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## ARTICLE

# REPRESENTATION OF THE FLAMENCO TRADITION IN 'EL AMOR BRUJO' BY MANUEL DE FALLA

*The authors have reviewed and approved the final manuscript and affirm that there is no conflict of interest.*

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KEYWORDS

Timbre, flamenco, Manuel de Falla, musical identity, sonic memory, cante jondo.

**ABSTRACT.** The article analyses *The Song of Love Longing* from the ballet *Love the Magician (El Amor brujo)* by Manuel de Falla – a piece combining academic compositional technique and folkloric features of the flamenco genre. This work is a unique model of timbre reconstruction of folk tradition within symphonic music. The relevance of the study arises from the current interest of musicology in musical identity and sonic memory. The role of timbre reaches a higher level as a mean of authentic national sound in the context of post-folkloric consciousness. Against this background Falla's reference to *seguiriyas* as a profound canon of cante jondo becomes not a mere stylisation but an artistic act of cultural code interpretation. The scientific novelty identifies mechanisms of timbral transmission of folkloric intonations articulation and rhythms by means of academic music. The structure of folkloric form emerges for the first time as a foundation of academic movement construction and the representation of genre elements such as *llamada*, *remate* and *marcaje* in orchestration and vocal line. The methodology of the study incorporates timbral and modal harmonic analysis of rhythmic structure and vocal tessitura in comparison with Andalusian folk traditions. The results of the study demonstrate that *The Song of Love Longing* constitutes a unified carefully devised composition where timbre rhythm and form function as a coherent expressive system conveying the affective essence of cante jondo and unveiling new perspectives of folkloric dramaturgy in academic art.

CONTRIBUTIONS OF AUTHORS

*Daniyar Berzhaprakov* – data analysis and systematization, writing the main text of the article, editing of the text at all stages, including sources engagement, compiling the references.

*Jacobo Gaspar Grandal* – classification of the material, the selection of appropriate sources, adjustment the article text, setting of the research goal and objectives, conceptualization of the results.

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## МАҚАЛА

# МАНУЭЛЬ ДЕ ФАЛЬЯНЫҢ «МАХАББАТ САҒЫНУ ӘНІНДЕГІ» ФЛАМЕНКО ДӘСТҮРІ

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#### Дәйексөз үшін

Бержапраков, Данияр, және Хакобо Гаспар Грандаль. «Мануэль де Фальяның “Махаббат сағыну әніндегі” фламенко дәстүрі». *Saryn*, т. 13, № 3, 2025, 17–35 б. DOI: 10.59850/SARYN.3.13.2025.310. (Ағылшынша)

#### Тірек сөздер

Тембр, фламенко, Мануэль де Фалья, музыкалық бірегейлік, дыбыстық жады, канте хондо.

**Аңдатпа.** Мақалада фламенко бағытындағы академиялық композициялық тәсілдермен жазылған Мануэль де Фальяның «Сиқырлы махаббат» балетіндегі «Махаббат сағыну әні» талданылады. Бұл шығарма халық дәстүрлердің тембрлік жақтарын қайта жаңғыртудың ерекше үлгісі болып табылады. Зерттеудің өзектілігі заманауи музыкатанудың музыкалық бірегейлік пен дыбыстық жады мәселелеріне деген қызығушылығымен айқындалады. Бұл тұрғыда тембр шынайы ұлттық дыбысты шығару құралы ретінде ерекше маңызға ие болады. Де Фальяның канте хондоның терең каноны ретіндегі сигирийяға жүгінуі стилизацияның шеңберінен шығып, мәдени кодты түсіндірудің көркем актісіне айналады. Зерттеудің ғылыми жаңалығы академиялық музыка құралдары арқылы фольклорлық интонацияның тембрлік жағын жеткізу, артикуляцияны және ырғақтық құрылымдарды анықтау болып табылады. Алғаш рет фольклорлық форма академиялық музыкалық драматургияның негізінде қарастырылады, ал *йамада*, *ремате* және *маркахе* сияқты жанрлық элементтер оркестровкада және вокалдық желіде байқалады. Әдіснама аңдалузиялық халық дәстүрлерімен салыстырма ретінде жасалған ырғақтық құрылым мен вокалдық тесситураның тембрлік және модальдық-гармониялық талдауын қамтиды. Зерттеу нәтижелері бойынша де Фальяның «Махаббат сағыну әні» біртұтас, ойластырылған композиция ретінде жазылғанын анықтауға болады, онда тембр, ырғақ және форма бірыңғай мәнерлі жүйе ретінде қарастырылады. Бұл канте хондоның аффективті мәнін және академиялық өнердегі фольклорлық драматургияның жаңа перспективаларын ашады.

