



Música oral del Sur

Revista internacional

Nº 12 Año 2015

ESPAÑOLES, INDIOS, AFRICANOS Y GITANOS.
EL ALCANCE GLOBAL DEL FANDANGO EN MÚSICA, CANTO Y DANZA

SPANIARDS, INDIANS, AFRICANS AND GYPSIES:
THE GLOBAL REACH OF THE FANDANGO IN MUSIC, SONG, AND
DANCE

Actas del congreso internacional organizado por The Foundation for Iberian Music, The Graduate Center, The City University of New York el 17 y 18 de abril del 2015

Proceedings from the international conference organized and held at The Foundation for Iberian Music, The Graduate Center, The City University of New York, on April 17 and 18, 2015

Depósito Legal: GR-487/95 **I.S.S.N.:** 1138-8579

Edita © JUNTA DE ANDALUCÍA. Consejería de Cultura.

Centro de Documentación Musical de Andalucía

Carrera del Darro, 29 18010 Granada

informacion.cdma.ccul@juntadeandalucia.es

www.centrodedocumentacionmusicaldeandalucia.es

Facebook: <http://www.facebook.com/DocumentacionMusicalAndalucia>

Twitter: <http://twitter.com/CDMAndalucia>

Música Oral del Sur es una revista internacional dedicada a la música de transmisión oral, desde el ámbito de la antropología cultural aplicada a la música y tendiendo puentes desde la música de tradición oral a otras manifestaciones artísticas y contemporáneas. Dirigida a musicólogos, investigadores sociales y culturales y en general al público con interés en estos temas.

Presidente

ROSA AGUILAR RIVERO

Director

REYNALDO FERNÁNDEZ MANZANO

Coordinación

K. MEIRA GOLDBERG

ANTONI PIZÀ

Presidente del Consejo Asesor

JOSÉ ANTONIO GONZÁLEZ ALCANTUD

Consejo Asesor

MARINA ALONSO (Fonoteca del Museo Nacional de Antropología. INAH – Mexico DF)

ANTONIO ÁLVAREZ CAÑIBANO (Dir. del C. de Documentación de la Música y la Danza, INAEM)

SERGIO BONANZINGA (Universidad de Palermo - Italia)

EMILIO CASARES RODICIO (Universidad Complutense de Madrid)

TERESA CATALÁN (Conservatorio Superior de Música de Madrid)

MANUELA CORTÉS GARCÍA (Universidad de Granada)

Ma ENCINA CORTIZA RODRÍGUEZ (Universidad de Oviedo)

FRANCISCO J. GIMÉNEZ RODRÍGUEZ (Universidad de Granada)

ALBERTO GONZÁLEZ TROYANO (Universidad de Sevilla)

ELSA GUGGINO (Universidad de Palermo – Italia)

SAMIRA KADIRI (Directora de la Casa de la Cultura de Tetuán – Marruecos)

CARMELO LISÓN TOLOSANA (Real Academia de Ciencias Morales y Políticas – Madrid)

BEGOÑA LOLO (Dir^a. del Centro Superior de Investigación y Promoción de la Música, U. A. de Madrid)

JOSÉ LÓPEZ CALO (Universidad de Santiago de Compostela)

JOAQUÍN LÓPEZ GONZÁLEZ (Director Cátedra Manuel de Falla, Universidad de Granada)

MARISA MANCHADO TORRES (Conservatorio Teresa Berganza, Madrid)

TOMÁS MARCO (Academia de Bellas Artes de San Fernando – Madrid)

JAVIER MARÍN LOPEZ (Universidad de Jaén)

JOSEP MARTÍ (Consell Superior d'Investigacions Científiques – Barcelona)

MANUEL MARTÍN MARTÍN (Cátedra de flamencología de Cádiz)

ANTONIO MARTÍN MORENO (Universidad de Granada)
ÁNGEL MEDINA (Universidad de Oviedo)
MOHAMED METALSI (Instituto del Mundo Árabe – París)
CORAL MORALES VILLAR (Universidad de Jaén)
MOCHOS MORFAKIDIS FILACTOS (Pdte. Centros Estudios Bizantinos Neogriegos y Chipriotas)
DIANA PÉREZ CUSTODIO (Conservatorio Superior de Música de Málaga)
ANTONI PIZA (Foundation for Iberian Music, CUNY Graduate Center, New York)
MANUEL RÍOS RUÍZ (Cátedra de flamencología de Jerez de la Frontera)
ROSA MARÍA RODRÍGUEZ HERNÁNDEZ (Codirectora revista Itamar, Valencia)
SUSANA SARDO (University of Aveiro)
JOSÉ MARÍA SÁNCHEZ VERDÚ (Robert-Schumann-Musikhochschule, Dusseldorf)
FRÉDÉRIC SAUMADE (Universidad de Provence Aix-Marseille – Francia)
RAMÓN SOBRINO (Universidad de Oviedo)
Ma JOSÉ DE LA TORRE-MOLINA (Universidad de Málaga)

Secretaria del Consejo de Redacción

MARTA CURESES DE LA VEGA (Universidad de Oviedo)

