Dave Soldier

Al-Andaluz

Etudes for solo Violin

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SOLEA	18
Seguiriya	25
SAETA	30
BULERIAS	33

about 30 minutes

2018
version February 2, 2019

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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.

version February 2, 2019

for Miranda Cookson

Al-Andaluz

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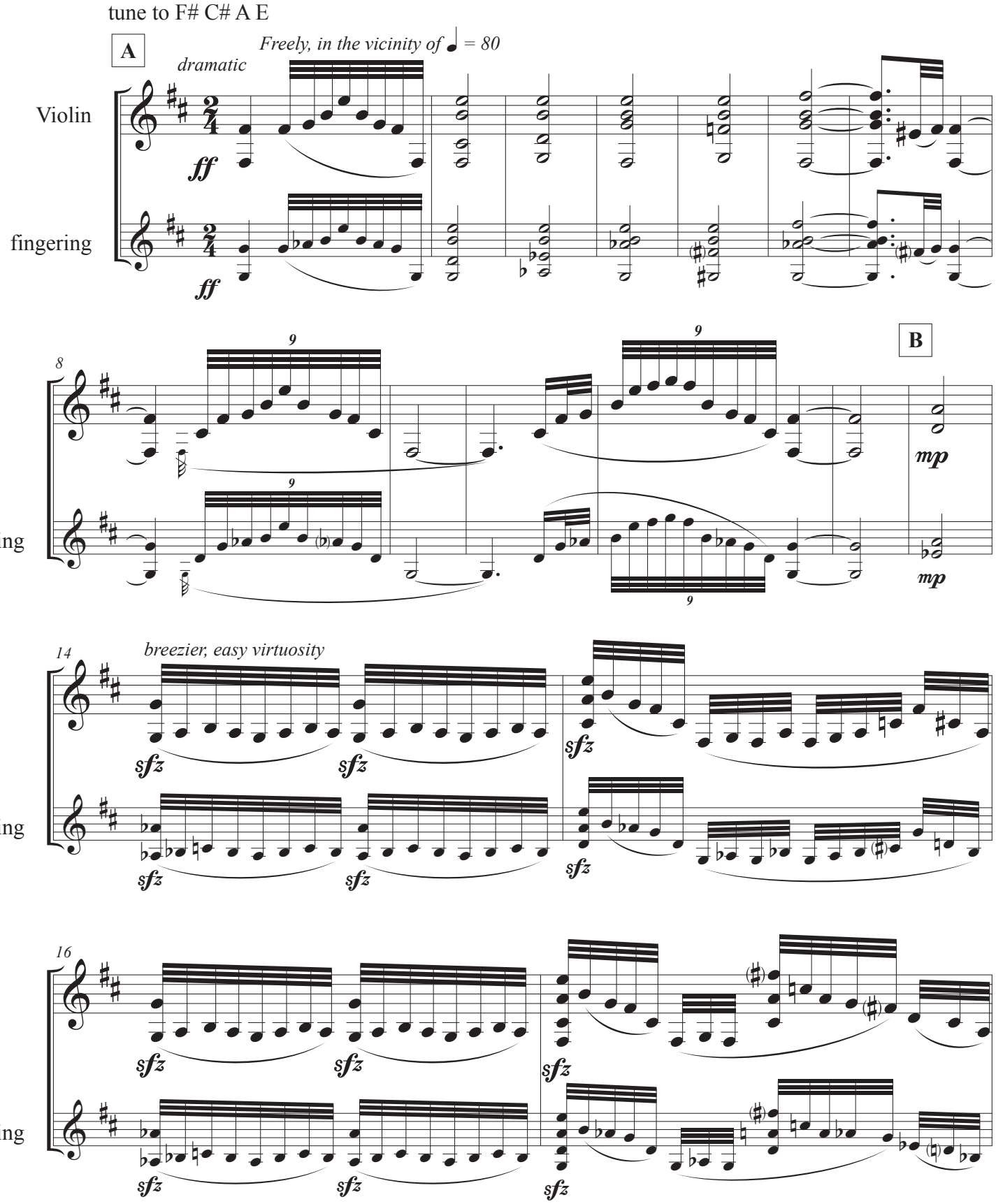
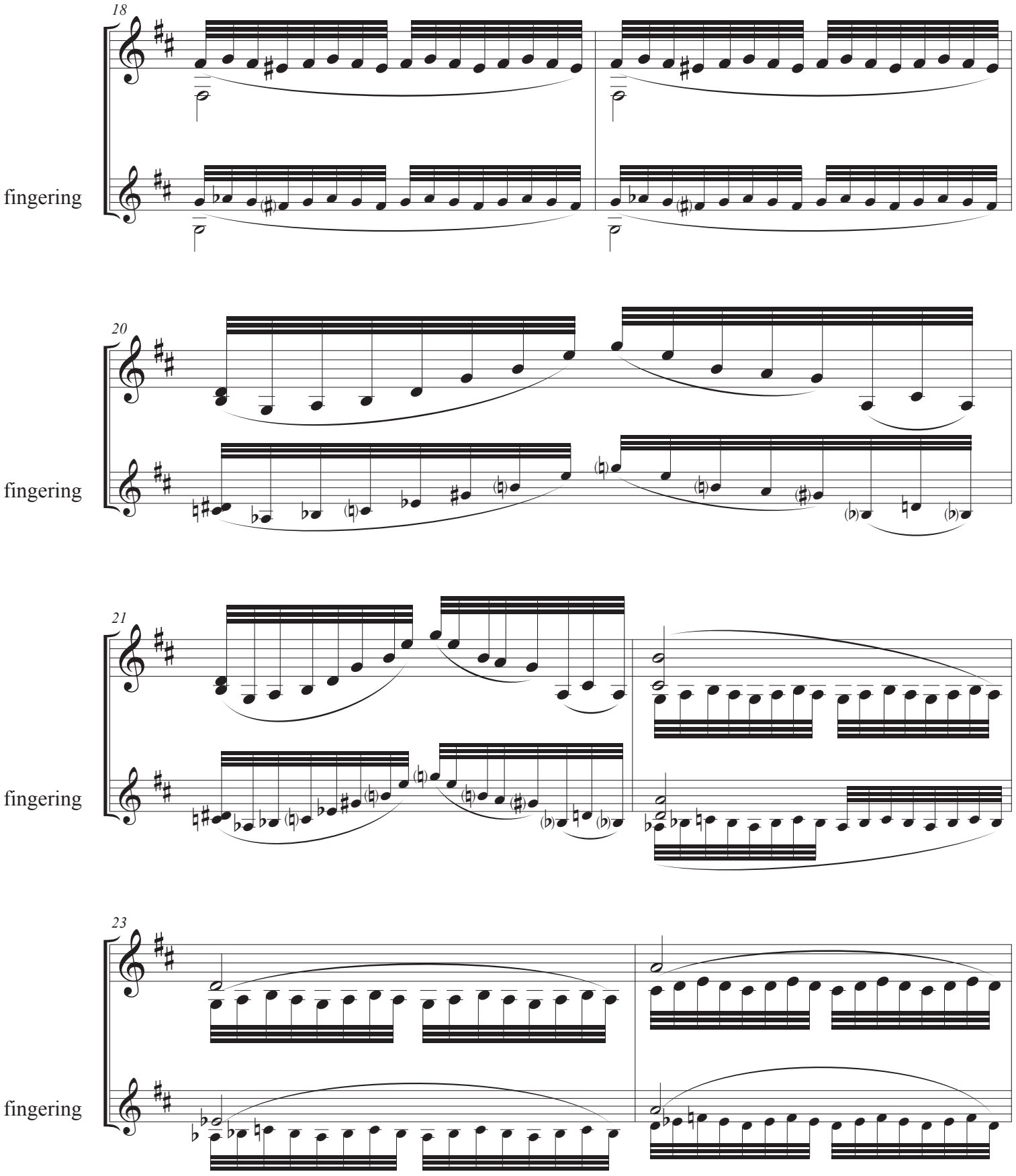
1. Tarantas

