I think, the sabbatical leave program is all about!

Mod^{to}

f

1.

A-le crim! A-le-crim aos mal-hos por causa de ti cho-ram os meus o-los A-le

Handwritten musical notation for the first system, featuring a vocal line with lyrics and a piano accompaniment with chords and bass notes.

2. o-los Meu a mor quente dis se a ti que a flôr do monte e-rao a-le - crim Meu a-

1.

Handwritten musical notation for the second system, continuing the vocal line and piano accompaniment.

2. - crim. A-le-

3. - crim.

II

Handwritten musical notation for the third system, including vocal line and piano accompaniment.

↓
aa
f
com-
repeti-
ções

BIS [Alecrim!
alecrim amado
que nascees no monte
sem ser semeado

BIS [Meu amor,
quem te disse a ti
que a flor do monte
era o alecrim?

III
BIS [Alecrim!
alecrim a arde
o teu fumo é sa
junto a Deus vai

BIS [Meu amor,
quem te disse
que a flor do m
era o alecrim!

Mentejo

All^{to}

Pra qui me a - jun - tas - as mãos mê

dê — dos pra qui mas jun - tas O - lha - a ca - ra dê - le mê

dê — dos pra qui mas jun - tas Vê - Céu.

PARA REPETIR PARA FIRM

II

III

IV

Vêves no mundo enganado
ê ãa sou quem to préguntas
Olha a cara dêle
ê ãa sou quem tu bréduntas

O mê amor nã é este
O mê amor traz chapeu
Olha a cara dêle
o mê amor traz chapeu.

O mê amor zo pé dêste
parece um anjinho do Céu
Olha a cara dêle
parece um anjinho do Céu

All^o

First system of musical notation. It includes a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Lá na Bar-ra - qui-nha / Por bai-xo do chã-o". The piano part includes a dynamic marking of *mf*.

Second system of musical notation. The vocal line continues with lyrics: "lá no bar-ra - cão. / Por ci - ma da zin-ha -". The second part of the system has lyrics: "A - pi - ta o com - boio Ai, Ai, / A - pi - ta o com - boio Ai, Ai,". The piano accompaniment continues with chords and rhythmic patterns.

Third system of musical notation, featuring two first endings. The first ending has lyrics: "por bai-xo do chã-o." and "lá na Bar-ra-". The second ending has lyrics: "-qui-nha." and includes a dynamic marking of *p*. The piano accompaniment supports the vocal lines with chords and bass lines.