

DAVE SOLDIER

AL-ÁNDALUZ

ETUDES FOR SOLO VIOLIN

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ABOUT 30 MINUTES

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These studies are solo versions of “palos” from the Spanish Gypsy flamenco tradition. They are taught orally. Each has many variations based on the location or particular artist. For inspiration, see Gabriel Garcia’s Lorca “On Duende”.

I thank Pedro Cortes, an outstanding flamenco composer and guitarist for invaluable guidance in appreciating these styles, and to violinist Miranda Cuckson for learning them.

A *Taranta* is a sorrowful song from miners and considered “libre”, without a rhythmic pattern. The foundational guitarist of flamenco, Ramon Montoya, adapted it as an instrumental. It is in scordatura to incorporate his harmonies in F sharp Phrygian.

The *Alegria* is a light dance in major key from the town of Cadiz in multiple sections. It uses a 12 count, written here in 3 or 6 to assist reading.

The *Solea* is a profound Phrygian song with accents typically on 3, 10, and 12.

The *Seguiriya* is highly expressive Phrygian cante with a 12 beat cycle, that if it is written to start on the “1” (which is not how Flamencos count it, they often start the count on the 8th beat) is 2+2+3+3+2, with the final cadence on the 11th beat. A traditional way to count the rhythm is “un – dos –tres –mor-ci-lla mor-ci-lla”.

Saetas are songs about Jesus and Mary sung during Holy Week in church and street processions, with a brass band and the singer “libre”. Listen to Niña De Las Pienes, Rocio Ducal, or Arcangel. Gil Evans and Miles Davis did a fine version.

The *Buleria* is a jam session that can last for hours with dancers, singers, and players trading lead on the sections. Phrases often start on 12, with strong beats on 3, 6, 8, and 10, it is highly syncopated, and long sections can have a feel of 6/4 or 3/4.

In addition to those above, classic examples of these palos can be heard from singers Camaron De La Isla, Enrique and Estrella Morente, El Pele, Arcangel, Fosforito: guitarists Paco De Lucia, Sabicas, Niño Ricardo, Tomatito, Vicente Amigo, Moraito, Miguel Angel Cortes: dancers including Carmen Amaya and pianist Diego Amador.

Al-Andaluz

1. Tarantas

tune to F# C# A E

A *dramatic* *Freely, in the vicinity of* ♩ = 80

Violin

fingering

ff

ff

Detailed description: This block contains the first system of music, measures 1 through 8. It is written for Violin and includes a fingering line. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is marked 'dramatic' and 'ff' (fortissimo). The tempo is 'Freely, in the vicinity of' with a quarter note equal to 80. The notation features a melodic line in the violin and a supporting bass line in the fingering part, with various articulations and slurs.

fingering

B

mp

mp

Detailed description: This block contains the second system of music, measures 9 through 13. It is written for the fingering part. The key signature remains two sharps, and the time signature is 2/4. The music is marked 'mp' (mezzo-piano). The notation includes a melodic line and a bass line, with a '9' indicating a nine-measure rest in the upper staff at measure 9. A box labeled 'B' is placed at the end of the system.

fingering

breezier, easy virtuosity

sfz

sfz

sfz

sfz

Detailed description: This block contains the third system of music, measures 14 and 15. It is written for the fingering part. The key signature is two sharps, and the time signature is 2/4. The music is marked 'sfz' (sforzando). The tempo is 'breezier, easy virtuosity'. The notation features a melodic line and a bass line, with multiple 'sfz' markings and slurs.

fingering

sfz

sfz

sfz

Detailed description: This block contains the fourth system of music, measures 16 through 18. It is written for the fingering part. The key signature is two sharps, and the time signature is 2/4. The music is marked 'sfz' (sforzando). The notation features a melodic line and a bass line, with multiple 'sfz' markings and slurs.