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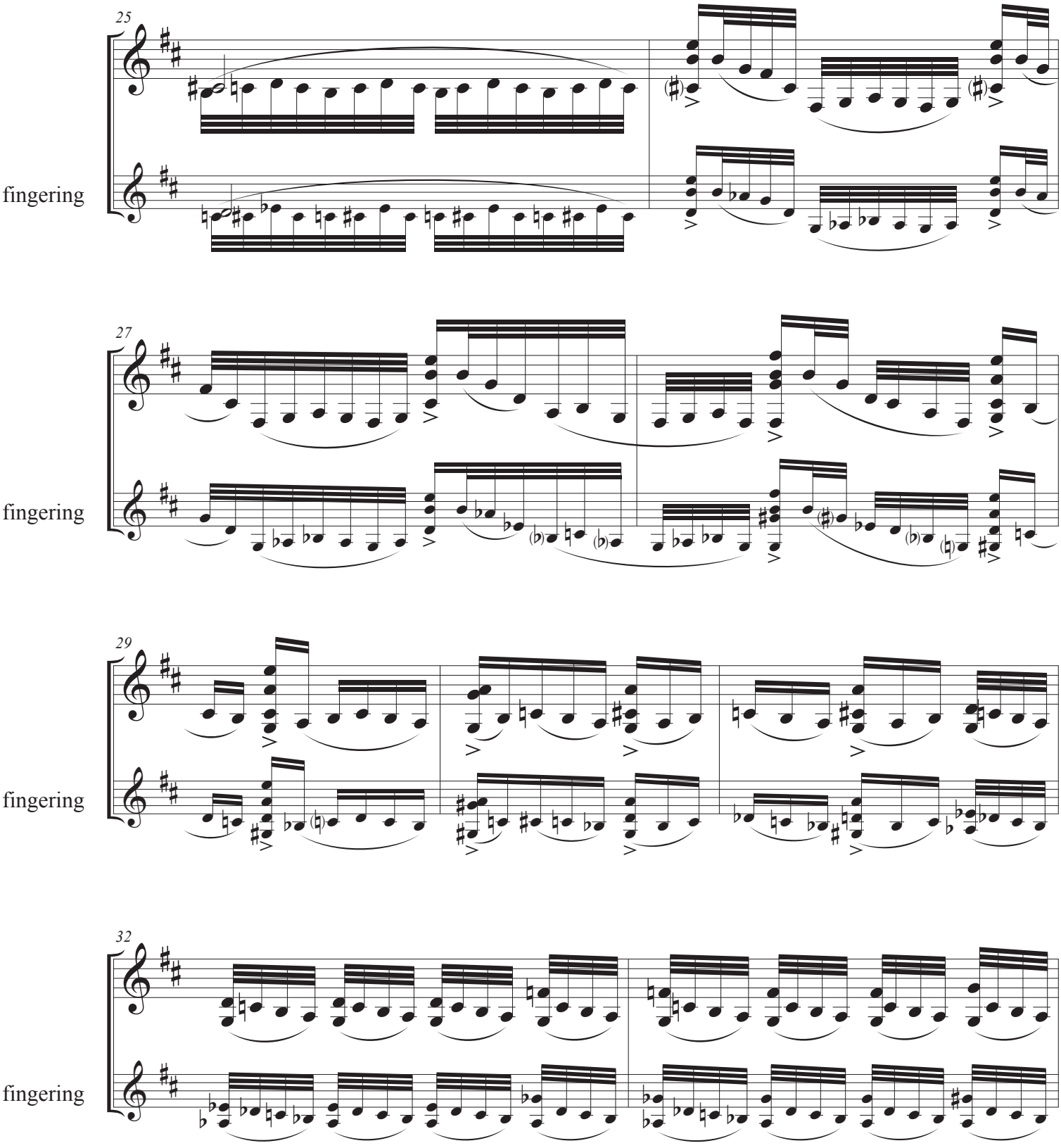
fingering
20
fingering
21
fingering
23
fingering