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## СТАТЬЯ

# ТРАДИЦИЯ ФЛАМЕНКО В «ПЕСНЕ ЛЮБОВНОЙ ТОСКИ» МАНУЭЛЯ ДЕ ФАЛЬИ

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Бержапраков, Данияр, и Хакобо Гаспар Грандаль. «Традиция фламенко в "Песне любовной тоски" Мануэля де Фальи». *Saryn*, том 13, № 3, 2025, с. 17–35. DOI: 10.59850/SARYN.3.13.2025.310. (На английском)

**Ключевые слова**

Тембр, фламенко, Мануэль де Фалья, музыкальная идентичность, звуковая память, канте хондо.

**Аннотация.** В статье анализируется «Песня любовной тоски» из балета «Любовь-волшебница» Мануэля де Фальи – произведение, сочетающее академические композиционные приемы с фольклорными чертами фламенко. Это сочинение представляет собой уникальный пример тембровой реконструкции народной традиции в симфоническом контексте. Актуальность исследования определяется современным интересом музыковедения к вопросам музыкальной идентичности и звуковой памяти. В этом контексте тембр приобретает особое значение как средство передачи подлинного национального звучания в условиях постфольклорного сознания. Обращение де Фальи к сигирийе как глубинному канону канте хондо выходит за рамки стилизации и становится художественным актом интерпретации культурного кода. Научная новизна исследования заключается в выявлении механизмов тембровой передачи фольклорной интонации, артикуляции и ритмических структур средствами академической музыки. Впервые структура фольклорной формы рассматривается как основа академической музыкальной драматургии, а жанровые элементы, такие как *йамада*, *ремате* и *маркахе*, прослеживаются в оркестровке и вокальной линии. Методология включает тембровый и модально-гармонический анализ ритмической структуры и вокальной тесситуры в сопоставлении с андалузскими народными традициями. Результаты исследования демонстрируют, что «Песня любовной тоски» де Фальи представляет собой целостную, тщательно продуманную композицию, в которой тембр, ритм и форма функционируют как единая выразительная система, передающая аффективную суть канте хондо и раскрывающая новые перспективы фольклорной драматургии в академическом искусстве.

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## Introduction

The rapid development of information technology and the expansion of intercultural interaction lead musical art increasingly to its origins – to the fundamental elements that have shaped national identity over centuries. A reevaluation of folkloric heritage, its stylistic and expressive characteristics, occurs alongside this process. A clear manifestation of this phenomenon appears in early twentieth century academic compositional practice when composers faced the task not simply of quoting folk material but of deeply artistically rethinking its content structure and timbral aspects.

The study of this problem reveals new methods of interpreting cultural identity through the modal and timbral aspects of the music and allows the understanding of the creative legacy of major composers of the past and present at a deeper level. Examples of such timbre synthesis include the works of Igor Stravinsky, Béla Bartók, Edison Denisov, Rodion Shchedrin, Tan Dun and others.

One of the most striking examples of this approach is the work of Spanish composer Manuel de Falla in the ballet *Love the Magician* or *El amor brujo* by means of combining Andalusian folk flamenco and European symphonic tradition. The compositional solution of the movement *The Song of Deep Longing* performs more than mere sound colouring and becomes an expression of deep emotional states and a foundation of imagistic system and structural organisation. The composer draws on his own ethnomusicological experience and impressions from live folk performance to shape a unique model of musical expression in which voice and orchestra interact on principles of organic fusion of folk and academic elements.

The relevance of the study identifies the need to comprehend mechanisms of integration between folkloric and academic thought in the example of a key work of twentieth-century musical modernism. Contemporary musicology seeks not merely to describe stylistic features but to identify principles of timbral organisation formal structuring and symbolism that determine the artistic content of works. The analysis of *The Song of Love Longing* as a segment of a larger form acquires particular significance allowing the tracing of how elements of folk music become reinterpreted within a professional compositional framework.

The aim of the study is to identify the features of timbral-rhythmic organization and modal dramaturgy of *The Song of Love Longing* from the ballet *Love the Magician* by Manuel de Falla and analyses the interaction of vocal and instrumental elements as an artistic model of synthesis between folkloric and academic tradition.

