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**The influence of flamenco on the guitar works of Joaquín Turina**

**Bert, Alison, A.Mus.D.**

**The University of Arizona, 1991**

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THE INFLUENCE OF FLAMENCO ON THE  
GUITAR WORKS OF JOAQUÍN TURINA

By

Alison Bert

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A Lecture Recital Document Submitted to the Faculty of the

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## ABSTRACT

Flamenco is a passionate style of song and dance accompanied by guitar. Its origin may be traced to the Moorish occupation of Spain, which began in the eighth century, and it continues to flourish in the southern Spanish region of Andalucía. This treatise will explore the structure and character of Flamenco and show how it influenced the twentieth-century Spanish classical composer Joaquín Turina in his five guitar works:

*Fantasia Sevillana*, Op. 23 (1923)

*Fandanguillo*, Op. 36 (1926)

*Ráfaga*, Op. 53 (1930)

Sonata, Op. 61 (1931)

Allegro

Andante

Allegro vivo

*Homenaje a Tárrega*, Op. 69 (1932)

Garrotín

Soleares

TURINA IN SPAIN AND PARIS:  
EARLY INFLUENCES

Joaquín Turina (1882-1949) was born in Sevilla, a port city in the southern Spanish region of Andalucía. Throughout his youth, he studied music with the cathedral master and accompanied choirs on the organ.<sup>1</sup> At age eighteen, Turina moved to Madrid to study piano and composition at the National Conservatory. In the studio of his piano teacher, José Tragó, Turina met Manuel de Falla, who was also a student.<sup>2</sup>

In the fall of 1905, at age twenty-three, Turina followed the lead of Falla and moved to Paris to continue his studies. Unlike his Spanish colleague, who sought the tutelage of Debussy, Turina chose to attend the Schola Cantorum to get the solid training he felt he lacked.<sup>3</sup> He studied composition with Vincent D'Indy and piano with Moritz Moscovski.<sup>4</sup>

Ironically, it was in Paris that Turina found his Spanish nationalistic style. In 1907 he premiered his piano quintet at the Salle d'Automne on a concert that included three pieces from the *Iberia* suite of Isaac Albéniz, the

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<sup>1</sup>Ann Livermore, *A Short History of Spanish Music* (New York: Vienna House, 1972), p. 199.

<sup>2</sup>*Ibid.*

<sup>3</sup>*Ibid.*, p. 200.

<sup>4</sup>Walter Starkie, *Spain: A Musician's Journey Through Time and Space*, Vol. 2 (Geneva: Edisli, 1958), p. 47

great Spanish composer.<sup>5</sup> The quintet was written in a style similar to that of César Franck, with little influence from Spanish music. During the concert, Albéniz asked Falla, who was seated next to him, "The composer is English?" and the surprised Falla replied, "No, señor; he's Sevillano."<sup>6</sup>

After the concert, Albéniz came up to speak to Turina. Turina relates the experience in a 1917 issue of *Vanguardia*.<sup>7</sup> He describes Albéniz as "a fat man with a long black beard and a huge, broad-brimmed sombrero." At his side was Falla, a lanky young man. Talking excitedly, Albéniz invited the young composers to a café on the Rue Royal--an occasion that marked the turning point in Turina's career.

There I realized that music should be an art and not a diversion for the frivolity of women and the dissipation of men. We were three Spaniards gathered together in that corner of Paris, and it was our duty to fight bravely for the national music of our country.<sup>8</sup>

The composers formed a pact to write "Spanish music with vistas of Europe."<sup>9</sup> Thus Albéniz passed his torch to these composers of the next generation, who would go on to become the greatest Spanish nationalist composers of the twentieth century.

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<sup>5</sup>*Ibid.*

<sup>6</sup>Enrique Sanchez Pedrote, *Turina y Sevilla* (Sevilla: Servicio de Publicaciones del Ayuntamiento de Sevilla, 1982), p. 46.

<sup>7</sup>Quoted by Starkie, p. 129.

<sup>8</sup>*Ibid.*

<sup>9</sup>Pedrote, p. 46.



On another occasion, Turina attended a party at the house of Albéniz, who had become ill and would die within a year. The guests included notable French and Spanish composers.

In one of my last visits, [Albéniz] grabbed me by the arm and told me the following, much to my great surprise. "This Franckian quintet is going to be published. I've already asked the publisher. But you give me your word not to write any more music of this type. You must base your art on the popular song of Spain or Andalucía, because you are Sevillano." Words that were decisive for me; counsel that I have followed throughout my career and that I have offered always to the memory of that unique and jovial man.<sup>10</sup>

Albéniz was not the only composer of acclaim to urge Turina to follow a nationalistic course. During Turina's years in Paris, Claude Debussy made the following critique:

Joaquín Turina is strongly influence by popular music, finding it useful to make use of illustrious contemporary sources. One hopes he will pass them on and listen to more familiar voices.<sup>11</sup>

#### LISTENING TO FAMILIAR VOICES: FLAMENCO

For Turina, listening to familiar voices would lead him to a style influenced by the formal traits of European music but imbued with the culture and folklore of his native Spain.

The question now is, which Spanish music was Turina influenced by? Spain is a diverse nation. Four languages

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<sup>10</sup>*Ibid*, p. 47.

<sup>11</sup>*Ibid*.

and countless dialects are spoken in a country the size of Texas, and Spanish musical styles are likewise diverse. Turina was influenced by styles from various parts of Spain,<sup>12</sup> but the music that was closest to his heart was the Flamenco of his native Andalucía.

Flamenco is a passionate style of song (*cante*) and dance (*baile*) that evolved in Andalucía. Usually a singer (*cantaor*) is accompanied by a guitar (*toque*) and rhythmic tapping on the face of the guitar (*golpeando*), rhythmic hand-clapping (*palmas*) and sometimes the rhythmic stomping of the the dancer's heels on the floor (*tacaneo*). Occasionally the *cantaor* will sing unaccompanied, as in the religious *saeta*, or he will accompany himself with such primitive implements as the blacksmith's hammer and anvil in the *martinete*. Castenets were traditionally only used in folk dances and not in authentic Flamenco (*flamenco puro*), although the appeal they hold for *turistas* has prompted their use in settings previously deemed inappropriate. Guitarist Ian Davies defines Flamenco as follows:

A fabric woven from *toque*, *baile*, *cante* and *palmas*, where each element is strong enough to stand for itself and at the same time be in complete harmony with the others.<sup>13</sup>

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<sup>12</sup>L.E. Powell, "The Influence of Dance Rhythms on the Piano Music of Joaquín Turina," *The Music Review*, XXXVII (1976), p. 146.

<sup>13</sup>Ian Davies, "Guitar Workshop," *Guitar International* (Sept., 1985), p. 21.

Flamenco lyrics are often passed down from one generation to another. Sometimes they consist of classic poetry, such as that of Federico García Lorca and Antonio Machado. Familiar topics are love and death, often expressed metaphorically, a description of one's native village or a homage to a great bullfighter. The following lyrics are sung by cantaor Manuel Mairena on a recording of a soleares:<sup>14</sup>

Vágame Dio de lo cielo	God of the heavens help me
Porque mi vía e cante--	Because my life is song--
Porque mi vía e cante--	Because my life is song--
Solamente mi vía e cante.	My life is only to sing
Cuando canto siempre voy	When I sing, the truth
Con la verdad por delante.	Always comes forth.
Cuando canto siempre llevo	When I sing, I always
La verdad por delante.	Carry forth the truth.

Sometimes lyrics are charming and light-hearted. In the words to a garrotín sung by Antonio Mairena,<sup>15</sup> the man says to the woman:

Traio una puñalaito	I have a sharp pain
Que m'ha dao una mora--	That a woman has given to me--
Yo vengo pa'que me la cure	I come to you for the cure
Porque me han dicho	Because they tell me
Que eres doctora.	You're the doctor

Flamenco is traditionally played at night in the summer months. It is played informally as part of a folk tradition as well as in public performances by professionals. In

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<sup>14</sup>Manuel Mairena, *Con la verdad del cante* (RCA Records: DLM 14464-1980). The exclamation in the opening line has no literal translation. *Cante*, literally meaning "chant," refers to flamenco singing. Words have been spelled according to their pronunciation. Typically, Gypsies and Andalusians drop the letter *s* from the end of words and *d* from the middle.