25
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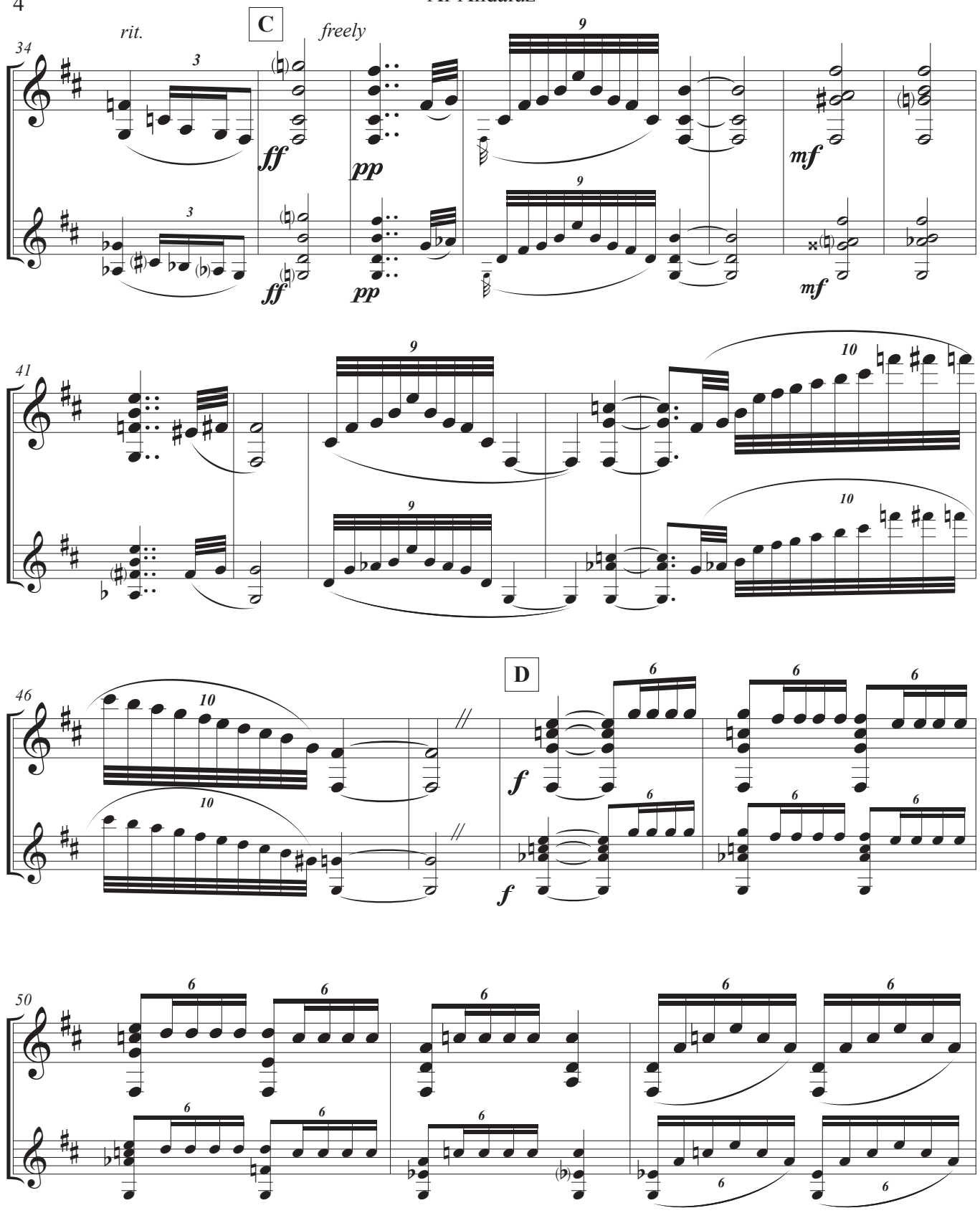
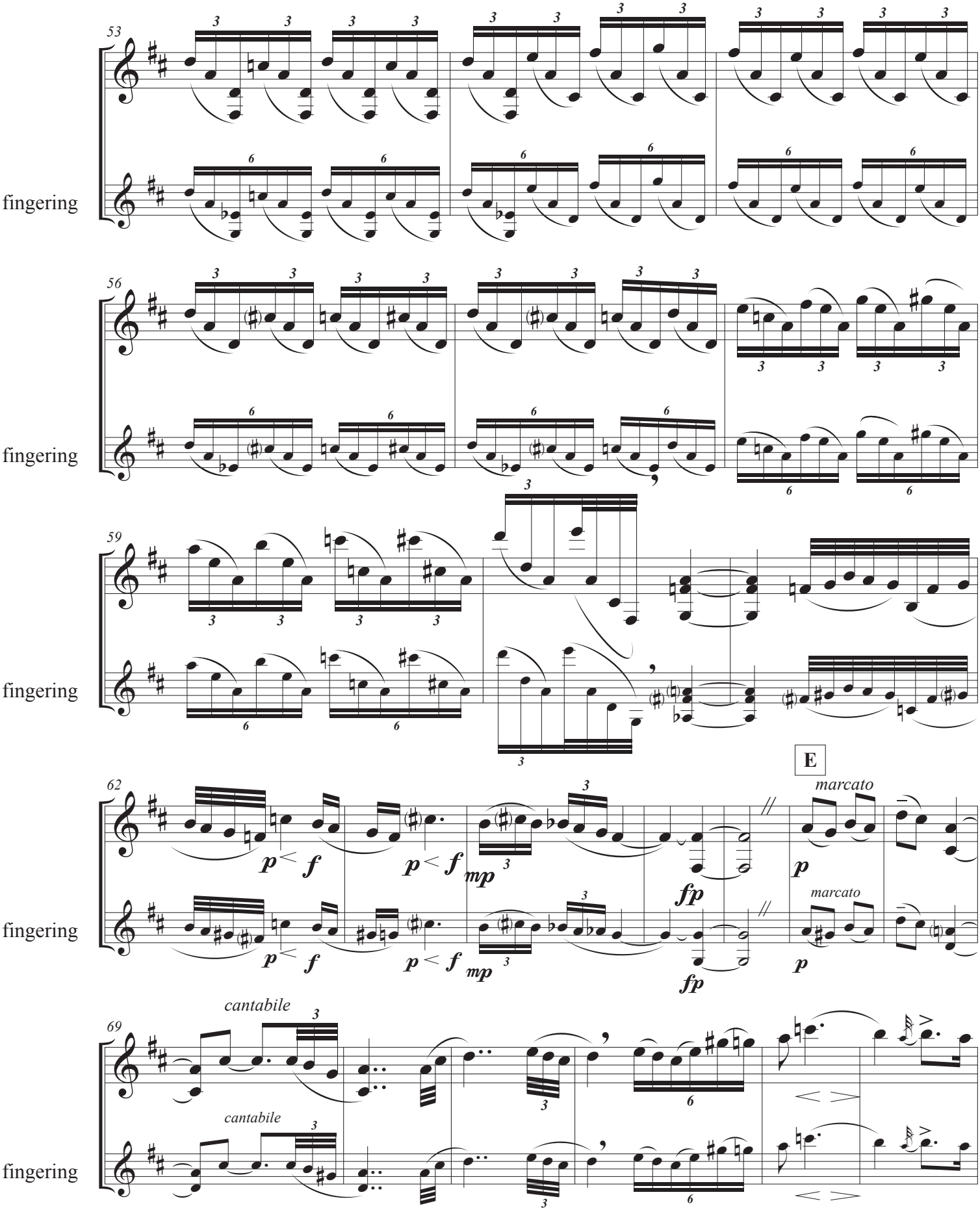