Secretaría Técnica

MARÍA JOSÉ FERNÁNDEZ GONZÁLEZ (Centro de Documentación Musical de Andalucía)
IGNACIO JOSÉ LIZARÁN RUS (Centro de Documentación Musical de Andalucía)

Maquetación

ALEJANDRO PALMA GARCÍA

Acceso a los textos completos

Web Centro de Documentación Musical de Andalucía

<http://www.centrodedocumentacionmusicaldeandalucia.es/opencms/documentacion/revistas>

Repositorio de la Biblioteca Virtual de Andalucía

<http://www.bibliotecavirtualdeandalucia.es/catalogo>

THE FANDANGOS OF SOUTHERN SPAIN IN THE CONTEXT OF OTHER SPANISH AND AMERICAN FANDANGOS

Miguel Ángel Berlanga
Universidad de Granada

Abstract

Some years ago, historical and (ethno)musicological research documented the great number of musical phenomena denoted by the word “fandango.” But from the conceptual and musical point of view there yet remain some unanswered questions. Is it useful to propose a general definition of the fandango that would include all the musical phenomena known by this denomination? I propose here to demonstrate that it is indeed useful to propose a universal meaning for the word “fandango.” (Or, at least, as universal as possible.) For this definition to be valid, we must assume that it should include in a convincing way all of the diverse meanings of this word, in the present as well as in the past. In this regard, from a strictly formal point of view, the most characteristic features of the fandango music of southern Spain are compared with those of other fandangos from both sides of the Atlantic.

Keywords: Southern Fandangos. The other Spanish Fandangos. American Fandangos.

Resumen

La investigación histórica y (etno)musicológica, hace unos años evidenció la gran cantidad de fenómenos musicales que envuelven a la palabra fandango. Pero desde el punto de vista conceptual y musical quedan por clarificar algunas cuestiones ¿Resulta útil proponer una definición general de *fandango* que envuelva a todos los fenómenos musicales conocidos bajo esa denominación? En este trabajo mantenemos que es útil proponer un significado lo más universal posible de la palabra *fandango*. Esta propuesta intenta asumir los diversos significados particulares que la palabra reviste en la actualidad, la cual viene iluminada con frecuencia por sus antiguos significados. Para ello, se tienen en cuenta los significados de la palabra *fandango* en diversas partes del mundo y en diversos momentos históricos. Posteriormente, y desde el punto de vista más estrictamente formal, los rasgos musicales más característicos de los fandangos del sur de España se comparan con los de otros fandangos a una y otra orilla del Atlántico.

Palabras clave: Fandangos del sur; Otros fandangos españoles. Fandangos americanos.

RESUMEN CURRICULAR

Miguel Angel Berlanga is a professor of ethnomusicology at the University of Granada (Spain) with his doctorate in musicology. His publications focus on the musical traditions of Andalusia, Spain, including the region’s most well known genre, flamenco. His doctoral

thesis focused in fandangos, was awarded the *First Prize for Research on Traditional Dances*, sponsored by the University and Council of Malaga (1999) as well the *National Award for Research on Folklore* (CIOFF, Ministry of Culture of Spain) in 2007. Currently, he is conducting research on flamenco, Spanish dance, Ibero-American music and their respective relationships to a) traditional Spanish music b) dance music in the Spanish Baroque.

Berlanga, Miguel Ángel. "The Fandangos of southern Spain in the Context of other Spanish and American Fandangos". *Música Oral del Sur*, n. 12, pp. 171-184, 2015, ISSN 1138-8579

Opening Words

I would like to start off with a sincere "thank you" to the organizers of this Congress for the honor of attending. Over these few days we will work with fandangos, understanding them as music and dances as well as musical behaviors linked to a musical repertoire which Angeliers León has called *Cancionero Ternario Caribeño*. This musical *complex*, until a few years ago, seemed to have been overshadowed by the rise of other repertoires in the middle of the 20th century such as, bolero, salsa, cumbia, rap, hip-hop... This shift in musical attention is a phenomenon created by mass media as well as the record companies.

Cultural and scientific events, such as this one, contribute to the revitalization of important cultural practices. In this case, fandangos have been and still are a representative part of "the Hispanic cultural universe." I agree with Antonio García de León that fandangos, as a cultural practice reflect "features of national identities," not only of one country, but of many (García de León, 2002: 14). Fandangos, understood as social/festive conventions, maintain a relationship with a specific kind of music that still has gifts to offer to the musical panorama of our time, in which mercantilism and individualism reign in popular music. I consider this conference to be an excellent initiative, which without a doubt will assist in discovering new methods of revitalizing these important cultural practices.

INTRODUCTION

In 1992, as a musicology student I decided to conduct fieldwork study on a specific type of music that was improvised during a certain type of gathering in central Andalusia, known as "*fiestas de poetas*" (poet parties). Besides discovering the world of oral improvisation, I discovered that the improvised musical structure was a kind of fandangos similar to the *fandangos verdiales* that are sung and danced in the province of Málaga, not far from the area I was researching.¹⁾ I decided to expand my fieldwork to include those fandangos from central and eastern Andalusia. This research included formal musical analysis as well as cultural analysis of the groups that created this music through song and dance.