The following objectives were formulated to: (a) analyse the modal-harmonic structures and identify the modal systems employed in the piece; (b) examine the vocal part for intonational and rhythmic patterns characteristic of flamenco music; (c) investigate the timbral solutions in the composer's orchestration in relation to their folkloric counterparts; (d) identify the specific interaction between timbre, rhythm, and melody in constructing the expressive space.

## Methodology

The methodology of this study combines several scientific approaches to analyse Manuel de Falla's *El Amor brujo*. A comparative method has been employed to juxtapose

academic and folk musical expressions, allowing for a nuanced understanding of their interplay. Additionally, an ethnomusicological approach (the significance of performance features, the functional method, the identification of key dialectal features of the folk music tradition) has been utilized to identify authentic flamenco characteristics and their reinterpretation within the academic tradition.

The timbre analysis plays an important role in identifying the sound nature of instruments, the manner of performance and their functional significance in the overall dramaturgy of the work. The elements of the structural analysis and the intertextual approach allow considering *The Song of Love Longing* as a text saturated with cultural and musical quotations referring to the deep layers of the Spanish folk tradition.

## Discussion

The creative output of Manuel de Falla represents a pinnacle achievement of the Spanish compositional school of the twentieth century. The key aspect of his phenomenon lies in careful attitude toward folk creativity and the attempt to synthesize national folklore and early-century European compositional technique. Falla was inspired by guitar riffs, impassioned singing of the Gypsies, Spanish zarzuelas, jota navarra. He succeeded in vividly conveying the idea of the rich folk timbral diversity of the Iberian Peninsula as far as he paid great attention to this aspect.

'The musical leaders of these countries M. de Falla, E. Villa Lobos and C. Chavez created their musical masterpieces *El Amor brujo*, *Bachianas brasileiras* and *Caballos de fuerza* relying on experience accumulated both in classical music and in the folk treasury collecting and studying folklore implementing its elements in their compositional practice in the process of forming new national schools in Spain and Latin America (Brazil and Mexico)' (Abdrakhmanova, Dzhumaliyeva 18).

De Falla noted, 'I would advise those who compose music in a strictly national style to listen carefully to folk orchestras (in my region – guitars, palillos and tambourines) as far as they can create the only desirable national tradition that cannot be found in anything else' (Falla 42).

The ballet *Love the Magician (El Amor brujo)* (1915) plays special role in Falla's oeuvre embodying the Spanish flavor and peculiarities of the composer's own musical style. It became one of the most popular compositions and widely recognized by both listeners and musicians.

The poignant story of the young Gypsy woman Candela, struggling to free herself from a ghost of the past, became a benchmark embodiment of the flamenco image in the twentieth-century ballet music and its timbral dramaturgy played a significant role in its most popular pieces like *The Song of the Will-o-the-Wisp*, *The Dance of the Game of Love* and *Morning Bells*.

Despite the consistent interest in Manuel de Falla's work from Western European and Russian scholars (Nadezhda Kryazheva, Lyudmila Mikheyeva, Olga Gladkova, Marina Yakushevich, Leonid Martynov), the majority of studies dedicated to his compositions focus primarily on the general stylistic features of the ballet *El Amor brujo*.

For instance, the works of Teresa Cascudo, María Dolores Cisneros Sola, Robert Stevenson and others are directed to the issue of Spanish identity on the example

of the pieces *The Song of Love Longing*, *Fire Dance* and *Morning Bells* and the use of flamenco conventions in the context of national self-awareness. The ballet is examined within the framework of Spanish folklore in academic music in Russian musicological tradition in the writings of L. Mikheyeva, L. Martynov, and N. Kryazheva. The focus here is placed on the ballet as a whole in the context of the analysis of Spanish folklore in academic music. However, the focus tends to shift toward the cultural dimension and general poetics, while a timbral-modal analysis that systematically connects the vocal and orchestral levels remains virtually unexplored.

Let's consider *The Song of Love Longing* (*Cancion del amor dolido*) from the perspective of modal, rhythmic and timbral organization as it vividly and consistently addresses the task of incorporating folklore genres into a symphonic context being focused on its timbre organisation and the implementation of the timbre ideal of traditional flamenco art in academic music and modern Spanish ethnomusicology pays great attention to *flamenco* as a phenomenon coexisting at the intersection of tradition and modernity (Pradera 7).

In terms of mode and harmony, de Falla constructs the piece using some of the most frequently employed modes in flamenco music: The Phrygian mode and the so-called Andalusian mode, a variant of the Phrygian with a variable third (the latter appears in measure 61 due to the entrance of the note E in the flute part). The vocal part begins with the 5th bar and a typical Flamenco call-and-response *llamada* (plea in Spanish) characterising many genres: *por buleria*, *por solea*, *por sigiriya*, *por tanguos* and others. This chorus represents the four tones of the lower tetrachord of the Andalusian mode sounding against the background of a hollow chord of *Quinte* and *Quarte* from the first sound of the harmony – C (ex 1).