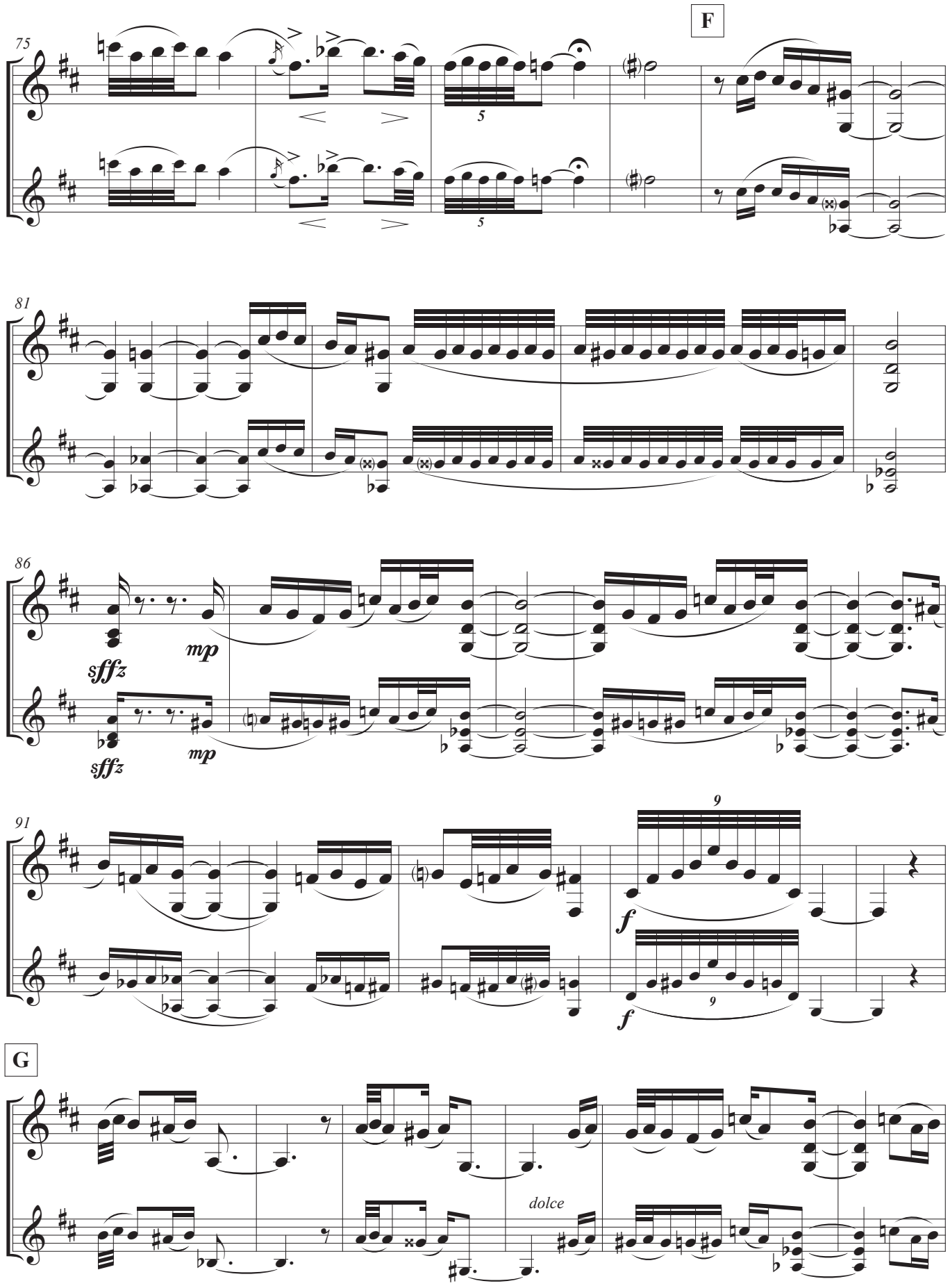
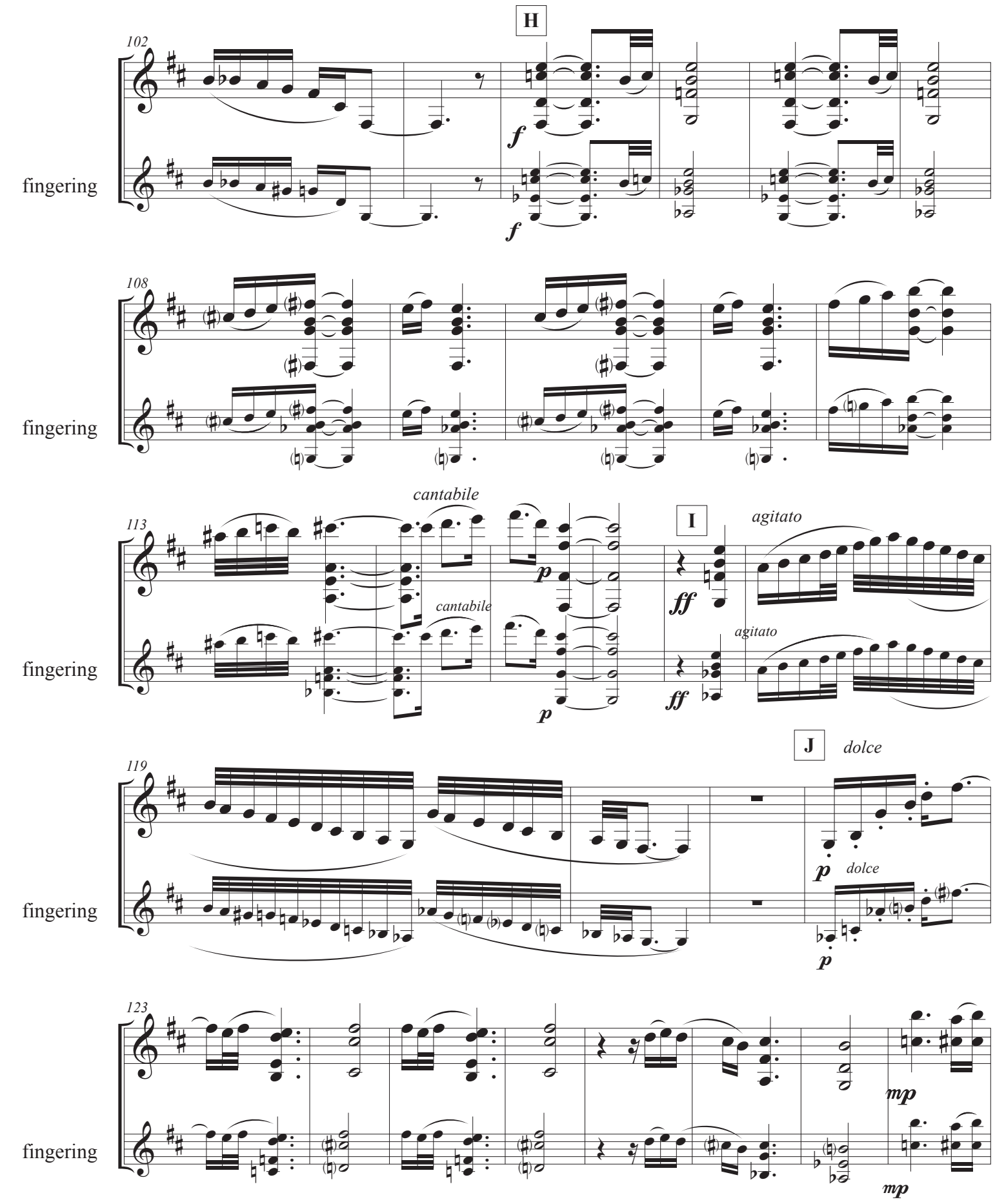