¹⁾ Actually they are known colloquially as *fiesta*, or *fiesta de verdiales*.

Initially, I knew very little about this music. It was rural in character and some of it seemed, frankly, very exotic. After my initial research, I decided to study the degree of connection between those *fandangos verdiales* and the *fandangos from Huelva*, which are more well-known in Andalusia and Spain, perhaps because of their presence in the flamenco canon. Soon, I also decided to study the musical and historical relationships between these and the more artistic and elaborated *flamenco fandangos*, as I was uncovering more and more similarities between these fandangos and their more traditional relatives. Soon I established my hypothesis: that these traditional fandangos are the direct ancestors of flamenco fandangos—preflamenco music.

This was the subject of my doctoral thesis, lead by professor Ramón Pelinski. I presented my work, *Los fandangos del sur. Conceptualización, Estructuras sonoras, contextos culturales*, in November of 1998. Part of it was published in *Bailes de Candil Andaluces y Fiestas de Verdiales: otra visión de los fandangos*, (Málaga, Diputación, 2000). It will be useful to continue with the ideas from my research, as they summarize some issues that concern my presentation theme. I will first focus on formal musical topics, and later on the topic of rituals related to the practice of fandangos.

1. FANDANGO MUSIC

From a musical point of view, it did not take me long to discover that *fandango* was in fact an umbrella term for many diverse musical forms.

1. A. SOUTHERN FANDANGOS

In effect, the immense popularity of these fandangos in southern Spain is reason behind my title: *fandangos del sur* (*southern fandangos*). Before going further in depth, I will provide a brief summary of fandangos. They are characterized by their respective series of verses (octosyllabic quatrains and limericks). Usually they are sung with instrumental accompaniment (in some cases, guitars and other stringed instruments and percussion; in other cases, flute and tambourine) in order to support the characteristic dance. They always maintain a Phrygian sonority (we will examine this more in depth) as well as a very identifiable ternary rhythm, always strung together in cycles of 12 beats.

This common form is practiced in various areas: *verdiales* from eastern Andalusia, *fandangos* from Huelva, *malagueñas* from the Murcia region, diverse *fandangos* from the Levante region, Castilian *rondeñas* and *malagueñas*, and finally, the *malagueñas* from the Canary Islands. Most of these fandangos can be referred to with the umbrella term “malagueña.” My hypothesis is that it was the long-lived popularity of this music that motivated musicians such as Albéniz, Sarasate and Ernesto Lecuona to compose their own malagueñas. This popularity also led to the creation of many flamenco malagueñas as well as its other subtypes such as *granadinas*, *tarantas*, *mineras*, fandangos, and *rondeñas*. In my analysis, I detail which elements from the traditional fandangos were

maintained in their flamenco relatives and which were transformed, a matter that we will leave for another conversation.

1. B. THE “OTHER FANDANGOS”

Besides the family of fandangos mentioned above, another type music, also referred to as “fandangos,” and which did not follow the musical characteristics nor the form of the fandangos of southern Spain, appeared in many parts of Spain as well as other Spanish-speaking countries such as Mexico, Puerto Rico, Cuba, Panama, Venezuela, Colombia, Brazil, even including the Phillipines (where they are called *Pandangos*).

Thus arose the question: Why does one word, fandango, refer to these diverse musical realities? For months I kept coming back to this question until I came to the conclusion that, for at least the initial research, merely searching for shared musical connections was not a useful hypothesis (although later we will see that there are in fact some musical connections). Nevertheless, there was one common element between these diverse fandangos that always appeared, and it could be found not in the musical form, but in the fact that *all these traditions were linked to a specific types of dances at specific types of social gatherings, almost always danced in pairs.*

Based on nineteenth-century texts, colloquial uses of the word “fandango,” and on other arguments regarding musical genre, I concluded that through a process of semantic reduction of this metonymy, in many areas the traditional colloquial meaning (*la fiesta de baile*) ended up designating music that was traditionally played at these gatherings. The process of creating this metonymy had already begun when these gatherings started to lose popularity by the mid 19th century, if not before, depending on the region.

1. C. JOTAS, SEGUIDILLAS AND FANDANGOS AS FANDANGO MUSICS

Is there any way of comparing the great variety of fandango musics from the Americas with those of the fandangos of southern Spain? In effect, as we shall see shortly, only a part of the musics known as “fandangos” in Latin America coincide with the musical form of the Southern Spanish fandangos. In light of what we have discussed above, the best and most logical method of investigating these relationships at the formal level, as well at the behavioral level, is to broaden the frame of reference to include more than the fandangos of southern Spain. The three main types of traditional couple dances in Spain are *fandangos*, *jotas* and *seguidillas* (Crivillé, 1988: 203-220). In fact in western Andalusia, especially in Seville, the *seguidillas sevillanas* are and have been very popular since (at least) the 16th century. In some northern areas, the term *jota* and *fandango* have come to be equivalent and confused, as we can hear in the *Magna Antología del Folklore Musical Español*, by Manuel Garcia Matos. In consequence, we can consider this large group of dances and musics to be “fandango musics.” Here following, I will discuss the common features of these dance musics.