Ex. 1: The bars 1–5 of *The Song of Love Longing*.<sup>1</sup>

However, Falla does not limit himself to one harmonic system conveying the national character of the piece but, on the contrary, he freely combines elements of the Phrygian mode with harmonic minor creating a number of hybrid harmonic structures or polymodality. A clear example can be found in the bars 8–21, where the vocal line is based in the lower tetrachord of the *Ionian mode*, while

1 The source for this and the subsequent examples: Falla, Manuel de. *El Amor Brujo* (Second Version). Chester Music, 1925. Score. The set of musical notations was carried out by D. Berzhaprakov using the *Finale 2024* programme.

the accompaniment continues the melody in the *Phrygian mode* together forming the *Phrygian-and-Dorian mode* centered in C.

Table 1 below shows the modal organisation of the piece *The Song of Love Longing*:

Table 1. The modal organisation of the piece *The Song of Love Longing*

<b>The horizontal modal organization of measures 8–21 in Falla’s Song of Love Longing</b>	
Orchestra part	⏟ des es f g as b – the Phrygian mode
	⏟ des es e f g as b – the Andalusian mode
Voice part	⏟ des es f g a b – the Phrygian mode

Falla achieves a unity of the musical language, and integrates elements of both folk and academic traditions into a single coherent structure through this juxtaposition and compositional technique of the modal interplay. The modes here express the deeply dramatic content that permeates the entire work.

The piece opens with chordal strikes from the strings, while the piano part creates a dramatic and tense atmosphere. This technique is widely used across various flamenco genres, most often in guitar performance. It is known as *marcaje* (Spanish for ‘accents’) and serves as an important marker by which folk musicians often identify the genre.

The dense Quinte converge with guitar tablatures are characteristic of its accompaniment. The kinship between the two string groups (plucked and bowed strings) as well as the fundamental role of timbre in different musical spheres defines the timbral dramaturgy of the introduction because in flamenco tradition the guitar serves as the basic timbral voice like the plucked string section in symphonic music (ex 2).

The image shows a musical score for string instruments, labeled 'Ex. 2: The string instruments part – the bars 1–6'. The score is written for five parts: Violini 1, Violini 2, Viole, Violoncelli, and Contrabassi. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music consists of rhythmic patterns of eighth and sixteenth notes, often in a plucked (pizzicato) style. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The Violini 2 part has a *pizz.* marking. The Contrabassi part has a *pizz.* marking. The score shows a clear modal structure with specific intervals and rhythms characteristic of flamenco music.

Ex. 2: The string instruments part – the bars 1–6.

The string part is based on the siguiriyas genre in rhythmic terms. This is one of the oldest and most well-known styles (*palo*) of flamenco representing the oldest historical layer.

The great Spanish poet of the XX-th century Federico García Lorca wrote, '... the composer Falla claims that the gypsy sigiriya is the basis of the fundamentals of cante hondo and is deeply convinced that it is the only one on our continent to have preserved in purity the style and structure of ancient oriental songs'. He also noted that, 'I – as a hardened poet – meant Gypsy Sigiriyas as an endless lonely road to the spring of infant poetry even before I became acquainted with his works. It was a road where the first bird died and the first arrow rusted. The Gypsy Sigiriya begins with a desperate cry that cuts the world in two. It is the death cry of the faded generations, a burning lament for the bygone ages and the high heat of love under a different moon and on a different wind' (Lorca 143).

The references to widely known texts, genres and styles of culture (in this case, siguiriyas) that form certain archetypes or patterns in the listeners' consciousness indicate the so-called precedent phenomenon of intertextuality usage by de Falla in music. This phenomenon occurs when specific 'texts' become significant for cultural bearers and are repeatedly employed in art as models, standards or symbols conveying profound meanings.

It is crucial to understand that in this specific case the text is the siguiriyas, interpreted as one of the cultural codes of flamenco music. The researcher Roland Barthes viewed the text not as a thing but as a process, always immaterial. 'The text is a multidimensional space where various types of writing combine and dispute with each other, none of which is original; the text is woven from quotations referring to thousands of cultural sources' (Barthes, 4).