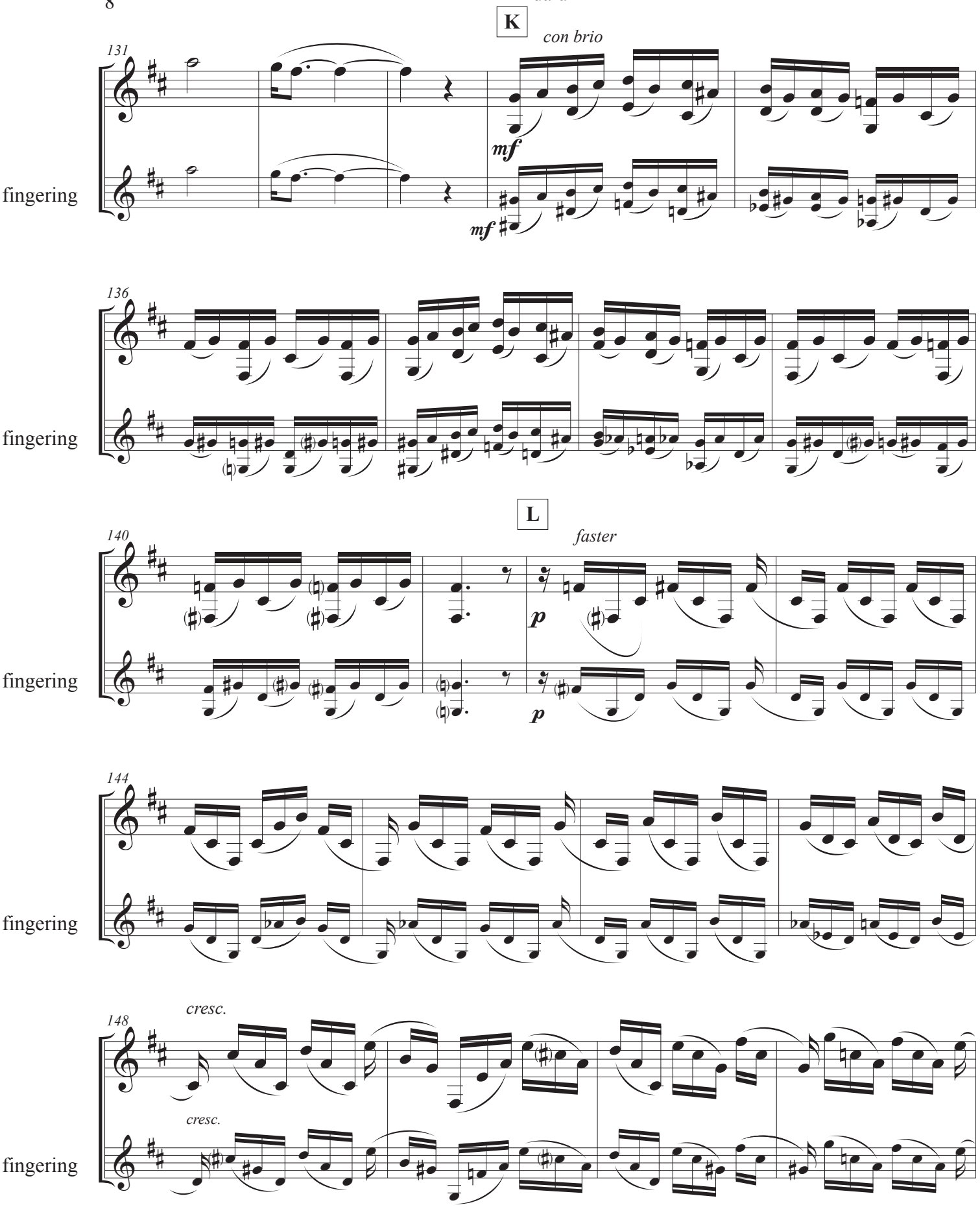
27
fingering
29
fingering
32
fingering