<sup>15</sup>Antonio Mairena, *Honores a la Niña de los Peines* (RCA Records: DLM 14461-1972).

recent years the likely setting for Flamenco has been in bars or restaurants called *tablaos*, among family and friends, in gatherings of aficionados called *peñas*, and on stage for large outdoor audiences at flamenco festivals.

The earliest public performances of Flamenco were by travelling Gypsies beginning in the fifteenth century.<sup>16</sup> In the nineteenth century the popular setting for Flamenco was the *café cantante*, both inside and outside of Andalucía. With the success of the *café cantante*, entrepreneurs took Flamenco a step further into the twentieth century--onto the stage in theaters and formal recital halls. According to Paco Peña:

The cantaores were expected to achieve the God-like status of the opera singer, an effort which inevitably forced them to depart further and further from the fundamental ancient statement which the *cante* is.

Some flamenco artists refused to sacrifice their art for fame or money, however, and the tradition was sustained and aided by such devout flamenco aficionados as Manuel de Falla and Federico García Lorca, who organized *flamenco puro* events. Artists such as cantaor Antonio Mairena helped carry Flamenco through its dark years until a widespread revival of *flamenco puro* began in the 1950s.<sup>17</sup> Thus while pure Flamenco was hard to find during much of Turina's lifetime, especially

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<sup>16</sup>Josep Criville i Bargalló, *Historia de la música española: el folklore musical*, Vol. 7 (Madrid: Alianza Editorial, S.A., 1983), p. 276.

<sup>17</sup>Paco Peña, "Flamenco Renaissance: the Role of Antonio Mairena," *Guitar International* (1984), pp. 35-36.

because he spent his adult years in Madrid rather than Andalucía, it was still possible to hear if one knew where to look. What is certain is that Turina would have grown up hearing authentic Flamenco in Sevilla.

#### TYPES OF FLAMENCO

Flamenco music can be divided into three categories: *cante jondo* (deep song), flamenco, and folk songs and dances adapted to the flamenco style. *Cante jondo* is the most primitive form of Flamenco. Its melismas are chanted freely, unmetrically, with a religious passion and fervor. Its melodies are conjunct, highly chromatic and microtonal and the melodic range rarely exceeds a sixth. Phrygian mode, with its characteristic half step above the tonic, lends a solemn, mournful quality. *Cante jondo* styles include *seguiriyas*, *soleares*, *saetas* and certain *fandangos*. (It should be noted that *cante jondo* is a type of Flamenco, but not all Flamenco is *cante jondo*.<sup>18</sup> Confusion arises because the term *flamenco* is used to refer to the entire genre as well as to a subset of it.)

*Flamenco* developed out of *cante jondo* in the eighteenth century and flourished at the end of the nineteenth and the

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<sup>18</sup>Criville i Bargalló, p. 268.

twentieth century.<sup>19</sup> It is generally faster with a more regular beat, and while the singing is still somewhat free and melismatic, its rhythm is much more metrical than that of *cante jondo*. Despite its celebrative character, however, *flamenco* often shares the mournful quality of *cante jondo*, due partly to the frequent use of the Phrygian mode. *Flamenco* forms include song-dances such as *bulerías* and *fandangos*.

Popular songs and dances adapted to the flamenco idiom, some originating from other parts of Spain, are not technically Flamenco but are often thought of as such. They include the song-dances *sevillanas*, *garrotín*, *malagueñas* and certain *fandangos*.

In his essay "Spanish Music," Joaquín Turina additionally categorizes styles according to Andalusian or Gypsy origin.

There exists a motive of confusion. Like two trees planted so close to each other their roots intertwine, there are in Andalucía two popular races. One of them, Andalusian, with Arabic ornamentation and melismas, has produced the typical cantes *peteneras*, *malagueñas*, *el vito*, *soleares* and the ancient *saeta*; the other branch is purely gypsy and is materialized in the *seguidillas gitanas* (gypsy *seguiriyas*) and certain danceable rhythms.<sup>20</sup>

<sup>19</sup>*Ibid.*

<sup>20</sup>Antonio Iglesias, ed., *Escritos de Joaquín Turina* (Madrid: Editorial Alpuerto, 1982), p. 128.

## ORIGINS OF FLAMENCO

Turina's statement makes it apparent that, for a true understanding of the style and character of Flamenco, with roots in the music of many cultures, it is necessary to examine its origins.

The Moors from North Africa lived in Spain for almost 800 years until they were ousted by King Ferdinand and Queen Isabel in 1492. They ruled Spain for much of that time, with their stronghold in the South. As a result, Flamenco is similar to Moorish music, particularly in its rhythmic dance forms,<sup>21</sup> modality<sup>22</sup> and tight-throated vocal style.

The Jews also lived in Spain during the Moorish occupation. One can hear striking similarities between Flamenco melodies and the melodies of Egyptian and Israeli music. For example, the *saeta*, an unaccompanied *cante jondo* chant sung during Holy Week festivities, closely resembles the Hebrew *Kol Nidre* chant.<sup>23</sup> There is also a similarity between certain Spanish and Hebrew words. The "ole" called out to the performers in Flamenco is similar to the Hebrew word "joleh" used in the same way, and the Spanish term

<sup>21</sup>Manuel de Falla, "El cante jondo," *Escritos sobre música y músicos* (Madrid: Austral, 1972), pp. 140-141.

<sup>22</sup>Criville i Bargalló, p. 314.

<sup>23</sup>Adolfo Salazar, *La Música de España* (Madrid: Austral, 1972), pp. 44-45.

"jaleo," the act of inciting the chanters with rhythmic hand-clapping, has the same meaning as the Hebrew word "Hallel."<sup>24</sup>

In the fifteenth century, bands of Gypsies migrated from India and Pakistan and began a nomadic lifestyle in Andalucía. Their talent for song and dance, combined with an aversion to manual labor, led them to exploit their abilities as travelling musicians.<sup>25</sup> In 1492, the Gypsies, like other non-Christians, were given the choice of converting to Christianity or leaving the country. Many converted, but some refused and fled to the mountains to hide. There they formed their own communities, some living in mountain caves, where many remain today. The Arabic term *fellah-mangu* means "fugitive peasant" and may explain the origin of the term *flamenco*.<sup>26</sup>

It is the Gypsy influence that is responsible for Flamenco's preoccupation with death. According to music historian Walter Starkie:

Whereas the Arab does not think about death, and the Jew shuns using the word for it, the Gypsy revels in talk about funerals and always brings the subject of death into his singing.

The Gypsy is obsessed by the death theme: he has as the Spaniard would say "la alegría de estar triste" (he rejoices in being sad).<sup>27</sup>

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<sup>24</sup>*Ibid.*

<sup>25</sup>Criville i Bargalló, p. 314.

<sup>26</sup>Davies, p. 21.

<sup>27</sup>Starkie, p. 103.



According to Aziz Balouch, the assimilation of Indo-Pakistani music was aided by Hassan Ali Ben Nafi Zyrab, a musician and historian who was employed in the court of Córdoba from 793 to 852. He taught Andalucians how to play oriental instruments, and his vocal style was similar to that of cante jondo.<sup>28</sup>

Manuel de Falla points out the influence of plainchant on cante jondo. He cites the use of diatonic modes, the absence of metrical rhythm in the melody and the richness of vocal inflection as traits derived from the liturgical idiom.<sup>29</sup>

Over the centuries, these influences combine with the traits of Spanish music to yield the distinct sound of Flamenco. The music's plaintive character can be attributed to the fact that the people from all these cultures have suffered unusual hardships; they were persecuted for their religious beliefs, they were in slavery or they were impoverished. Even the most celebrative strains of Flamenco have an underlying melancholy quality.

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<sup>28</sup>Criville i Bargalló, p. 270.

<sup>29</sup>Falla, p. 140.

## FLAMENCO FORMS AND STRUCTURE

Flamenco songs and dances are classified according to the Indian system of *ragas*. According to Walter Starkie, "a given song is not sung to a fixed melody but according to its proper *rag*. The *ragas* are many in number and each one has a well-defined limit of musical treatment."<sup>30</sup> These limits govern such elements as rhythm, harmony, verse structure and vocal style and inflection. *Rag* is best translated as *estilo* in Spanish or *form* in English.