COMMON FEATURES OF JOTAS, SEGUIDILLAS AND FANDANGOS AS “FANDANGO MUSICS”

- Jotas, seguidillas, and fandangos are genres sung in couplets by a soloist, with instrumental accompaniment for couple dances.
- These three types of folk dances often have the same instrumental accompaniment: predominately string orchestras, emphasizing strummed guitars and related instruments including violin-style bowed string instruments, and various percussion instruments.
- The three main forms share a similar structure: instrumental introduction/ couplet/ instrumental interlude/ couplet/ etc., sung an undetermined number of times, varying according to the occasion. The songs do not usually have refrains, however there are exceptions, and these are sometimes introduced in the instrumental interlude.
- The three types are all triple-meter, composed almost invariably on harmonic-rhythmic cycles of 6 or 12 beats with a flexible melody guided by the harmonic-rhythmic cycle. The triplets making up cycles of 6 or 12 are an idiomatic constant throughout this entire dance repertory. The alternating cycle 3+3+2+2+2 is not always made explicit.²⁾ Our hypothesis is that this musical tendency took place in America, possibly due to the interaction with African rhythmic precedents. Without a doubt, the process influenced Spain from the very beginning of the colonial age and can be traced back to the Canaries, Sarabandes and Chaconnes from the end of the 16th century/beginning of the 17th.
- Jotas and fandangos are sung in octosyllabic quartets or quintets. Seguidillas are sung in their own style of quartet, called “cuartetos de seguidilla.” These structures are very characteristic of the tonadas (songs and musical dances) of the Iberian lyric from the Middle Ages onward, although it was at the end of the 15th and into the 16th centuries when these structures became dominant (Frenk, 1977).
- The predominant musical modes in these genres are: Phrygian (in the fandangos of southern Spain), Ionian (modal Major); and Aeolian (modal Minor). Mixolydian sonority, which we consider to be an idiosyncratic sonority of the fandangos of the Americas and which appears most often in musics sung in décimas (ten-line stanzas), appears, although infrequently, in traditional Spanish music as well.³⁾

2. FANDANGOS AS FESTIVE RITUALS

Regarding the ethnographic and cultural study of the festive contexts in which these types of music were played, through the field work and written sources I was able to create a synchronic and diachronic study of the fandango dance parties. Until the middle of the 20th century, in some rural areas the ritual coincided in its essential lines with the ritual

²⁾ Even the prosody of octosyllabic verse tends toward this rhythmic structuring.

³⁾ We follow the terminology and explanation proposed by Miguel Manzano, perhaps the best and clearest to understand the most common musical modes in traditional musics in Spain.

described the texts that have arrived to us about the *bailes de candil* of the 19th century (Afán de Ribera, Estébanez Calderón, J. M^a Gutiérrez de Alba etc.), and includes the end of the 18th century (José Blanco White, José Cadalso and others), customs that today have either practically disappeared or evolved very far from their roots.

There are some reoccurring features in the rituals of Spanish fandangos.⁴⁾ They are as follows:

- The rituals occur during the weekend (Saturday afternoon/evening) as well as in festivals specific to each community. In the latter situation, the ritual is more elaborate.
- The location: in private homes or in communal spaces. In cities they occur small plazas or patios of neighboring houses, and in rural areas, they were celebrated in fields, vineyards, under canopies, or country houses.
- Often, they were the first occasions that courting relationships were established between adolescents. Men and women usually were separated in different areas of gathering with a characteristic manner of men inviting women to dance.
- Many of the lyrics were improvised, stemming from the themes of the particular fiesta; and the fiestas usually ended with improvised controversias.
- They always constituted a particular type of symbolic authority for the occasion according to the traditions of each; however, fights often occurred due to jealousy.

I also arrived at the important conclusion that was one of first environments, along with theaters, in which flamenco emerged, particularly in the cities of southern Spain. In this sense, flamenco, especially in its first phases, has inherited from fandangos not only the music, but also a kind of ritual gathering, which appeared in the old flamenco fiestas. Just as the 19th century ended, these environments were turned into theater, and a new stage was conquered.

3. AMERICAN FANDANGOS

What of these musical and ritual characteristics (that we have only described here in an approximate manner) are found in the fandangos of the Americas? As we saw in the original questions, what are some of the shared traits at the formal level (music, choreography, lyrics) that can be discerned in the diverse types of fandangos from Spain and the Americas? Can one create a genealogy of the rhythms, verses, melodic structures, and improvisatory syntax of fandangos?

I do not claim to have answers to all of these questions, which need an amplified and detailed study as well as a complete team of researchers. However, I would like to make a comparative table of the general similarities and differences that I found between American

⁴⁾ You can read more details in *Bailes de Candil...* 2000.

and Spanish fandangos.⁵⁾ As you will see in the following table (table 1 and 2), I have delineated more differences in formal musical aspects than in the festive contexts, due to the degree of depth with which I have studied the former. Furthermore, I have only become deeply familiar with the aspects of ritual and social aspects of the fandangos from the south of Spain.