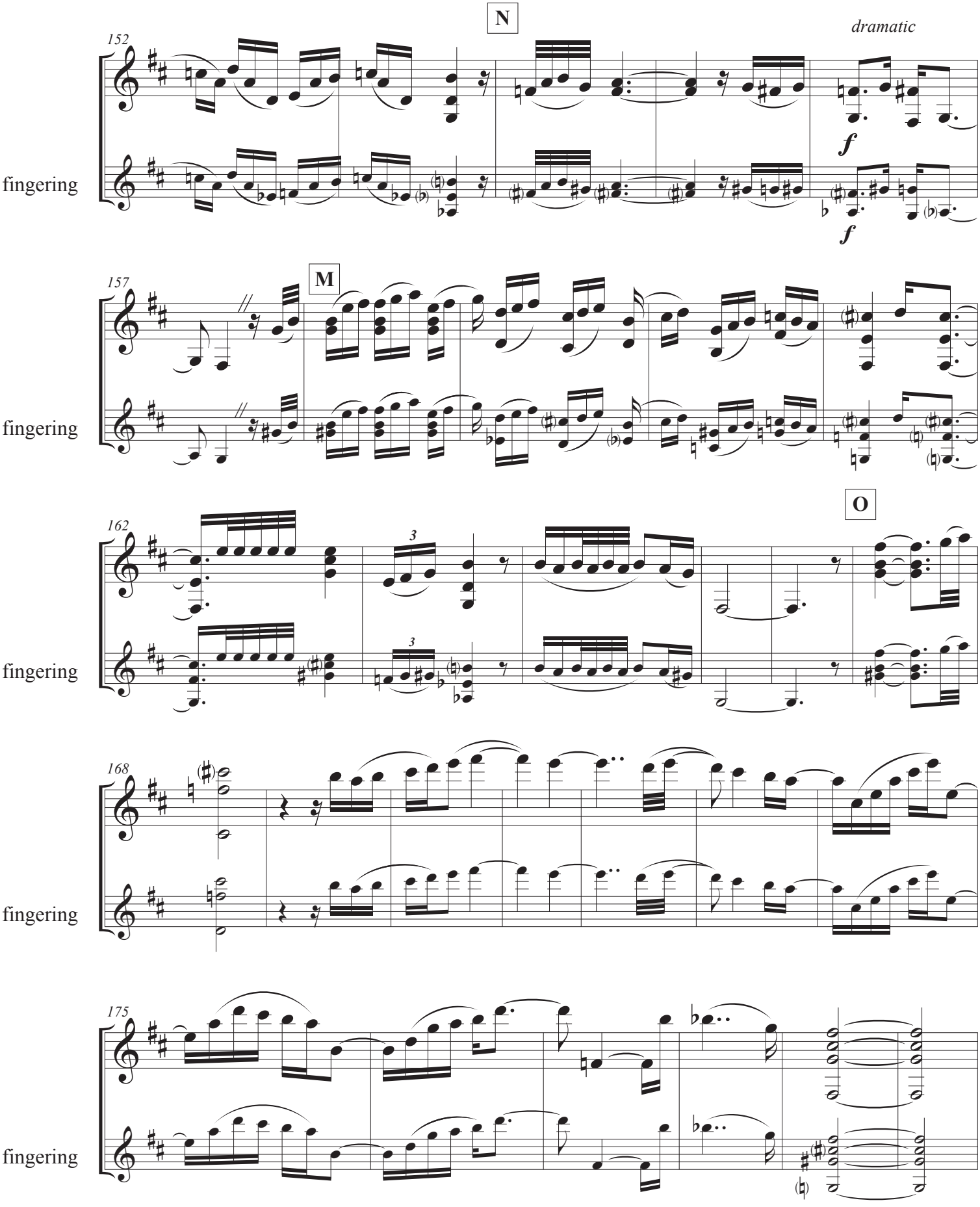

34
rit.
C
freely
ff
pp
mf
fingering
41
46
D
f
50


53
fingering
56
fingering
59
fingering
E
62
marcato
fingering
cantabile
69
fingering