18

fingering

20

fingering

21

fingering

23

fingering

25

fingering

This system contains measures 25 and 26. Measure 25 features a long melodic line in the right hand with a slur and a fermata, and a corresponding bass line. Measure 26 continues with rhythmic patterns in both hands, including accents and slurs.

27

fingering

This system contains measures 27 and 28. Measure 27 shows a continuation of the melodic and bass lines. Measure 28 includes specific fingering instructions for the bass line, such as (b) and (b) with a flat sign, and slurs over the notes.

29

fingering

This system contains measures 29, 30, and 31. Measure 29 has a complex rhythmic pattern. Measures 30 and 31 continue with similar patterns, featuring slurs and accents throughout both staves.

32

fingering

This system contains measures 32 and 33. Measure 32 consists of a series of rhythmic patterns in both hands. Measure 33 continues these patterns, ending with a final note in both staves.

Al-Andaluz

53

fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 6, 6, 6, 6, 6, 6, 6, 6

Detailed description: This system contains measures 53, 54, and 55. The upper staff features a sequence of eighth-note triplets, while the lower staff features a sequence of sixteenth-note sixths. The key signature is two sharps (F# and C#).

56

fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 6, 6, 6, 6, 6, 6, 6, 6

Detailed description: This system contains measures 56, 57, and 58. Measures 56-57 continue with eighth-note triplets in the upper staff and sixteenth-note sixths in the lower staff. Measure 58 begins with a change in the lower staff, featuring eighth-note triplets.

59

fingerings: 3, 3, 3, 3, 6, 6, 6, 6, 3, 6, 6

Detailed description: This system contains measures 59, 60, and 61. Measures 59-60 continue with eighth-note triplets in the upper staff and sixteenth-note sixths in the lower staff. Measure 61 features a more complex rhythmic pattern with eighth-note triplets in the upper staff and sixteenth-note sixths in the lower staff.

62

fingerings: p < f, p < f, mp, 3, fp, p, p < f, p < f, mp, 3, fp, p

E *marcato*

Detailed description: This system contains measures 62 through 68. Measures 62-68 feature eighth-note triplets in the upper staff and sixteenth-note sixths in the lower staff. Dynamic markings include *p*, *f*, *mp*, *fp*, and *p*. A key signature change to one sharp (F#) occurs at measure 66. A box containing the letter 'E' is placed above measure 66, with the word *marcato* written below it. A double bar line is present at the end of measure 68.

69

fingerings: cantabile, 3, cantabile, 3, 3, 6, 3, 6

Detailed description: This system contains measures 69, 70, and 71. Measures 69-70 are marked *cantabile* and feature eighth-note triplets in the upper staff and sixteenth-note sixths in the lower staff. Measure 71 features a more complex rhythmic pattern with eighth-note triplets in the upper staff and sixteenth-note sixths in the lower staff.

F

75

fingering

81

fingering

86

fingering

91

fingering

G

fingering

H

102

fingering

f

108

fingering

f

cantabile

I

agitato

113

fingering

p

ff

p

J

dolce

119

fingering

p

dolce

p

123

fingering

mp

mp

Al-Andaluz

K

con brio

131

fingering

mf

mf

136

fingering

L

faster

140

fingering

p

p

144

fingering

148

fingering

cresc.

cresc.

N

dramatic

152

fingering

f

M

157

fingering

O

162

fingering

168

fingering

175

fingering

P

accel.

fingering

Musical notation for measures 10-184. The score consists of two staves. The upper staff contains a complex rhythmic pattern of beamed eighth and sixteenth notes, often in pairs or groups of four. The lower staff provides a harmonic accompaniment with chords and some melodic lines. The key signature has two sharps (F# and C#). The tempo marking *accel.* is present.

fingering

Musical notation for measures 185-189. The upper staff continues with the complex rhythmic pattern, while the lower staff features more sustained chords and some melodic movement. A dynamic marking of *f* (forte) is introduced in measure 185. The key signature remains two sharps.

fingering

Musical notation for measures 190-192. The upper staff shows long horizontal lines, indicating sustained notes or chords. The lower staff continues with the rhythmic accompaniment. The key signature is two sharps.

fingering

Musical notation for measures 193-194. The upper staff continues with the sustained notes and horizontal lines. The lower staff maintains the rhythmic accompaniment. The key signature is two sharps.

fingering

Musical notation for measures 195-199. The upper staff continues with the sustained notes and horizontal lines. The lower staff maintains the rhythmic accompaniment. The key signature is two sharps.