It is worth noting that in Falla's work similar examples of intertextuality can be found in other major compositions – *Seven Spanish Folk Songs* for voice and piano, the ballet *El sombrero de tres picos*, the opera *La vida breve* and the cycle *Nights in the Gardens of Spain*. Siguiriyas typically follows a twelve-beat *compás* (meter) with accents on the beats one, three, six, eight and ten. It traditionally begins on the twelfth beat. Table 2 below shows the structure of the flamenco beats.

Table 2. The structure of the beats

Accents in the traditional siguiriyas											
12	1	2	3	4	5	6	7	8	9	10	11

This siguiriyas bar structure in this case is effectively made up of two triple-beat and three duple-beat rhythmic units (3+3+2+2+2) creating a shifting meter within a single bar that was noted by Guillermo Castro Buendía in his article '*Originality and the Musical Nature of Flamenco Singing*' (Berlamga 350).

However, Falla transposes it into an ordinary triple meter preserving all the original accents carefully to convey the rhythmic characteristics rooted in the siguiriyas tradition being aware of the complexity of counting flamenco shifting meter (ex 3):



Ex. 3: The viola part – the bars 1–4.

Thus, here we observe how the 12-beat structure of a flamenco rhythm is transformed into four bars of 3/4 time with accents placed exactly as in the siguiriyas. Meanwhile, the main pulse is set by eight notes at an Allegro tempo.

Table 3 below presents the features of the metro-rhythmic organisation of the piece.

Table 3. The features of the metro-rhythmic organisation of the piece *The Song of Love Longing*

<b>Traditional Sigiriyas</b>	3/4: <u>1</u> 2 3 – <u>1</u> 2 3 – <u>1</u> 2 <u>3</u> – <u>1</u> 2 <u>3</u>
<b>Canción del amor dolido</b>	12/8: <u>12</u> 1 2 <u>3</u> 4 5 <u>6</u> 7 <u>8</u> 9 <u>10</u> 11

Let us note the features of the number’s form-building relying on the traditional flamenco forms. As a rule, a sigiriya circle consists of 4 stanzas and has a syllabic verse form.

Table 4 below presents the vocal text of the piece *The Song of Love Longing*.

Table 4. The vocal text of *The Song of Love Longing*

Vocal text	Translation
Yo no sé qué siento ni se que me pasa Cuando este maldito gitano me falta Candela que ardes Más arde el infierno que toita mi sangre abrasa de cielos!	I don’t know what I feel or what is happening to me. When will this damn gypsy stop bothering me? The candle you lit burns brighter Than the flames of hell, raising my blood to the heavens!
Quando el río suena que querrá decir? Por querer a otra se olvida de mí! Quando el fuego abrasa Quando el río suena	What does the river’s noise want to tell me? Is it not that it has found another and forgotten me? I see this in the flame of the fire, I hear it in the river’s noise.
Si el agua no mata el fuego A mi el penarme condena! A mi el querer me envenena! A mí me matan las penas!	If the water does not extinguish the flame, Torments will lead me to death, If love does not poison me, Sorrrows will finish me off!

As a rule, there is no pause between the third and fourth stanzas (or the third and fourth lines if the stanza has four lines). Therefore, the metric rhyme scheme of *The Song of Love Longing* can be expressed as 1+2 from the point of view of the academic analysis and the folk form of the sigiriya determined the form of the ballet piece being based on the definite stanza variation.

*The Song of Love Longing* serves as a vivid example of de Falla’s meticulously crafted approach to his scores in terms of dynamics. The composer avoids sharp fortissimo

passages focusing on an intense *Piano* and *Mezzo forte* saturated with inner tension. This constrained sound creates an effect of emotional restraint aligning with the aesthetics of *cante jondo*, where the cry is not an outburst but an internal combustion.

Articulation markings such as *con dolore*, *espressivo*, *appassionato*, *con tremor*, *affrettando* suggest to the performer that at the core of the vocal line lies the emotion of pain – not technical virtuosity. The singing should be *spoken (casi parlando)* like a prayer or an inner monologue.

The vocal part in *The Song of Love Longing* occupies a central role in the dramaturgical structure of the scene and serves as a prime example of the successful adaptation of the folkloric vocal style *cante jondo* (*deep song*) within a symphonic form. Here, the voice is not merely a carrier of the melodic line but becomes an expression of *affect*, an archetype of suffering, pain and inner struggle – dominant themes in the aesthetics of flamenco. However, in creating the vocal part, Falla – while drawing on the timbral palette of the traditional flamenco vocal line, which is difficult to capture through standard notation – employs academic notation tools compensating for its limitations through precise articulation of dynamic markings (*poco a poco crescendo*, *con dolore*, *molto espressivo*) and the use of extended melismas.