COMPARISON TABLE 1 (IN BLUE: THE MAIN DIFFERENCES)

SPANISH FANDANGO	AMERICAN FANDANGO
Throughout the Spanish territory	The coast of Veracruz; Panama's interior; The Easter and Western Cuban countryside; the interior of Spanish Santo Domingo and Puerto Rico; the interior
	plains of Colombia and Venezuela; eastern Venezuela and Margarita Island "(G ^a de León, 2002: 103).
SIMILARITIES AND DIFFERENCES IN FORMAL ASPECTS (CURRENT PRACTICE)	
COPLAS soloists + instrumental accompaniment (rarely improvised verses). COPLAS: Octosyllabic quatrains and seguidillas (hexasyllabic ...)	COPLAS soloists + instrumental accompaniment (frequently improvised verses). COPLAS: Octosyllabic quatrains and seguidillas (hexasyllabic ...) and décimas
INSTRUMENTAL ACCOMPANIMENT: String orchestra and percussions. Sometimes, + wind instruments. Prevalence of strummed guitar type (6 strings) Occasional presence of violin. <i>Fiesta de Verdiales</i> No harp Significant presence of castanets Absence of footwork (only in flamenco)	INSTRUMENTAL ACCOMPANIMENT: String orchestra and percussions. Sometimes, + wind instruments. Prevalence of strummed guitar type (5strings) Occasional presence of violin. <i>Son jarocho</i> Significant presence of harp Absence of castanets Significant presence of footwork

⁵⁾ As regards the Spanish fandangos, sources in this table are oral and written. Many are outlined in Bailes de Candil ... (Berlanga, 2000). As regards the American fandangos, I have mainly listened to musical sources - now possible thanks to internet - and analyzed the American musical repertoire that will be cited. As for general historical and ethnographic data, I refer in this table to García de León (2002) and, for specifics regarding Mexico, to Gottfried (2009), Robles Cahero (2013), Páramo Bonilla (2009) and Perez Monfort (2010), among others.

<p>Structure: Instrumental introduction / song / Instrumental Interlude / song... Sometimes interlude converted into choruses Rhythmic-harmonic cycle: 12 times (or 6 + 6; scarcely 3, 3, 2, 2, 2), on which melodic variations are built</p>	<p>Structure: Instrumental introduction / song / Instrumental Interlude / song... Rarely interlude converted into choruses: Son jarocho. Rhythmic-harmonic cycle: 12 times (or 6 + 6; frequent 3, 3, 2, 2, 2), on which melodic variations are built</p>
<p>Rhythm: Ternary, integrated into 12 or 6 cycles (frequently: 6 + 6). Sometimes, presence of 12 hemiola: 3 + 3 + 2 + 2 + 2. Very frequent in flamenco</p>	<p>Rhythm: Ternary, integrated into 12 or 6 cycles (frequently: 6 + 6). Important presence of 12 hemiola: 3 + 3 + 2 + 2 + 2.</p>
<p>Musical scales: Important presence of the Phrygian mode Presence of major and minor scales Very low presence of Mixolydian mode</p>	<p>Musical scales: Important presence of the Phrygian mode Presence of major and minor scales Meaningful presence of Mixolydian mode</p>

**THE OLD RITUAL OF FANDANGOS. SIMILARITIES AMERICA-SPAIN
(HISTORICAL DATA: PRACTICE IN THE EIGHTEENTH AND NINETEENTH CENTURIES)**

<p>When: a) Weekends (Saturday evening: less ritualized celebrations) b) Specific holiday in each place: more ritualized</p>	<p>When: At the beginning of the eighteenth century, <i>fandanguear</i> means: favorite pastime, especially on weekends and holidays (...) during the afternoon and evening (G^a de León, 2002: 105-6)</p>
<p>Where: Neighborhoods cities; towns and rural areas. Spacious interiors: private homes or yards, or tenement houses Outdoors: small squares; yards farmhouses or cottages.</p>	<p>Where: Neighborhoods cities; towns and rural areas. Spacious interiors: private homes or yards, or tenement houses. Tarimas. Outdoors: small squares; yards farmhouses or cottages.</p>
<p>What: Parties (fiestas) with special involvement of traditional dances for couples (<i>bailes de candil</i>). Other diversions: solo dances, songs and improvised verses</p>	<p>What: Parties (fiestas). “Dances for couples (...) around a wooden deck in candlelight. Stories in verse were narrated, as were sung verses (...) both known and improvised (G^a de León, 2002)</p>

You can observe that in reference to ritual aspects, only some of the shared elements are identified. I have not showed the differentiating elements, because I have not performed the necessary research to provide sufficient information.