197

fingering

199

fingering

201

fingering

typical violin tuning

2. Alegria

A $\text{♩} = 160$ *salida* *bravura*

205 *f*

4

10 *alzapua* *at the frog* *dolce*

14 *ti ni ti tra* *cantabile* **B** *Temple* *mp*

20 *cresc.* *mf*

26 *f*

C *remate*

31 *mp*

36

41

44

48

D llamada

E

letra *cantabile*

59

65

dolce

71

con brio

77

F coletilla

82

87

92

G letra valiente

ff

98

a little hoarse

104

110

116

122

H coletilla

mf *f*

I desplante

128

ff

134

J subida *accel.*

fff

$\text{♩} = 180$

138

cierre

142

3 3

K

silencio

$\text{♩} = 100$

mp *p*

147

148

mp

149

150

151

152

153

154 **L** escobilla $\text{♩} = 144$ *mf*

156

159

161

164

167

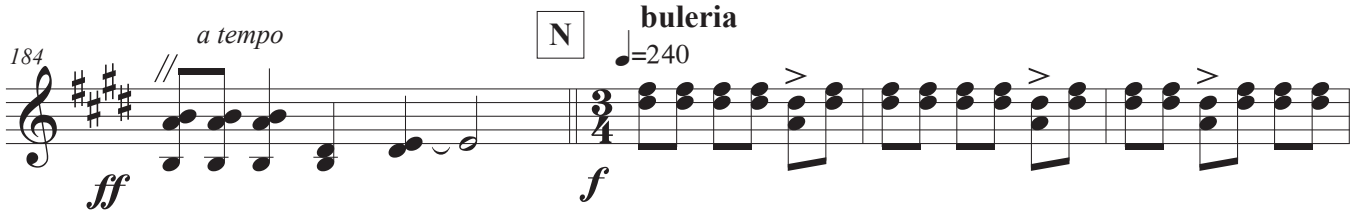
170 **M** castilano $\text{♩} = 180$

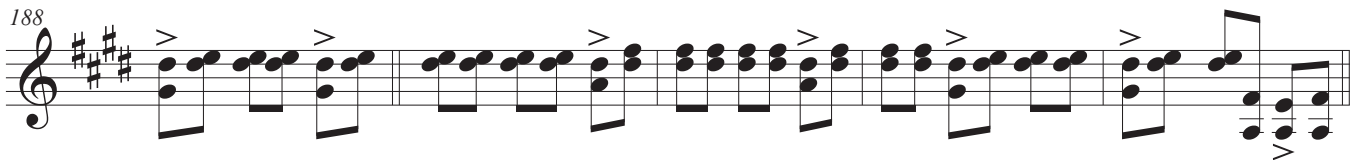
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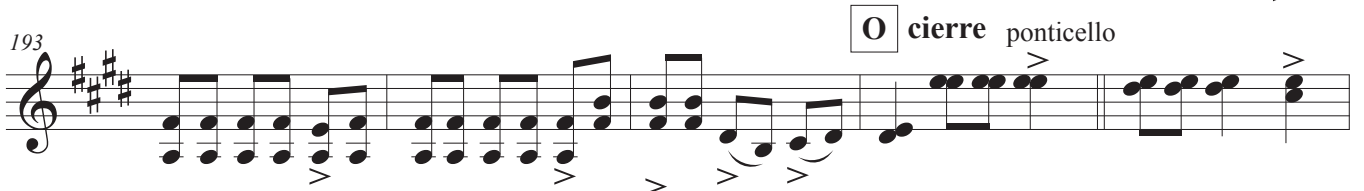
179