Composer Eduard Artemyev, studying the features of electronic music, writes the following, 'From the vast sea of sounds, acoustic music selects only those transmitted by conventional instruments (violin, flute, trumpet, etc.), but there are vast layers of sounds that academic music cannot use because there are no instruments for them' (*Lectures*).

Thus, despite the richness of its system, academic music is limited in conveying the full spectrum of sonic and expressive possibilities that exist in live intonation and cannot be fully captured by notation means (traditional music, electronic music, and others).

An important role in the timbral character of *cante jondo* melodies is played by vocal tessitura and the register-related timbral component. Falla notes that a distinctive feature of *cante jondo* is its use of a range that rarely exceeds a Sexte. At the same time, the composer remarks, 'It is clear that this Sexte does not consist of nine semitones merely as it is in the case with the tempered scale' (Falla 54). That makes the voice heavy, strained and timbrally coloured *cante jondo*. The range corresponds to a minor Septime in this particular case (c1–b1). Such a vocal line is close to the traditional sigiriya, where the voice generally does not strive for virtuosity or academic beauty of sound but focuses on the authenticity of emotion instead.

One of the main expressive means used to convey Candelas' intense inner conflict (the main character of the ballet, from whose perspective *The Song of Love Longing* is performed) and also a key element of the timbral and stylistic embodiment of flamenco – is melismatic ornamentation imitating the vocal manner of *cante jondo*. De Falla employs broad intonational embellishments allowing the vocalist a certain degree of interpretive freedom despite the strict structure of the musical canvas. This aligns with the practice of flamenco, where the performer is not merely a bearer of a fixed form but an active co-creator of it.

Many phrases of *The Song of Love Longing* allow for expansion. The vocal cadences and syncopations seem stretched to the limit of emotional expression. A vivid example

is the third and final line of the first verse, 'The candle you lit is burning brighter than the flames of the hell, / raising my blood to the heavens!' It is evident that this phrase is charged with emotional intensity and carries an improvisational and poetic character. As a result, the melody of this stanza is active, dynamic and driven by a pull toward the lower tonic of the Phrygian mode – so characteristic of Andalusian folk music.

Melismatic freedom combined with modal specificity not only enhances expression but also forms a distinctive timbral layer where individual performance merges with the collective archetype of the folk tradition. In Falla's interpretation, the vocal timbre becomes not merely a colourful detail but an archetype of emotional tension, a unique 'sound image' of suffering. 'As long as we believe in a knowable, stable sound, we are compelled to identify it and trust that this identification reflects its essence' (Hawson 83). In the case of *The Song of Love Longing*, this essence is perceived as the 'voice of Andalusia', embodying the tragedy and effect of *cante jondo*. Thanks to the timbre of *cante jondo*, Falla was able to emphasize the drama and tension of *The Song of Love Longing* and align his music with the flamenco aesthetic, where the voice is perceived more as a 'resounding cry' than as a classical vocal line.

The technique *remate* (ending in Spanish) is a special signal to the guitarist that he is finishing his phrase, in traditional performance. The researchers Alfonso Vargas Macías and Sebastián Gómez Lozano write, 'One of the fundamental characteristics of flamenco is improvisation and spontaneity. To facilitate understanding during live performances, flamenco has developed a communication system invisible to the audience. One of these signals is the so-called *remate*' (Macías, Lozano 1). The composer uses the following solution to emphasise this peculiarity switching off the accompaniment gradually at the beginning of the third stanza of the first verse and leaving listeners alone with the timbre-colour of the 'voice of Andalusia'. Also, he writes the remark *colla voce*, i.e., *follow the voice* as well as *affrettando* – hurriedly and *ritenuto* – slowing down, emphasising the paramount importance of the voice in the timbre drama of these five bars. In other words, the vocal part is subordinated to the *free agogic* and *rubato* principle (ex 4):

The musical score for Ex. 4 consists of two systems of vocal and piano parts. The first system (bars 22-27) is in G-flat major (three flats) and 3/4 time. The vocal line starts with a fermata over the first bar, followed by a melodic phrase. The piano accompaniment provides harmonic support. The second system (bars 28-33) continues the vocal line with lyrics 'fier - no que toi - ta - mi san - gre a - bra - sa de ce - los!'. The piano accompaniment features dynamic markings such as *colla voce*, *rit.*, *a tempo*, *f*, and *pp*. The time signature changes to 3/8 for the final bars.