The structure of a flamenco work often consists of three elements: the verses, the *compás* and the *falsetas*. The verses are structured like poems and may be sung freely or metrically, depending of the form. Some are based on particular chord sequences. Melodies have a tendency to descend in pitch, with a small range that rarely exceeds a sixth (usually from the tonic to the fifth note, with appoggiaturas above the fifth and below the tonic) and long phrases which periodically return to dwell on the same note.<sup>31</sup>

Falla describes the melismatic quality of this music. As in primitive East Asian music or certain liturgical chants, lines are "rich in ornamental turns...used only at specific moments suggested by the text and the emotion it

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<sup>30</sup>Starkie, p. 115.

<sup>31</sup>José M. Benavente, *Aproximación al lenguaje musical de J. Turina* (Madrid: Editorial Alpuerto, S.A., 1983), p.29.

conveys...and must be considered as amplified vocal inflections rather than ornaments as such."<sup>32</sup> Gypsies in particular have had an affinity for such embellishment.<sup>33</sup>

Often in cante jondo the opening verse is chanted on the syllable ay--the first few times as a loud cry and subsequently repeated in chant. This practice was taught by Zyrrab in the ninth-century court of Córdoba.<sup>34</sup> It gives the cantaor a chance to warm up his voice and get comfortable with the Flamenco form he is about to sing.

Before and after each verse, the guitarist strums a rhythmic chord progression characteristic of the given form. Most Flamenco employs 3/4, 2/4, 4/4, or 6/8 or alternating 3/4 and 6/8 time.<sup>35</sup> If the verse is sung rhythmically he may continue strumming the rhythm while changing harmonies according to the cante. If the verse is chanted freely, the guitarist follows along flexibly, punctuating the cante with the appropriate chords and waiting for the singer to complete his phrase and settle on a note before changing chords or playing a flourish in the new harmony so as to give the cantaor maximum freedom.<sup>36</sup> Sometimes the rhythm will be

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<sup>32</sup>Livermore, p. 167.

<sup>33</sup>Ray Mitchell, *Anthology of flamenco falsetas* (Dorset, England: Musical New Services Ltd., 1982), p. 6.

<sup>34</sup>Criville, p. 72.

<sup>35</sup>Mario Escudero, *Flamenco Guitar Solos*, transcribed by Joseph Trotter (New York: Charles Hansen, Inc., 1976), p.4.

<sup>36</sup>Ian Davies, "Guitar Workshop," *Guitar International* (March, 1986), p. 42.

arranged as a phrase, called a *compás*, which is repeated continually during the piece. A typical *compás* is the following twelve-beat pattern, which is played slowly for the *cante jondo soleares* and fast for the flamenco *bulerías* and *alegrías*.

The image displays three staves of handwritten musical notation for the *compás* of *alegrías*. The notation is in treble clef with a key signature of two sharps (F# and C#). The first staff shows the basic rhythm with 12 beats numbered 1 to 12. Beats 1, 2, 4, 5, 7, 9, 11, and 12 are marked with vertical lines. Beats 3, 6, 8, and 10 are marked with vertical lines and an accent (>). The second staff shows chord changes on beats 3 and 10. The third staff shows a more complex rhythmic pattern with triplets and accents. The notation includes various musical symbols such as notes, rests, and accidentals.

Example 1 The *compás* of *alegrías*. Note the chord changes on the accented beats of 3 and 10.

Between verses, the guitarist may play a *falseta*--a solo consisting of fast scales or short melodies interspersed with chords. Here the guitarist may be more adventurous with the rhythm and harmonies, but he is obliged to maintain the *compás*, the beat and the style of the form.

When Flamenco is danced, a fourth element often occurs--the *zapateado*. This is a cadenza for the dancer, who plays with the basic rhythm of the form by tapping or stomping the heels. It usually begins slowly and emphatically, gaining in intensity and culminating with the return of the dance rhythm, often played at a faster tempo.

#### FLAMENCO HARMONY

Flamenco harmonies are based on the Andalucian mode, whose scale resembles the Phrygian scale but has chromatic tones added and whose origin may be traced to similar scales in Indian, Persian and Arabic music:<sup>37</sup>

A    B<sup>b</sup>   C    C<sup>#</sup>   D    E    F    G    A

Many typical flamenco chord progressions are based on the use of the major third scale degree in conjunction with the lowered second.

---

<sup>37</sup>Criville i Bargalló, pp. 314-316.



Example 2. Chord progression from the seguiriya.

Others make use of the chromatic third, such as the following progression, referred to as the Phrygian cadence: Am-G-F-E or Am-G7-F-E7.



Example 3. Chord sequence for a flamenco fandango.

In this progression the tonic is ambiguous. On the one hand, the descent toward E7 gives it the feeling of tonic; on the other hand, E7 feels like the dominant of Am. The tonality is further obscured by the minor sevenths.<sup>38</sup>

Flamenco chords are colorful and frequently contain added tones and substituted notes. They are not easily analyzed, however, because they are entirely idiomatic to the guitar and have been created by players with no knowledge of classical harmony and voice-leading. According to Manuel de Falla, "*toque jondo* has no rival in Europe. The harmonic effects that our guitarists produce unconsciously represent one of the marvels of natural art."<sup>39</sup>

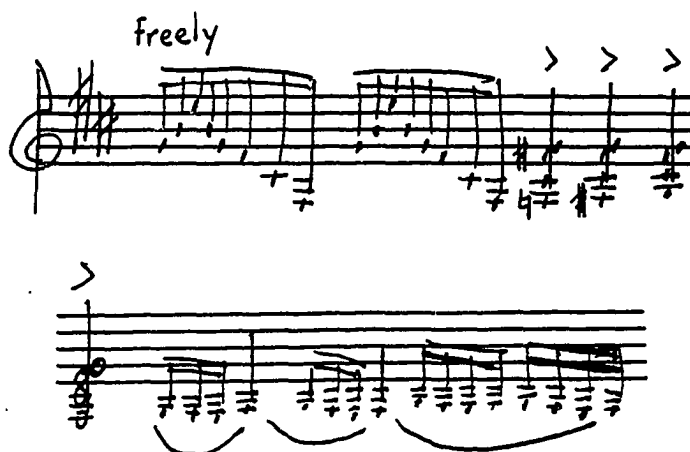
Some harmonies are produced by fretting the notes to a given chord while strumming all six strings--the open (unfretted) strings of which are not a part of the fundamental harmony.



Example 4. From a *seguiriyas*. The e on top of the B<sup>b</sup> chord is played on the open first string.

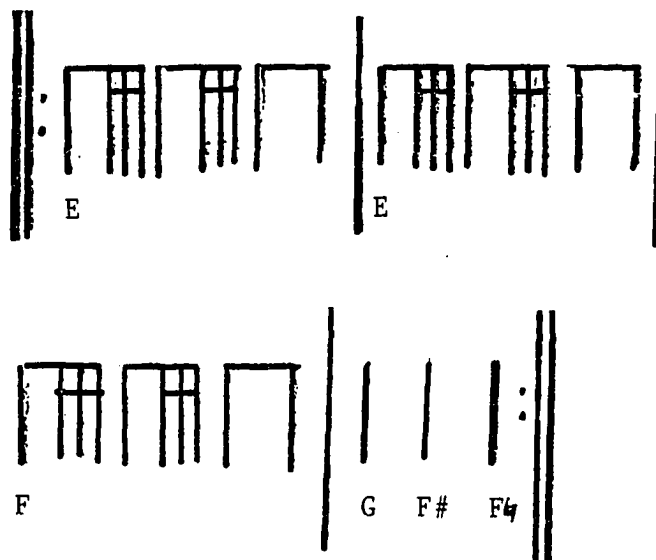
<sup>38</sup>Pedrote, p. 151-152.

<sup>39</sup>In Federico García Lorca, *Poema del cante jondo* (Madrid: Alianza Editorial, S.A., 1982), p. 188.



Example 5. From a tarantas. Non-harmonic tones ring on the top three strings.

Parallel chords are also common.



Example 6. Chord sequence from fandangos de Málaga



# FLAMENCO'S INFLUENCE ON TURINA'S MUSIC

Although Turina did not write Flamenco, his impressionistic compositional style is permeated by it. he tries to evoke the spirit and atmosphere of the Andalusian lifestyle by using familiar flamenco dance rhythms, harmonies, melodic cadences, flamenco guitar strumming, and sound effects such as church bells.