quote from Sarasate

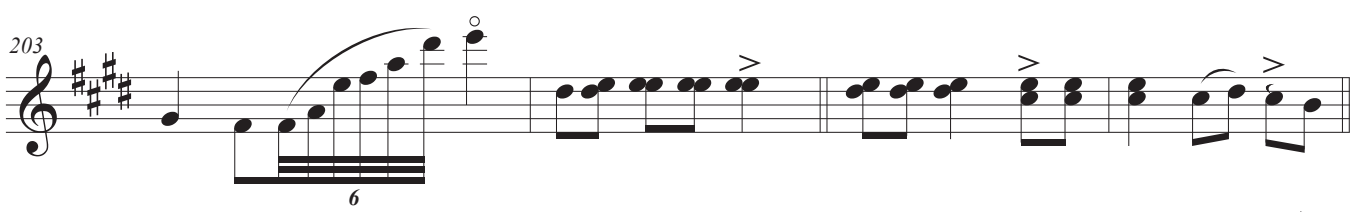
183 


184 *a tempo* **N** buleria ♩=240 *ff* *f* 

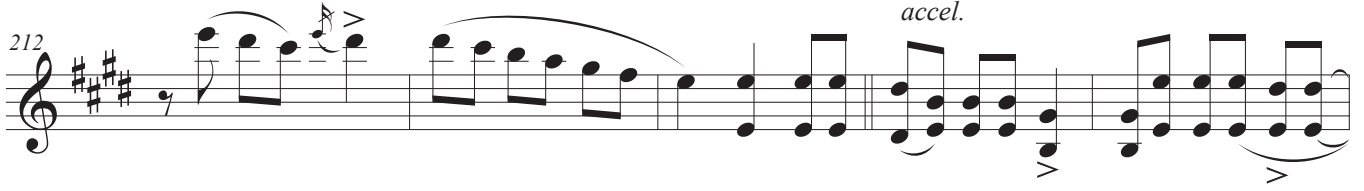
188 

193 **O** cierre ponticello 

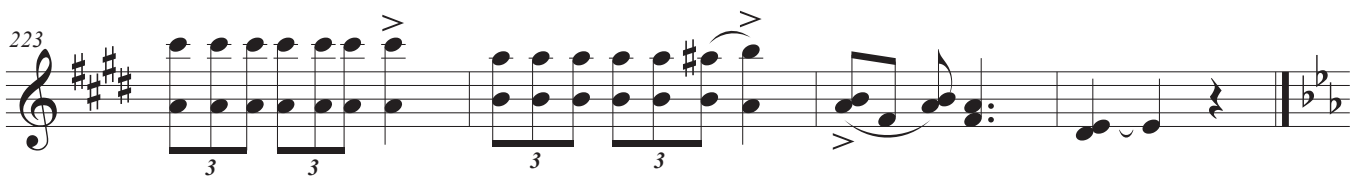
198 

203 

207 

212 *accel.* 

217 

223 

3.Solea

A $\text{♩} = 132$ *legato*

f

6 *llamada*

pp

B 1st letra

ff

cantabile *espressive ponticello & wide vibrato*
semi-scratchy tone in vocal style

18 *mp*

25 *ff*

32

39

46 *tr*

53

3 3

60

leggiero
3 *pp* *f* 3

66

1 6

70

accel. **C** =140 *f* *sfz*

falseta 1

75

mf

81

3

86

3 3 3

89

mf

90

mf

92 *f*

97 *mf*

98

100 *tr* *fp fp fp fp f*

106 *6* *1* *6* *6* *6*

D *♩=160*
llamada

113 *♩=140*
legato
f

118

E **2nd letra** *espressive ponticello & wide vibrato*
semi-scratchy tone in vocal style