Let us now consider the strictly technical aspects of the music. Attending to questions of musical sonority united to the structure of the pieces, I have found, as you can see in Comparison Table 2, four main types of fandangos with a Phrygian/Minor sonority and a large group of (American) fandangos with Myxolidian/Major sonorities.⁶⁾

COMPARISON TABLE 2. MUSICAL ANALYSIS OF THE MAIN FANDANGOS (PROPOSAL):

**HARMONIC CYCLES, CLASS 1
MUSIC OF JÁCARAS AND FANDANGOS IN PHRYGIAN MODE / MINOR SCALE:**

Jácaras⁷⁾ (17th century)⁸⁾	Dm – A
Early fandangos(18th century)	Dm – A
	Dm -Gm – A
<i>The fandango</i> by Scarlatti:	Dm – A
	Dm – Gm – A
<i>Fandango</i>, R. Twis (manuscript, 1772)	Dm – Gm – A
	Dm – A
El fandanguito⁹⁾ (son jarocho)	Dm – A
	Dm – Gm – A [Dm -Bb - A]
Venezuelan joropo¹⁰⁾:	Dm – Gm – A(7)
<i>Tonada punto Carvajal:</i>	Dm – Gm – A
	Dm -Bb - A (Dm – C- Bb - A)
Tonal perception: minor scale:	i - iv - V (ending in the
Dominant: ?)	

⁶⁾ As to establishing models, I have drawn possible historical references and comparison with the Spanish Baroque musical forms from the written sources (mainly Esses, 1994). I distinguish 5 major types, but obviously this proposal is subject to change, extension, discussion, etc. Eg. Type 4 (Malagueña huasteca and petenera) shows similarities within each type of music, but they have also some distinctive features. As to the tonal duality of all these pieces, see Manuel, 2002.

⁷⁾ Link: <https://youtu.be/mMtmpCGHUSk>

⁸⁾ See the observations made by Arriaga (2014: 183-184) about the probable folk origin of jácaras and some of their Phrygian sonorities, such as jácaras por 5, que es la E, by Antonio de Santa Cruz, or the brief Jácara del cinco, for guitar, in the Libro de diferentes cifras (Ms M. 811st National Library of Spain, p. 95, of 1705). His modal harmonic phrasing places it in the Phrygian mode or “cuarto tono por alamire.” Other interesting jácaras are: Jácara de fandanguillo (link: <https://youtu.be/AHFRzYVUWTY>), Villancico de chanza de Navidad a 5 con violines [1733], de Juan Francesc Iribarren (1733).

⁹⁾ Link: <https://youtu.be/13AxtUCBIOA>

¹⁰⁾ Link: <https://youtu.be/R3-CkkANPJQ>. See Calderón, 1999; Guerrero Briceño, 2001.

Modal perception: Phrygian scale: iv - vii - I (ending in the Phrygian Tonic)

**HARMONIC CYCLES, CLASS 2,
GUÁRDAME LAS VACAS¹¹⁾ (EARLY FOLÍA)¹²⁾**

Guárdame las vacas (*Romanesca*): F – C – Dm – A (Dm in even phrases)

Aguilandos¹³⁾, Murcia (Southeast Spain): F – C – Dm – A; and also: F – C – Dm – A Dm in even phrases

La Lloroncita (Mexico): F – C – Dm – A; and also: Dm–C - Bb - A

Polo¹⁴⁾ margariteño (Venezuela): F – C – Dm – A
Polo margariteño, modern variants (C) F – C (A7)Dm (Gm)A - (Dm)

Tonal perception: minor scale: III – VII – i – V [“Asks” to be adds the i (Dm)]

Modal perception: phrygian scale: VI – III – iv – I (ending in the phrygian tonic)

**HARMONIC CYCLES, CLASS 3
SOUTHERN FANDANGOS (MALAGUEÑAS)**

A. Instrumental introduction and interludes: variety but all are similar in defining a tonic around the E mode: ie: E – F – E
E – A – G – F – E... and similar¹⁵⁾.

B. Couplets: chord at the end of every phrase: 1^a: C; 2^a: F; 3^a: C; 4^a: G; 5^a: C; 6^a: F-E

“Tonal” explanation: modulation:

Introduction and instrumental interludes: I – II – I
I – iv – III – II – I, and so on

Couplets: modulates toward the major key: C 1^a: I; 2^a: IV; 3^a: I; 4^a: V; 5^a: I; 6^a: modulation: II-I of mi mode and link wit instrumental interlude

¹¹⁾ Link: <https://youtu.be/Mr9lMVi1pJY>

¹²⁾ See Querol 1966; Rey 1978. The folia, in musical terms, is a harmonic structure of vocal origin, listed in several parts of the Cancionero Musical de Palacio (c. 1450s to 1530s), and upon which were embroidered endless instrumental variations. Miguel Querol, among others, noted that its characteristic sequence contains the Guárdame las vacas cycle: F – C – Dm–A. See also Rey, 1978.

¹³⁾ Link: <https://youtu.be/QyCefVEuyi8>

¹⁴⁾ Link: <https://youtu.be/OiIC7jjEpAI>

¹⁵⁾ For more on the Andalusian cadence, see Garcia Gallardo: 2014.