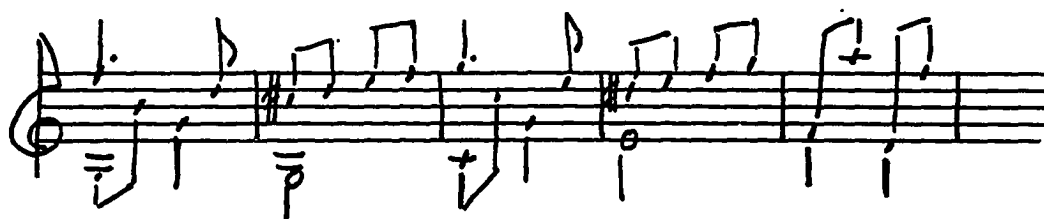
Some of Turina's guitar pieces are based on actual flamenco forms. In the *Homenaje a Tárrega*, the "Garrotín" gets its playful 2/4 rhythm and melodic simplicity<sup>40</sup> from a charming and coquettish flamenco dance by that name. It is usually danced by women who wear men's hats--the flat-brimmed *sombrero cordobés*<sup>41</sup> and *trajes camperos*--stylish costumes for riding horses in the country.<sup>42</sup>



<sup>40</sup>Criville i Bargalló, p. 302.

<sup>41</sup>Gilbert Chase, *The Music of Spain*, 2nd ed. (New York: Dover Publications, 1959), p. 251.

<sup>42</sup>Escudero, p. 142.



Example 7. A garrotín, notated in solo form.

The musical score for "Garrotín" by Turina, measures 1-43, is presented in a single system with multiple staves. The tempo is marked "Allegretto" and the key signature is one sharp (F#). The score includes various musical notations and performance instructions:

- Staff 1:** Starts with "Allegretto" and "C.III". The first measure is marked "ritmico". The second measure is marked "sul ponticello". The third measure is marked "sonorità volée sau".
- Staff 2:** The first measure is marked "pizzicato". The second measure is marked "dim.". The third measure is marked "pizz.". The fourth measure is marked "C.VIII".
- Staff 3:** The first measure is marked "p". The second measure is marked "C.V". The third measure is marked "C.III". The fourth measure is marked "C.V". The fifth measure is marked "C.III".
- Staff 4:** The first measure is marked "sul ponticello". The second measure is marked "pp". The third measure is marked "p". The fourth measure is marked "f". The fifth measure is marked "pp". The sixth measure is marked "C.V". The seventh measure is marked "C.III". The eighth measure is marked "Arm 7". The ninth measure is marked "cantando".
- Staff 5:** The first measure is marked "pizz.". The second measure is marked "C.V". The third measure is marked "C.III". The fourth measure is marked "C.V". The fifth measure is marked "C.III".
- Staff 6:** The first measure is marked "cresc.". The second measure is marked "C.VIII". The third measure is marked "C.VII". The fourth measure is marked "C.V". The fifth measure is marked "C.III".
- Staff 7:** The first measure is marked "Arm 7". The second measure is marked "C.VIII". The third measure is marked "C.VII". The fourth measure is marked "C.V". The fifth measure is marked "C.III".
- Staff 8:** The first measure is marked "con sentimento popular". The second measure is marked "C.III". The third measure is marked "C.V". The fourth measure is marked "C.III". The fifth measure is marked "C.V".

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Example 8. "Garrotín" by Turina, measures 1-43.

In the second movement of *Homenaje a Tárrega*, Turina uses the cante jondo form of soleares. The soleares is an intense cante in which the "extroverted Andalusian expresses chagrin or spleen," in the words of Ann Livermore. The soleares is "said to admit the cry of revenge, of hate or regret," she writes, "but never the weak sigh of passive suffering."<sup>43</sup> According to Andrade de Silva, the soleares has the dance as an essential objective, and its rhythm forms the basis for numerous other rhythmic cantes.<sup>44</sup>

The soleares has an intricate guitar part which follows the twelve beat compás described earlier. Sometimes the compás is divided in half, with two six-beat cycles, the second being an answer to or repetition of the first.<sup>45</sup> Its execution typically takes the following form:



Example 9. Soleares compás.<sup>46</sup>

<sup>43</sup>Livermore, pp. 169-170.

<sup>44</sup>Criville i Bargalló, pp. 287-288.

<sup>45</sup>Escudero, pp. 3-4.

<sup>46</sup>Iglesias, p. 111.



Example 10. A highly embellished version of the soleares compás played by Niño Ricardo.<sup>47</sup>

In "Soleares," Turina imitates the intricate guitarwork while writing twelve-beat phrases that utilize the Phrygian cadence. As in the opening of a typical soleares, he begins with two *medios compases* before writing a full compás.

<sup>47</sup>Mitchell, P. 42.

**Allegro vivo**  
C. III.

C. III.

*dim.*

C. III.

*cresc. molto*

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Example 11. "Soleares" by Turina, measures 1-17

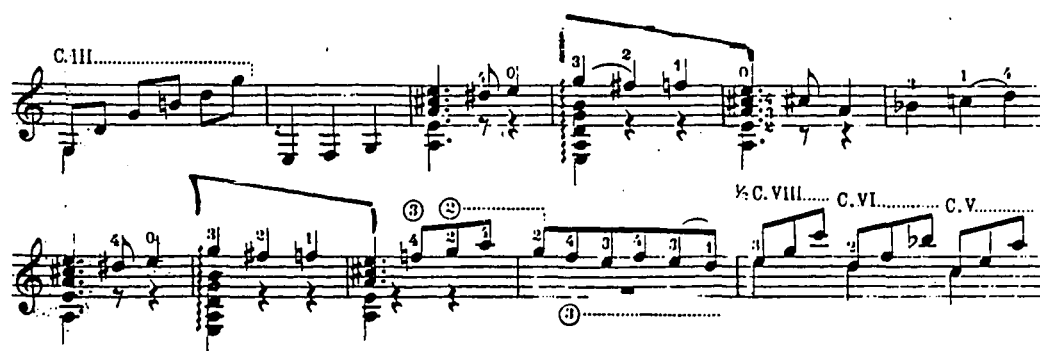
In the lyrical phrases, Turina evokes the cante with a conjunct melody of narrow range that features the four descending notes of the Phrygian cadence.



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Example 12. "Soleares" by Turina, measures 19-44.

Turina also plays with the tonal ambivalence created by the use of the Phrygian cadence by writing "false" cadences on notes other than the tonic:



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Example 13. "Soleares," measures 80-84 and 61-71.

Above all, Turina captures the passion of the cante. "Allegro vivo" is the tempo indication, and phrases range from *espressivo* to energetic and flamboyant.

*a tempo*  
*pespressivo*

C. III. C. II. C. II.

cresc. molto

C. III. C. IV. C. IV. C. III. C. I. C. I. C. III. C. I. C. III. C. IV.

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Example 14. "Soleares" finale, measures 84-122.



Turina also evokes the soleares in a similar passage in  
*Fantasia Sevillana*:

The musical score consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with a 'C 3' label above the first measure and an 'espressivo' marking below. The second staff continues the melodic line, with 'C 3', 'C 3', 'C 5', and 'C 7' labels above different measures. The third staff includes triplets of eighth notes, marked with '3' and circled numbers 4, 4, 4. The fourth staff continues the triplet pattern. The fifth staff concludes the passage with more eighth and sixteenth notes, marked with 'C 3' labels above.