Ex. 4: The vocal and piano parts – the bars 22–27.

In Falla's interpretation, the voice functions not merely as the bearer of the melody of *The Song of Love Longing* but as a distinctive instrumental timbre embodying

the archetype of emotional tension. It lacks academic 'polish' and aims to create an authentic sound that brings the symphonic form closer to its source – the live singing of the cantaor. This understanding of the vocal part breaks down the boundaries between singer and instrumentalist, forming a new type of musical expressivity where immediate emotional impact prevails over form.

The pauses in the vocal part deserve special attention. They are not just a *pause* or a rhetorical embellishment but an important expressive resource. The singer often falls silent during the performance in folk flamenco as if immersed in himself *finishing* inside. De Falla faithfully reproduces this feeling: interruptions of the vocal line are emphasised by orchestral cues or left in complete silence. Thus, there is also the sound of suffering in the silence expressing particularly in the middle of the piece, where the voice disappears giving a way to the slowly developing orchestration transforming even silence into a kind of timbral material.

This is where the fundamental feature of musical experience emerges. Researcher Hou Yi in the article 'Timbre as a Sound Phenomenon in Music Education' notes: 'There is no world without sound, just as there is no world without timbre' (398).

That is, although silence does not belong to the category of 'timbre' in the academic and acoustic senses, from the artistic and aesthetic perspective of the twentieth century silence can be regarded as a 'timbral gesture', a 'negative timbre', or part of timbral dramaturgy, where a pause is coloured by the preceding sound and the listener's expectation (examples include John Cage's 4:33, György Ligeti's *Atmosphères* and Helmut Lachenmann's *Pression*). The timbre enters various sound paradigms, reflecting shifts in musical thinking, and thus it is through timbre that we perceive music as existing not only in sound but also in its absence – in the tense expressivity of silence. The nature of flamenco pauses is very accurately noted by Juan Vadillo, 'The force of the beat manages to emphasise silence, to make it paradoxically audible and, in turn, vivid. Flamenco seeks silence to leave it fertilised with its entire essence. Flamenco pauses imply the deepest silence, the quietest, perhaps the most resounding' ('Flamenco Seeks Silence').

It turns out that pauses also have their own timbre colouring within the context we are considering (ex 5):

The musical score for Ex. 5 shows the vocal and string parts for bars 61-68. The vocal line begins with a forte (f) dynamic and a triplet of eighth notes, followed by a pause. The string parts include piano (pp) and mezzo-forte (mf) dynamics, with a 'pizz.' marking in the bass line. The tempo/mood is marked 'Calmo e misterioso'.

Ex. 5: The vocal and string parts – the bars 61–68.

The instrumental part is full of timbre allusions to traditional Spanish instruments. Falla sought to recreate the sonic ideal of Andalusian music not only by translating the vocal colours of the *cante hondo* but also by paying due attention to the orchestra. The piano part, for example, is 75 per cent *arpeggiato* (53–71 bars) imitating the guitar overdubbing of the accompaniment.

The elastic and clear pulsation inherent in the fast genres of flamenco music is usually set by the clapping of palmares (clapping of hands) observed in the staccato rhythms on pizzicato of the strings (violas and cellos). This creates the illusion of a flamenco ensemble in a symphonic space as if the flamenco action comes to life and a theatrical effect is created thanks to the timbre properties of the musical instruments. The use of the oboe and English horn deserves special attention – their timbres give the scene a melancholic and piercing sound characteristic of flamenco, especially in the sigiriyas. This kind of insertion is played by the guitar in the lower registers on 5–6 strings traditionally. Their range is equal to pure Quarte and melodically it is a play of a twice repeated Phrygian tetrachord (Andalusian cadence).

Such techniques in Falla's music demonstrate that in the twentieth century timbre ceases to be merely a 'colour' and begins to form a distinct sound space, creating an effect of stage depth for the listener (similar phenomena can be found in the works of Falla's contemporaries: Igor Stravinsky, Claude Debussy, Felipe Pedrell). As noted in the article 'Timbral Experiments of Composer Igor Pinkhasov and His Electronic Music', 'The work with space in the creative searches of twentieth-century composers gives rise to the concept of texture background. The texture background orients us toward a certain background, a certain distance; we subconsciously construct this distance' (Ganikhanova 26).