124 *mf*

respiro
smoother tone
interruption of sung melody

131

ff

136

mf

back to vocal sound

142

149

155

162

f

F

falseta 2

167

170

173

178

183

187

191

195

199

203

207

210

212

212

244

246

248

250

252

$\text{♩} = 140$

255

258

261

4. Seguiriya

A

mf $\text{♩} = 90$

6 *mp*

10 *mp*

12

15 *p*

18 *mf* *p* *mf*

22 *f*

25 *sffz* *agitato* *p* *accel.*

30

35

38

41

46

51

55

59

63

68 *agitato*

71

74 *broaden* *ff*

78 *open E* *mf*

81

84

88

91 *open D*

94 *plative* *mp* *marcato*

99 *grind* *f*

104 *mf* *f* *mp* *f*

108 *pp* *ppp* *mf*

112

115

118

121 *pp* *mf*

124 *with determination*

127 $\text{♩} = 120$

132

135

138

141

144

149

152

sfz

5. Saeta

A *a brass band* ♩=102

B ♩=80 *extremely expressive cante*
one finger on G

5

14

20

25

31

36

41

45

C ♩=102 *a brass band*

50

D ♩=80 *extremely expressive cante*

61

67

74

79

83 *church bells*

89 *a choir singing*

95

99

104

108 **E** ♩=102 *far away*

113

6. Buleria

A $\text{♩} = 120$ *exuberant*

mf

5

8

B

11

14

17

bouncing bow

20

ord

C

23

25

p

28

D

mp

32

f

35

f

38

f

41

f

44

E

f

47

f

49

p

F



55



58



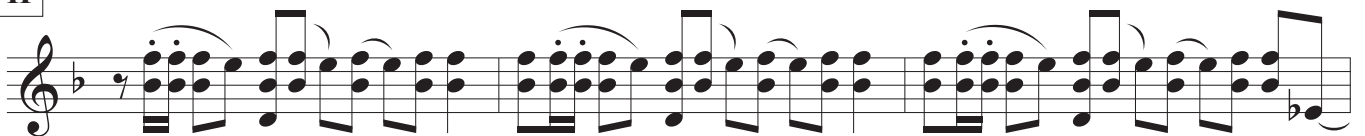
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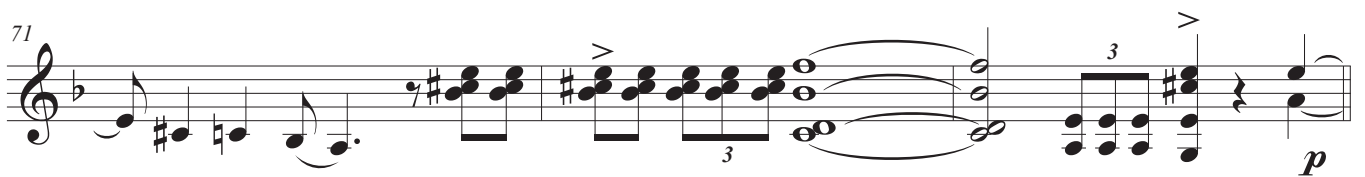
G