“Modal” explanation:

Introduction and instrumental interludes: **I – II – I**
I – iv – III – II – I, and so on
 Couplets: remain in the **Phrygian mode**. 1^a: **VI**; 2^a: **II**; 3^a: **VI**; 4^a: **III**; 5^a: **VI**; 6^a: **II-I**

HARMONIC CYCLES, CLASS 4.

Malagueña huasteca¹⁶⁾ (A) – **Dm – C – F – Bb – A**
 (similarity with Folia ostinato) (E) – **A – G – C – F – E**
 Tonal perception: Dm o Am (V) – **i – VII – III – VI – V**
Modal perception: (I) – **iv – III – VI – II – I**

Mexican petenera. Huasteca **Dm – A – Dm – C- Bb – A**
Dm – F – C (A7) Dm – C -Bb – A
 Tonal perception: **i – V - i - VII - VI - V**
 Modal perception: **iv - I - iv - III - II - I**

HARMONIC CYCLES, CLASS 5
FANDANGOS IN MIXOLYDIAN MODE / MAJOR SCALE:

Zarabanda¹⁷⁾, Gaspar Sanz **D – G – D – A**
Galerón¹⁸⁾ (Venezuela) **D – G(9) - A(7)**
Torbellino (Colombia) **D – A (and D – G - A)**
Puntos (Cuba) **D – G – A [D – F# - Bb – E – A]**
Jarabe loco¹⁹⁾ (huastecos)²⁰⁾, **D – G – A (D – C# - B – A)**
Sones jarochos (*La Bamba, el Canelo...*) **D – G – A**
Cantaderas Panama, **décimas** Pto Rico... **D – G – A**

Tonal perception: “major” scale **I – IV – V.** Ending in the Dominant
Modal perception: Mixolydian mode **IV – VII – I**, harmonic cycle very characteristic of this kind of Mixolydian mode in american fandangos.

CONCLUSIONS

Spanish and American fandangos, although presenting significant differences, maintain many shared conceptual features, such as the importance of music and rituals.

¹⁶⁾ Link: <https://youtu.be/TydQaOI36F8>
¹⁷⁾ Link: https://youtu.be/DwqPWQCux_k
¹⁸⁾ Link: <https://youtu.be/C3xKIYIEGTU>
¹⁹⁾ Link: <https://youtu.be/wB5KJwd2mSM>
²⁰⁾ See also La Indita, mexican song.. Link: <https://youtu.be/Oh80Rimj7Dg>

Everyone agrees that the music is developed from ancient festivals of fandango, leading to the conclusion that it is further linked, directly or indirectly, to dance.

Many American fandangos are based on rhythmic-harmonic structures similar to some *dance variations* of Spanish Baroque dance. Over a ternary rhythmic base made up of cycles of 6 or 12, soloists sing melodies from the modal base and a flexible melodic line, governed by the underlying harmonic rhythm. The 12-beat hemiolas are very common in American fandango, which demonstrates a greater rhythmic complexity.

Due to their structures, many American fandangos show interesting similarities with Spanish Baroque dance. There are two idiosyncratic sonorities that stand out: one showing ambivalence between the Minor and Phrygian (found in the bass part of “Guárdame las vacas” in late fifteenth and sixteenth century, in the seventeenth-century *jácaras*, and eighteenth-century fandango), the other showing ambivalence between the Major and the Mixolydian (*zarabandas*, *chaconas*, *zarambeques*, *cumbés*, *canarios*, *jácaras de la costa*). This Major/Mixolydian sonority is very abundant in the American fandango. In Spain, it practically does not appear in any traditional popular music except in some *romances*, dance tunes such as *fandango parao* from Alosno, Huelva and some others. We also see it in the medieval music of the *Cantigas de Santa María* (cantigas 29 and 383 for ex.). Our hypothesis is that in Spain the Mixolydian sonority has been subsumed in the Major sonority, whereas in America it has remained, perhaps due to the influence of African and American sounds.

Other continuities between Spanish and American fandango are also made clear, not between the Southern Spanish and (Latin) American fandango (we only know the case of the *Malagueña* from Margaret Island), but between the traditional music of dancing couples from both sides of the Atlantic. The *introduction/lyric/interlude/lyric/interlude* structure, the strophic forms of the songs, as well as the importance of the little orchestra filled with plucked strings (and harp in some American regions) all stand out as similarities.

Also the performances include the same importance of lyrical improvisation. This characteristic has remained prevalent in American countries, most prevalent within the *décima*. Other notable differences are the increased presence of the floorboards, the footwork, the outfits and scarves... in American dances, but this deserves its own distinct detailed study.

From the point of view of ritual, interesting connections between the fandangos from both sides of Atlantic appear. Beyond coinciding in some formal and even conceptual aspects, such the importance and presence of dances and tunes, sung and often improvised, certain commonalities between the ritual of Spanish and American fandangos also show the interesting cultural continuities in the general festive ethos. Paraphrasing Jessica Gottfried (2009), we recognize that both are-or were-a festive ritual of integration. This statement would demand, logically, a more in-depth analysis, but it still highlights certain

continuities evident in primary sources as in the chronicles of private parties. Personally, from the prior knowledge we had of the fandangos of southern Spain, we have noted these continuities in the case of Mexico, and specifically the jarochos fandangos, of which we have had much more opportunity to research (or read).