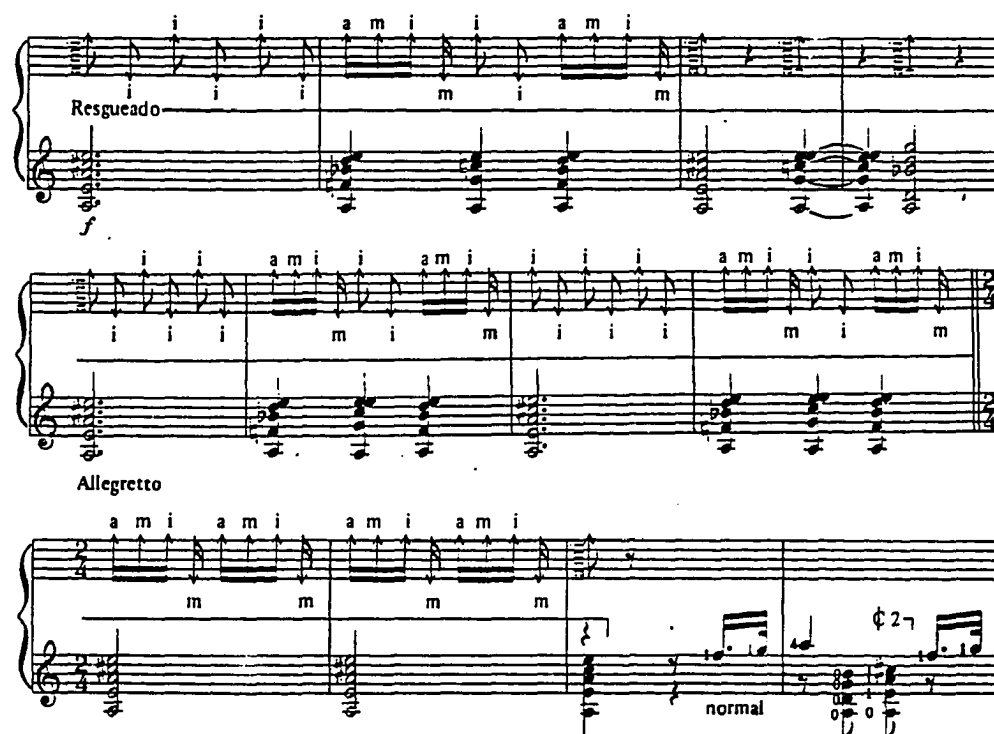
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Example 15. *Fantasia Sevillana*, measures 135-152.

At the beginning and end of the Sevillana is a sequence of strummed chords (rasqueados) in a syncopated triple meter.

*Allegro moderato*

The musical score is written for guitar and consists of five systems of music. The first system is marked *Allegro moderato* and begins with a *Rasqueado* instruction. The music is in 3/4 time and features a syncopated triple meter. The first system includes fingerings (i, a, m, i, i, a, m, i, i, i) and a dynamic marking of *f*. The second system continues the sequence with fingerings (a, m, i, i, a, m, i, i, a, m, i, i, a, m, i, i, m). The third system also continues the sequence with fingerings (i, i, a, m, i, i, a, m, i, i, i, i, a, m, i, i, a, m, i, m). The fourth system includes a *Rasqueado* instruction and fingerings (i, i, a, m, i, i, a, m, i, i, m). The fifth system includes a *Pizzicato* instruction, followed by *Arm.* and *Arm. 80s* instructions, and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The score is marked with a *CO 158* copyright notice.



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Example 16. Opening of *Fantasía Sevillana* by Turina.

This strummed rhythm has the feel of any number of popular dances from Sevilla. "The pueblo of Sevilla uses two rhythms for its dances," Turina writes. "One of them is *seguidillas* or *sevillanas*, the other is termed *media entre pasadoble*, *garrotín*, or *farruca*."<sup>48</sup> The first group is in triple meter, and the second is in duple.

While the rhythm and harmony in Turina's chord sequence differs from that of the popular dance *sevillanas*, the passage captures the dance's radiant spirit and borrows the

<sup>48</sup>Iglesias, p. 111.

idea of the *entrada*, in which the opening chord sequence pauses for the singer's introductory phrase.

Handwritten musical score for "Sevillanas". The score consists of five staves of music in 3/4 time, written in treble clef with a key signature of one sharp (F#). The lyrics are in Spanish. Above the staves, the chords Gm, D7, and Gm are indicated. The lyrics are: "Por la sierra more na via-nen ba-jan-do U nos o ji-tas ne gros a le do-lo-res U nos o ji-tas ne gros de con-trab-en-jo."

Example 17. Sevillanas

Handwritten musical score for "Sevillanas", showing two staves of music. The notation is complex, featuring many triplets and fingerings. The first staff has a key signature of one sharp (F#) and a 3/4 time signature. The second staff has a key signature of one sharp (F#) and a 3/4 time signature. The notation includes many triplets and fingerings, with some notes marked with 'x' and 'P'.



Example 18. Excerpt from an arrangement of a sevillanas for solo guitar.

In *Ráfaga* and the third movement of the Sonata, Turina captures the rhythmic exuberance of the flamenco bulerías. The bulerías is based on the twelve-beat compás of the soleares, but it is much faster and more syncopated, with frequent use of hemiola and ties over the barline (when notated). Often it consists of bits and fragments from Andalusian songs, and frequently it is improvised. The bulerías is "danced with the taconeó or heel-tapping of the old tango (a festive dance) and...modulated with the

plaintive tones of the soleares," according to Carlos de Luna, renowned Andalucian poet and Flamenco historian.<sup>49</sup>



Example 19. Bulerías falseta performed by Niño Ricardo.

In *Ráfaga* and the third movement of the Sonata, Turina uses similar rhythmic devices within a twelve-beat framework.



<sup>49</sup>Starkie, p. 114.

molto espressione

C. II C. V C. III C. I

C. III

Arm 12 Arm 8

C. III VI III

secc. golpe

raguendo

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Example 20. *Ráfaga*, measures 11-59.

Allegro vivo

ff

dim.

raguendo

p



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Example 21. Sonata, third movement, measures 1-35.

In addition, both movements are marked "Allegro vivo"  
 and employ the fast rasqueados common to the energetic  
 bulerías toque.







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Example 22. *Ráfaga finale*, measures 123-141.



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Example 23. *Sonata*, third movement, measures 77-95.

In the *Fandanguillo*, Turina employs a non-flamenco dance rhythm in an otherwise Flamenco-inspired piece. The rhythm is borrowed from the classical fandango of the eighteenth century<sup>50</sup> and is used in folk dances throughout Spain.<sup>51</sup>

<sup>50</sup>José Tomás, Conservatorio Superior de Música Oscar Esplá, Alicante (Interview in 1984).

<sup>51</sup>José Luís Rodrigo, Conservatorio Nacional de Música, Madrid (Interview in 1984).

**Allegretto tranquillo**  $\text{♩} = 72$   
 (Percusion con el dedo pulgar junto a la  
 puente y sobre la VI y la V cuerdas.)

Percusion

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Example 24. *Fandanguillo*, measures 1-3

D A7 D A7 D G  
 D A7 D G D A7 D G D A7  
 D A7 D A7

Example 25. A *bolero* from Aragon, in Central Spain.

D A7 D  
 A7 D A7  
 D G6 A7 D A7 D



Example 26. A *seguidillas* from Aragon.

The term *fandanguillo* may be used to denote a light-hearted fandango or an actual Flamenco form that features intricate footwork.<sup>52</sup> The long crescendo of rapid scales at the climax of Turina's *Fandanguillo* seems to evoke the *fandanguillo zapateado* described by María Luisa Herrera Escudero in the following passage:

Danced by a solo woman, who with absolute seriousness taps her heel with the body motionless and trembling with the sound of castenets: after, with the gaze forward, she takes some large steps, opens her hands in wide undulations to then put all her attention to the intense *taconeo* of her feet, which she watches attentively. After lowering herself to the floor on a knee, she returns to rise, ending the dance on her feet with the head held proudly and with a triumphant, provocative air.<sup>53</sup>



<sup>52</sup> María Luisa Herra Escudero, *Trajes y bailes de España* (Leon: Editorial Everest, S.A., 1984), p. 146.

<sup>53</sup> *Ibid.*

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Example 27. *Fandanguillo*, measures 72-90.

Even when Turina is not using a particular dance rhythm or flamenco form, his approach to structure is clearly Flamenco-inspired. He relies almost entirely on the following textures: (1) lyrical, cante-inspired melodies punctuated by chords, (2) fast scales or brief melodies interspersed with chords, like Flamenco falsetas and (3) rhythmic notes or chords that occur periodically to emphasize

the rhythm of the form, such as those which frame flamenco verses.