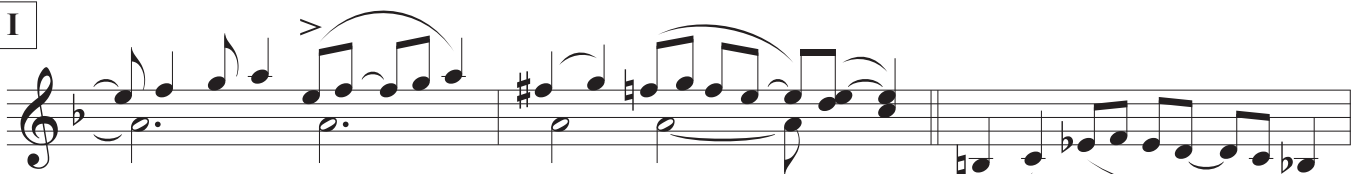
H



71



I



77



79

f

82

84

87

90

93

96

99

102

105

108

ff

111

112

114

L

117

119

122

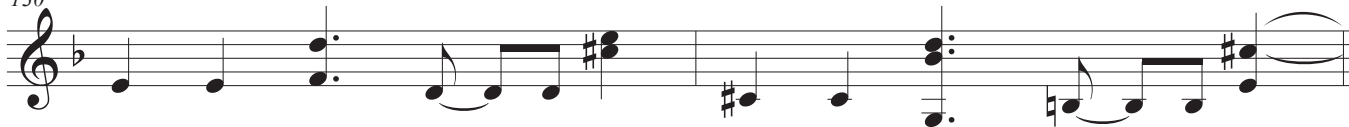
M

125

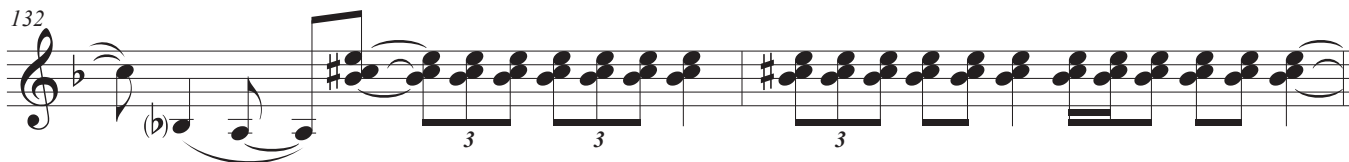
127



130



132



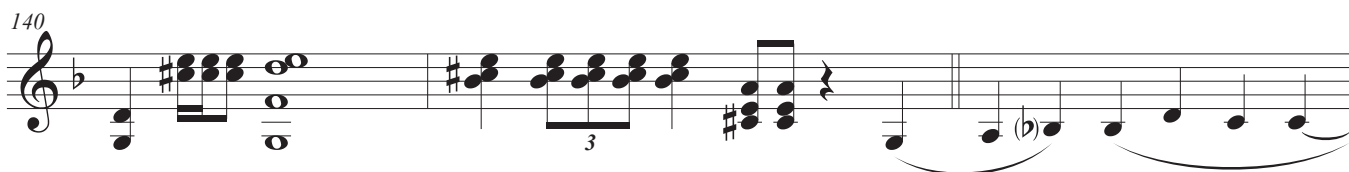
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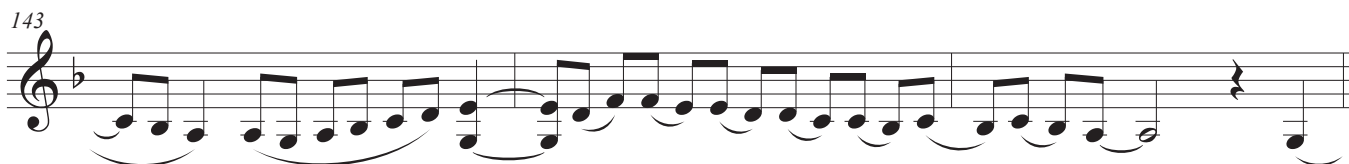
137



140



143



146



149



152

155

open E

157

N

mf

159

162

O

164

167

169

172

174

176

178

180

182

ff

Detailed description: This image shows five staves of musical notation for the piece 'Al-Andaluz'. The music is written in a single treble clef with a key signature of one sharp (F#) and a common time signature. The first staff (measures 174-175) features a sequence of chords, with the final measure containing a triplet of eighth notes. The second staff (measures 176-177) continues with chords and eighth-note patterns, including a triplet. The third staff (measures 178-179) shows similar rhythmic patterns with a triplet. The fourth staff (measures 180-181) includes a dynamic marking of *ff* (fortissimo) and features dotted rhythms. The fifth staff (measures 182) concludes with a series of chords, each marked with an accent (>).