REFERENCES

ARRIAGA, Gerardo: “La jácara instrumental en la música española barroca”. En *Literatura y Música del Hampa en los siglos de Oro*. Madrid: Visor Libros, 2014: 179-94.

_____. *Música Barroca Española. Introducción General*. Barcelona: Fundación Juan March, 2004.

BERLANGA, Miguel Ángel. *Bailes de candil andaluces y fiesta de verdiales. Otra visión de los fandangos*. Málaga: Diputación de Málaga, 2000.

_____. “El Bajo Guárdame las Vacas y las músicas tradicionales en el sureste español”. *Revista de Musicología*. 2005: 501-513.

_____. “Análisis de la música de los verdiales en el marco de los fandangos del sur”. *Jábega*, vol. 103 (2010): 49-73.

CALDERÓN SÁENZ, Claudia. “Sobre la dialéctica entre el golpe corrido y el golpe de seis. Tipología rítmica, armónica y estructural de los golpes llaneros”. *Revista Musical de Venezuela*, Caracas, 1999. En http://www.pianollanero.com/Articulos/dialectica_golpes.html

CRIVILLÉ i BARGALLÓ, Josep Maria. *Historia de la música española, 7. El folklore musical*. Madrid: Alianza, 1988.

ESSES, Maurice. *Dance and Instrumental Diferencias in Spain During the 17th and 18th Centuries*. Pendragon Press, 1994 (3 vols).

FRENK, Margit. *Lírica española de tipo popular. Edad Media y Renacimiento*, Madrid: Cátedra, 1977. 12.^a Reimpr., 2001.

FRENK, M., / ARRIAGA, G. “Romances y letrillas en el cancionero Tonos castellanos-B (1612-1620)”. En *Música y Literatura en la Península Ibérica: 1650-1750*. Actas del Congreso Internacional Valladolid, 20-21 y 22 de febrero 1995.

GARCÍA DE LEÓN, Antonio. *El mar de los deseos. El Caribe hispano musical. Historia y contrapunto*. México: Siglo XXI, 2002.

GARCÍA GALLARDO, Cristobal. “La cadencia andaluza”. En: GARCÍA, Francisco J. / ARREDONDO, H. *Andalucía en la Música*. Sevilla: Centro Estudios Andaluces, 2014, 107-121.

GARCÍA MATOS, Manuel. *Magna Antología del Folklore Musical Español*. Reseñas y comentarios en RTVE a la carta, <http://www.rtve.es/alacarta/audios/musicas-de-tradicion-oral/musicas-tradicion-oral-magna-antologia-del-folklore-musical-espana-03-03-12/1339161/>. Consulta 16 enero 2015.

GOTTFRIED, Jessica. “El fandango veracruzano: performance escénico y festivo. *Repensando las desigualdades*. XXVIII Congreso Internacional de la Asociación de Estudios Latinoamericanos Río de Janeiro, Brasil, 2009.

GUERRERO BRICEÑO, Fernando F. “Las Flores y el Seis”. *Revista Musical de la Sociedad Venezolana de Musicología*, n.1, Noviembre-Diciembre, 2001, 65-96.

MANUEL, Peter. “From Scarlatti to 'Guantanamera': Dual Tonicity in Spanish and Latin American Musics”. *Journal of the American Society*, 2002, vol. 55, n. 2, 311-336.

MANZANO ALONSO, Miguel. *Cancionero leonés*. León: Diputación de León, 1988.
PÁRAMO BONILLA, Carlos. “Música colonial: La invención sonora del barroco hispanoamericano”. *A contratiempo*, 14, diciembre 2009. En <http://acontratiempo.bibliotecanacional.gov.co/?ediciones/revista-14/articulos/msica-colonial-la-invencin-sonora-del-barroco-hispanoamericano.html>

PÉREZ MONFORT, Ricardo. “Desde Santiago a la Trocha. La crónica local sotaventina. El fandango y el son jarocho”. *Revista de literaturas populares*, año X, nn. 1 y 2, 2010, 213-237.

QUEROL, Miguel. “La canción popular en los organistas españoles del siglo XVI”. *Anuario Musical*, n. 21, 1966, 61- 86.

REY, Juan José. *Danzas cantadas del Renacimiento Español*. Madrid: SedeM, 1978.

ROBLES CAHERO, José Antonio. “Un paseo por la música y el baile populares de la Nueva España”. En <http://www.hemisphericinstitute.org/cuaderno/censura/html/danza/danza.htm>, consulta 28 enero 2013.

SÁNCHEZ GARCÍA, Rosa V. “Diferencias formales entre la lírica de los sones huastecos y la de los sones jarochos”. *Revista de Literaturas Populares*, año 2, n.1, 2002, 121-152.