*Cantando*  
*p*  
*pizzicato*  
*ppp*  
*cantando*  
*Arm. 8<sup>va</sup>*  
*p*

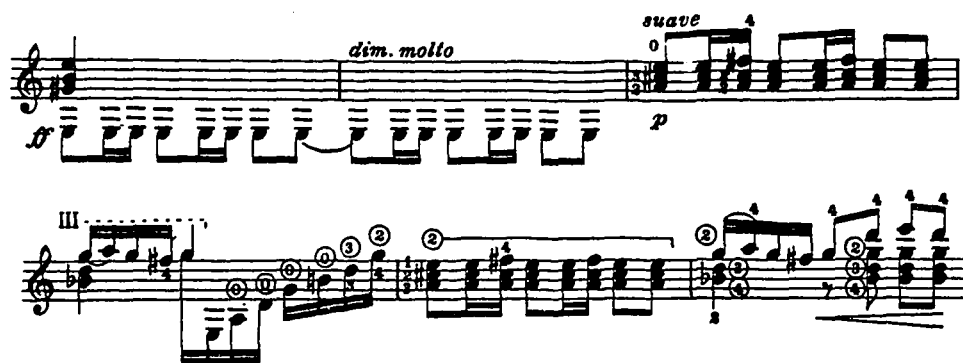
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Example 28. Lyrical melody from Turina's *Fandangillo*, measures 10-19.

*cresc.*  
*ff*  
*dim. molto*  
*staccato*

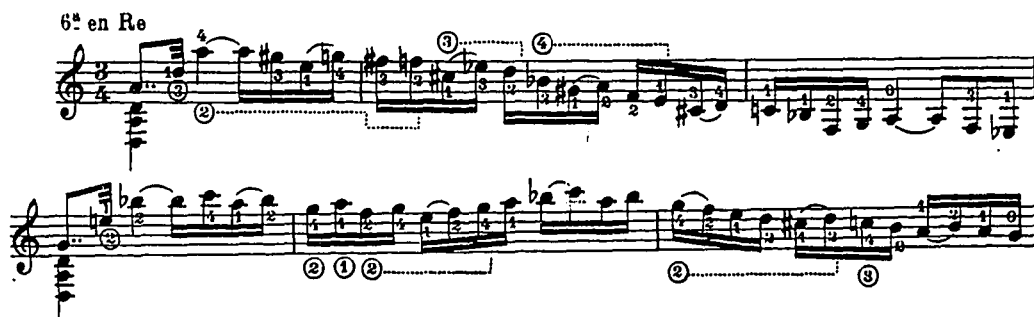
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Example 29. Falseta-like passage in *Fandangillo*, measures 31-41.



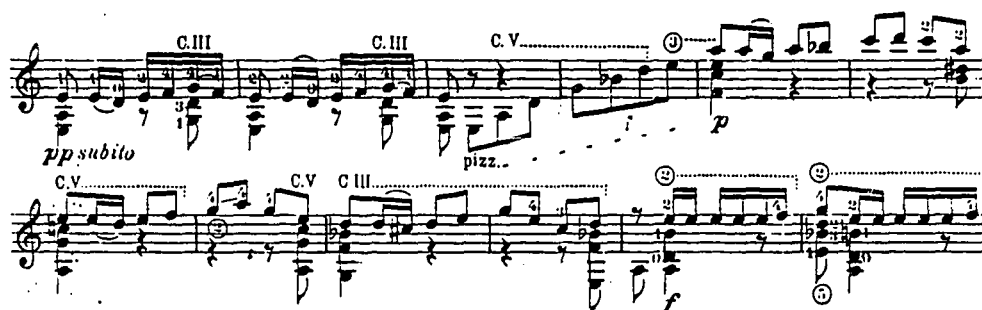
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Example 30. Rhythmic passage in  
Fandangulillo, measures 25-30.



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Example 31. Falseta-like passage at the  
opening of the Sonata, measures 1-6.



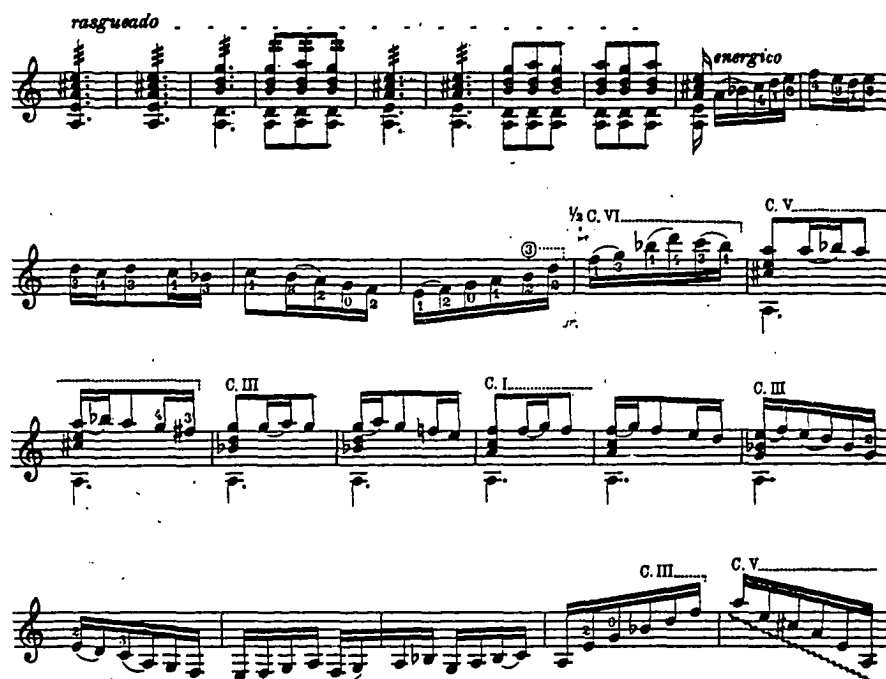
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Example 32. Simple melody in "Garrotín"  
punctuated by a rhythmic chord motive.

Turina uses the Andalusian mode in all his guitar works, although his approach is more chromatic. The following tetrachords and pentachords are used frequently by Turina.<sup>54</sup>



Example 33.



<sup>54</sup>Benavente, pp. 150-151.



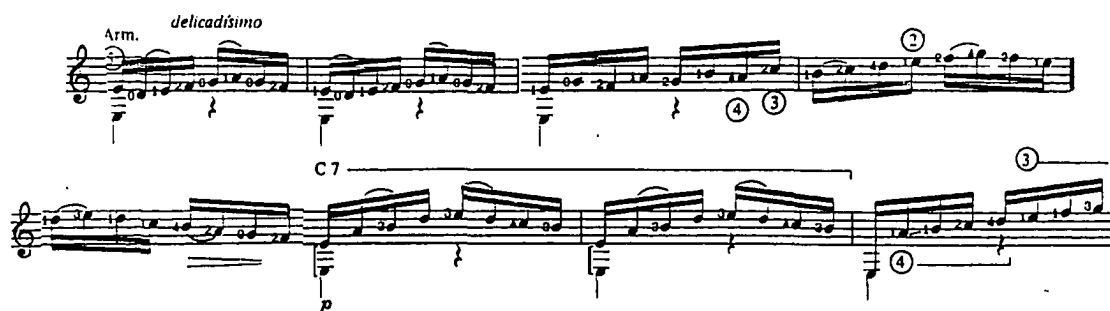
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Example 34. *Ráfaga*, measures 76-106.



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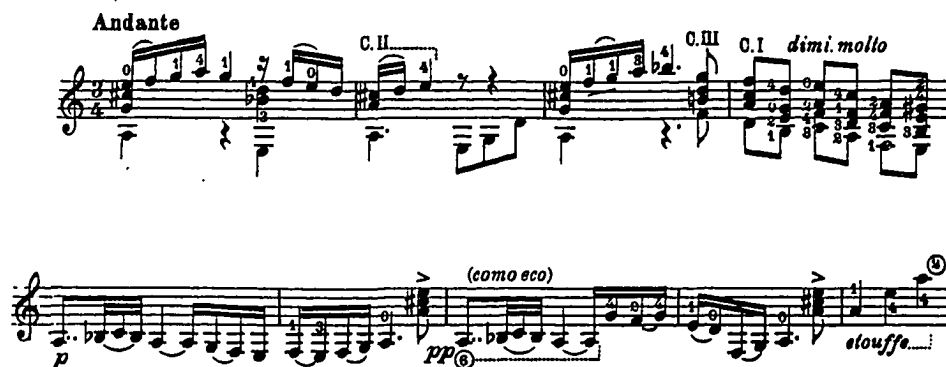
Example 35. *Ráfaga*, measures 45-51.