In other words, de Falla's orchestral fabric in the piece under study not only imitates a folk ensemble but also creates a multidimensional acoustic space where timbres acquire a spatial and dramaturgical function (ex 6):

The image shows a musical score for three instruments: Flute 1, Flute 2, and Oboe. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Flute 1 and Flute 2 have a melodic line starting with a fermata, followed by a series of eighth notes. The Oboe part is marked 'solo' and 'f' (forte), featuring a series of eighth notes with triplet markings. The score is divided into two measures by a bar line.

Ex. 6: The oboe part – the bars 5–6.

## Results

The analysis of *The Song of Love Longing* from the ballet *Love the Magician (El Amor brujo)* by Manuel de Falla allowed to obtain a number of significant results that deepen the understanding of the interaction between academic and folkloric musical tradition due to the timbre dramaturgy of the music:

- a. the vocal part in the piece retains the principles of traditional *cante jondo* performance: small range, emotional expression, reliance on recitative, rich glissando and the special role of the pause as a semantic centre. These characteristics allow us to classify the vocal line as reconstructed folk expression stylised in academic form;

- b. application of the Andalusian and Phrygian modes is revealed in the harmonic structure of the work as well as hybrid modal turns, which testifies to the composer's immersion in the nature of the folk sound order, not limiting himself to quoting folklore;
- c. de Falla's orchestration demonstrates outstanding flexibility and depth: the symphonic ensemble imitates the sound of a traditional flamenco ensemble (guitar, percussion, palmas), while the orchestral timbres do not simply imitate but expand the expressive spectrum of folk instrumentation. Particular attention is paid to the woodwind and pizzicato strings entering into a timbre dialogue with the vocals;
- d. the work is organised in the form of a verse variation allowing it to be regarded as a stage reconstruction of a folklore rite. The development is based on the repetition of melodic material with a gradual increase in emotional tension, where each verse becomes a new stage in revealing the image of the suffering heroine;
- e. the timbre becomes not only a means of colour design but also the main carrier of dramaturgy. It organises the form, determines the climaxes, directs the development and conclusion of the scene identifying the timbre dramaturgy as an independent artistic principle;
- f. de Falla's basic aesthetic, sonic and philosophical principles, his aspiration to combine the ancient and the modern, the academic and the folk in one integral artistic gesture are concentrated in the analysed work.

### **Key points**

The ballet piece *The Song of Love Longing* is founded on the principle of timbre and modal reconstruction of folk *cante jondo* allowing to fulfill a deep stylistic fusion of folk and academic tradition as far as:

- a. the timbre of the piece acts as a form-forming factor being in constant connection with rhythmic and intonational patterns. It determines both the sound content and the structure of emotional tension;
- b. the orchestral accompaniment interacts with the vocal as an equal interlocutor recreating the timbre palette of the flamenco ensemble with the help of symphonic orchestration. Thus, a special model of vocal-instrumental dialogue is manifested in this interaction;
- c. the harmonic structure is based on the Andalusian and Phrygian modes supplemented by polymodal turns creating a sonic space where Eastern, Moorish, Spanish and Western European layers are combine bearing a syncretic sound.
- d. the composer consciously resorts to the imitation of folkloric structures – not as a direct quotation but as a strategy of stylisation where the tradition comes to life in new artistic conditions assisting to consider the piece as a model of a *musical archetype* in the form of an academic representation.

Thus, *The Song of Love Longing* is an integral core of the ballet *Love the Magician (El Amor brujo)* by Manuel de Falla and its sonic and semantic axis embodying the author's concept of the sacred and psychological depth of Spanish folk consciousness.

## Conclusion

The analysis of the piece *The Song of Love Longing* is an integral core of the ballet *Love the Magician (El Amor brujo)* by Manuel de Falla reveals not only the compositional and timbre features of this work but also its philosophical and artistic significance.

De Falla creates a unique model of sonic thinking in which the voice and orchestra interact as equal partners and the timbre becomes an expression of the deep archetypes of Spanish culture. The composer achieves the highest degree of symbiosis between academic form and folk content.

Candelas' song serves as a bridge between authentic folk art and the academic stage, preserving the power, authenticity and aura of the Andalusian soul. This approach became a model example of refined flamenco stylisation, in which the folkloric element is not lost but revealed in a new light. The work's timbral richness, the precise reproduction of both vocal and instrumental flamenco intonations, its rhythmic structure, and modal foundation all demonstrate the composer's deep immersion in the flamenco tradition.

The work is not an imitation of a folk genre but an artistic reworking of it, opening up new levels of expressiveness and interpretation. Overall, the composer's work exemplifies how the national can become universal without losing its authenticity. It was highly praised by de Falla's contemporaries and continues to inspire researchers and performers to explore Spanish musical identity.

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