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Example 36. *Fantasia Sevillana*, measures 172-179.





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Example 37. Sonata, second movement, measures 1-9.



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Example 38. "Garrotín", measures 64-69.

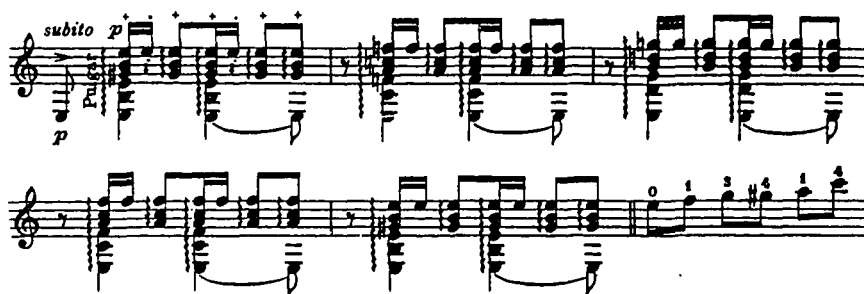
In his harmonic style, Turina shows an affinity for parallel chord progressions typical of Flamenco, especially the Phrygian cadence, the key sound of which is the Neopolitan chord.<sup>55</sup>

<sup>55</sup> Ibid, p. 63.



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Example 39. Sonata, second movement, measures 3-4.



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Example 40. Fandanguillo, measures 88-93.

Turina warns prospective composers of Spanish music that this device alone is not sufficient to impart a genuine Spanish flavor.

As there does not exist a composer that has not made up his *poquito* of Andalusian music, I see it precise to declare that the use of the Andalusian cadence does not alone suffice for the music to have typical sentiment and character.<sup>56</sup>

<sup>56</sup>Iglesias, p. 128.

Much of the richness of Turina's sound is due to his emphasis on color rather than classical chord function or modulation of tonal centers. His approach to chordal writing and voicing borrows sounds that Flamenco guitarists create often intuitively. Open strings are often sounded even when they are not a fundamental part of the chord.



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Example 41. Sonata, third movement, measures 96-100.



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Example 42. Ráfaga, measures 76-84.



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Example 43. Sonata, first movement, measures 109-114.

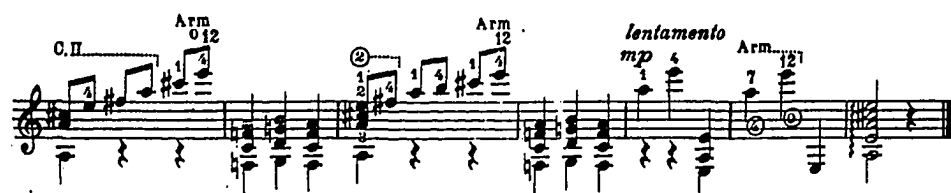
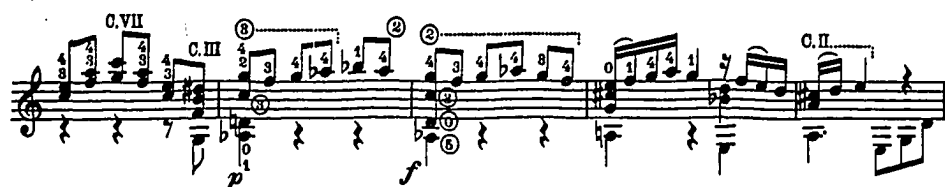
The musical score consists of five systems of piano music, each with a treble and bass staff. The first system is marked 'CO 158' and includes the instruction 'Rasqueado' with fingerings 6 and 5. The second system includes 'Pizzicato', 'Arm.', and 'Arm. 80s' with fingerings 6, 5, 4, and 12. The third system is marked 'Resgueado' and 'f'. The fourth system is marked 'Allegretto'. The fifth system includes the instruction 'normal' and a tempo change to '♩ 27'. The score features various musical notations including notes, rests, and dynamic markings.

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Example 44. Opening of *Fantasia Sevillana*.

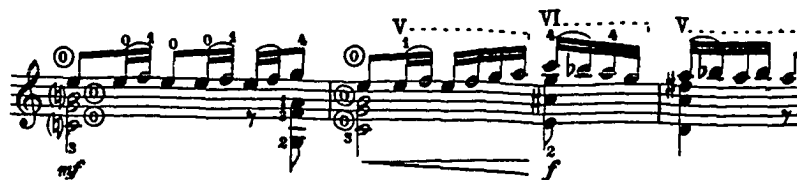
A variation on this "accidental harmony" theme is  
Turina's use of added tones and substituted notes.<sup>57</sup>

<sup>57</sup>Benavente, p. 49.



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Example 45. Sonata, second movement, measures 28-60.



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Example 46. *Fandanguillo*, measures 22-24.

Seventh and ninth chords are also common.

*Allegretto tranquillo*

*p* *expressivo*

*f*

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Example 47. *Sonata*, first movement, measures 86-99.

Sometimes Turina uses chord progressions to evoke particular feelings or moods. For example, passages of augmented fifth chords "seem to be associated with the psychological effects of irritation, bad humor, fear and sleepiness," according to José Benavente.<sup>58</sup>

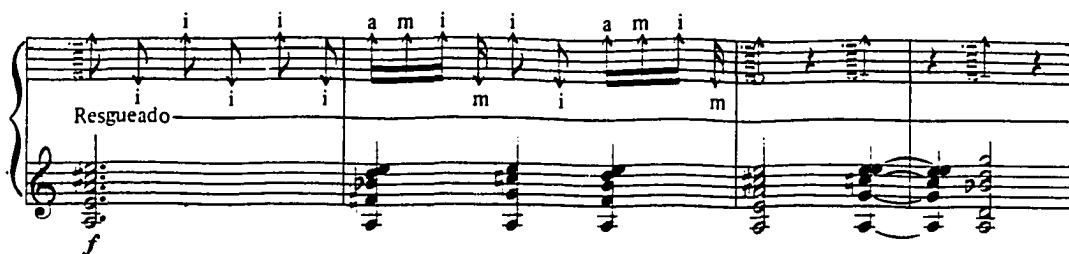


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Example 48. *Fandanguillo*, measures 24-26.

In general, Turina's harmonies are darker and less pure than those used in Flamenco and the dissonances do not resolve with metrical regularity as they often do in Flamenco. When Turina does write pure triads; a feeling of warmth results.

<sup>58</sup> *Ibid*, p. 189.



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Example 49. *Fantasia Sevillana*, measures 11-24.  
Note the change to A Major.

Finally, Turina uses harmony to create various effects--his favorite being church bells and the sound of the guitar. Bells are created with chords built on fourths or fifths<sup>59</sup> or by long chords followed by harmonics.



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Example 50. *Fantasia Sevillana*, measures 131-135.



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Example 51. *Ráfaga*, introduction.

<sup>59</sup>Benavente, p. 75.



Turina frequently imitates the sound of a guitar when he writes for other media, such as piano or orchestra. He does this by using intervals of fourths created by sounding the guitar's open strings simultaneously or consecutively. Even when he writes for guitar, however, it is as though he cannot get enough of the guitar's sound. He exploits the instrument's idiomatic charm by using its open strings and the possibility of flamenco *rasqueados*.<sup>60</sup>



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Example 52. *Fandanguillo*, measures 10-12.

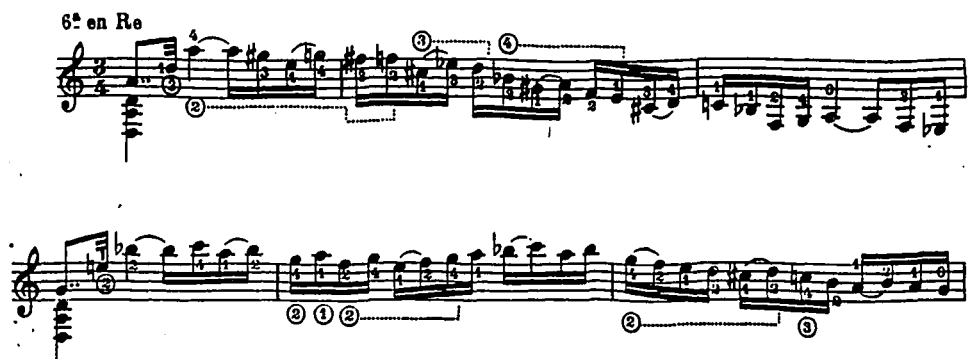


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Example 53. *Fantasia Sevillana*, measures 183-185.

Turina's approach to melody is highly evocative of *cante* and *toque flamenco*. His melodies are mostly conjunct, and when he does use a melodic leap greater than a third, it is usually upward and is followed by notes descending stepwise.

<sup>60</sup>*Ibid*, pp. 200-201.



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Example 54. Opening of Sonata.



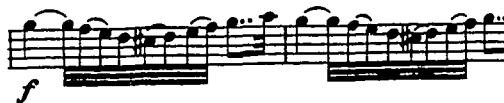
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Example 55. *Fandanguillo*, measures 16-18. This melodic motive seems to imitate the cry of the cantao on, for example, the syllable "ay."



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Example 56. *Fantasia Sevillana*, measures 85-86.



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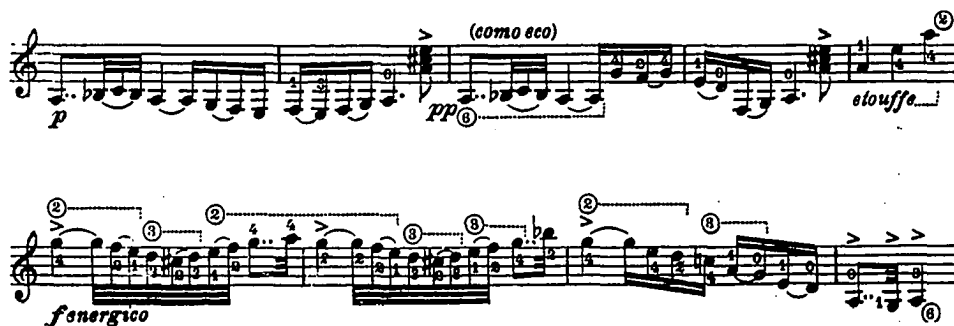
Example 57. Sonata, third movement, measures 10-11.

Turina also uses the following figures typical of flamenco cante:<sup>61</sup>



Example 58.

Sometimes Turina will center a melody on one or two notes, returning to rest on them repeatedly while slurring the other notes into a long melisma.

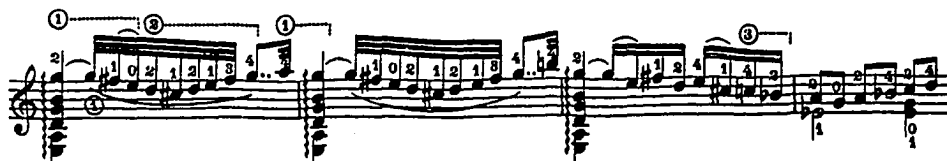


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Example 59. Sonata, second movement, measures 5-13.

<sup>61</sup> Ibid, pp. 30-31.

In the same way, often a flamenco chord is strummed and momentarily suspended--only to fall forward into a current of fast notes. Frequently this rhythm occurs as a cycle.



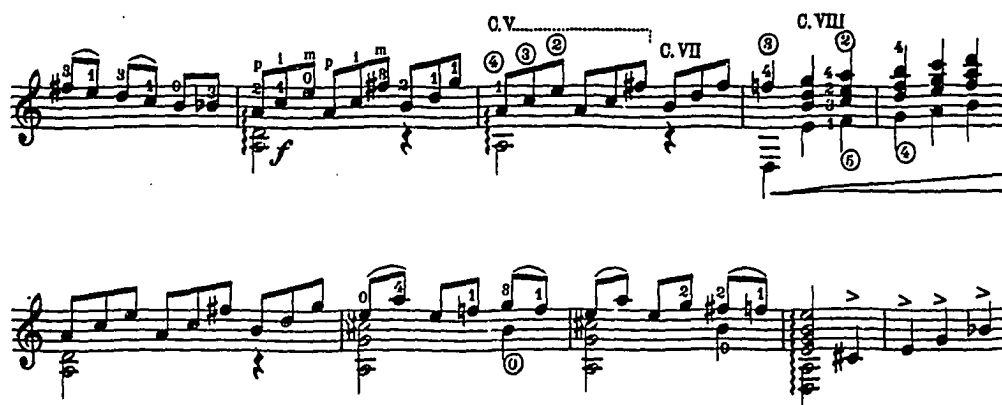
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Example 60. Sonata, second movement, measures 14-17.



Example 61. Notated version of tarantas.

Another characteristic melodic device used by Turina is the alternation between a simple and compound subdivision of the beat. This is a familiar device in Flamenco cante as well as Andalucian folk songs.



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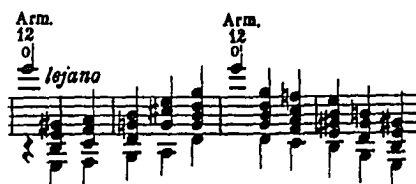
Example 62. Sonata, first movement, measures 58-66.

The following melodic contour, often heard in Flamenco,  
is another favorite device of Turina:



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Example 63. Ráfaga, measures 3-4.



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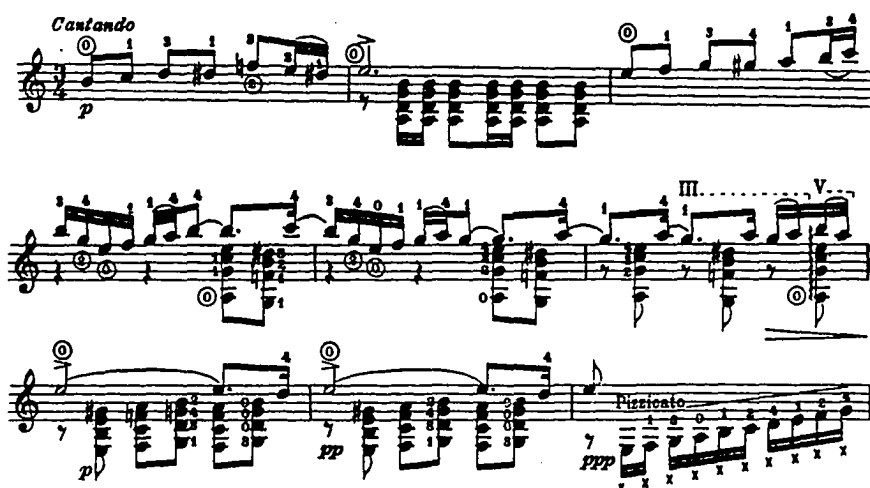
Example 64. Sonata, second movement, measures 26-27.



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Example 65. *Ráfaga*, measures 45-48.

Turina's approach to phrase structure is also evocative of the cante. Typically he takes a short melody and extends it with repeated rhythmic motives. Sometimes the melody starts slowly, with longer notes, and gains momentum as it is fragmented. This structure is often found in flamenco cante, when a word or a few words are chanted over the period of several phrases. The remaining words of the verse are then sung more quickly until coming to rest at the end of the verse.



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Example 66. *Fandanguillo*, measures 10-18.

Above all, Turina captures the spirit of Flamenco and the Andalucian lifestyle in his guitar works--its dramatic, whimsical nature, full of contrasts, and its nocturnal sometimes mysterious air.

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Example 67. *Fandangillo*, measures 55-71.

## CONCLUSION

Joaquín Turina developed his own compositional style, evocative of his native Andalucian culture. In his works, he incorporated various elements of Flamenco: forms; dance rhythms; chant-like melodies; rasqueado strumming techniques; characteristic harmonies, formal structures and cadential patterns; and Flamenco spirit and ambience. In his essay "How a Work is Created," Turina describes the nature of his musical inspiration in the compositional process.

Which are the sources of inspiration? Like so many things in this world, the material inspiration comes always afterward. It would be nonsense to say, "I go to such a place to be inspired." What's worse, it would be risky to propose this for that it wouldn't occur. Afterward, much after we have been impressed by something--landscapes, scenery, persons--this picture that has been recorded in our imagination transforms itself little by little, taking shapes and colors more pure, that is to say the reality passes to a state more unreal and therefore more in affinity with the immaterialism of music. It is then that the moment arrives.<sup>62</sup>

<sup>62</sup>Iglesias, p. 109.



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