F
75
fingering
81
fingering
86
sffz
mp
sffz
mp
fingering
91
9
f
f
9
fingering
G
dolce
fingering


H
102
f
f
fingering
108
fingering
cantabile
113
I
agitato
p
ff
cantabile
agitato
p
ff
fingering
J
dolce
119
p
dolce
p
fingering
123
mp
mp
fingering


K
con brio
131
mf
mf
fingering
136
fingering
L
140
faster
p
p
fingering
144
fingering
148
cresc.
cresc.
fingering


N
dramatic
152
f
f
fingering
M
157
fingering
O
162
3
3
fingering
168
fingering
175
fingering

10

P

accel.

fingering

185

f

fingering

f

190

fingering

193

fingering

195

fingering

197

fingering

199

fingering

201

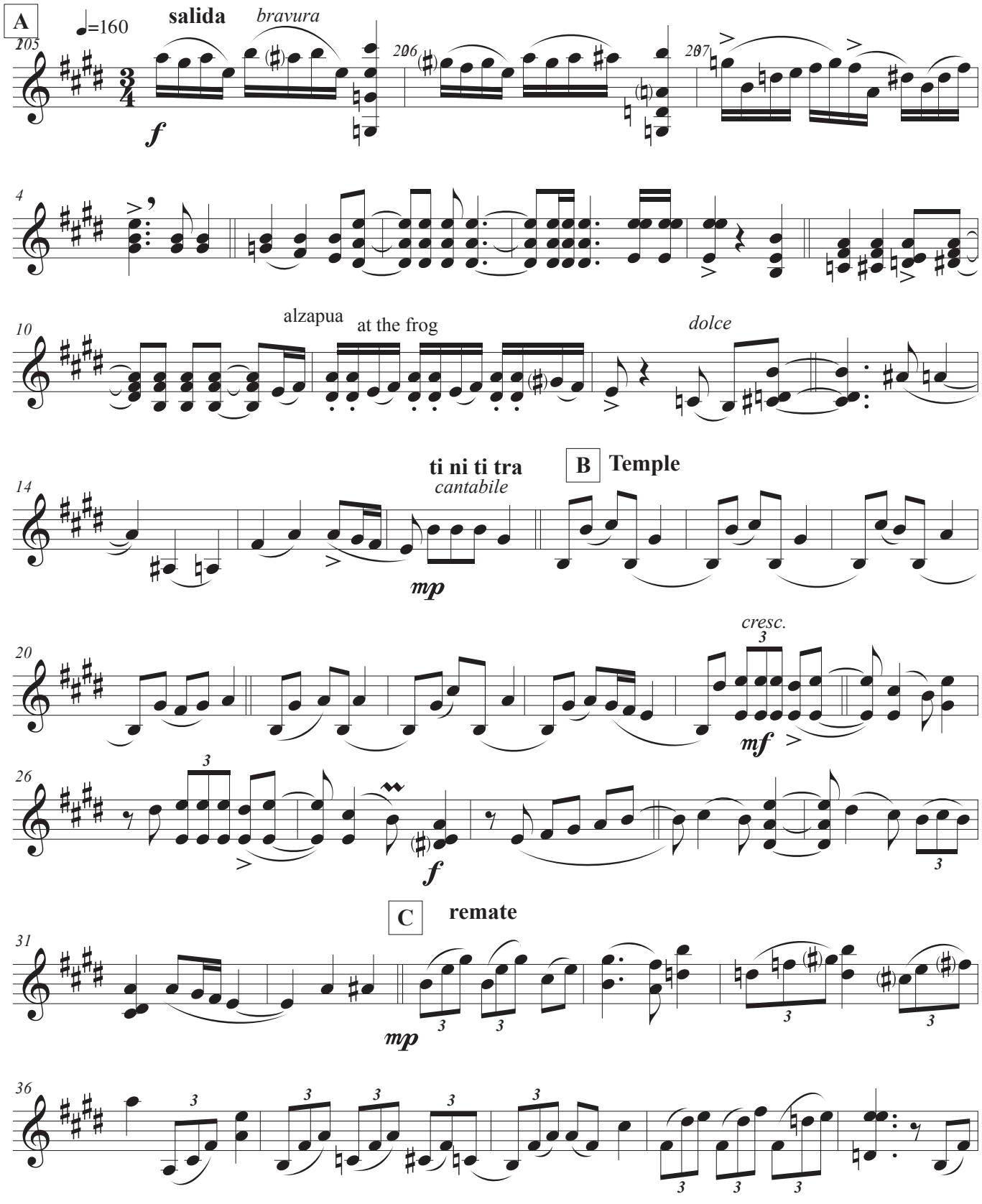
9

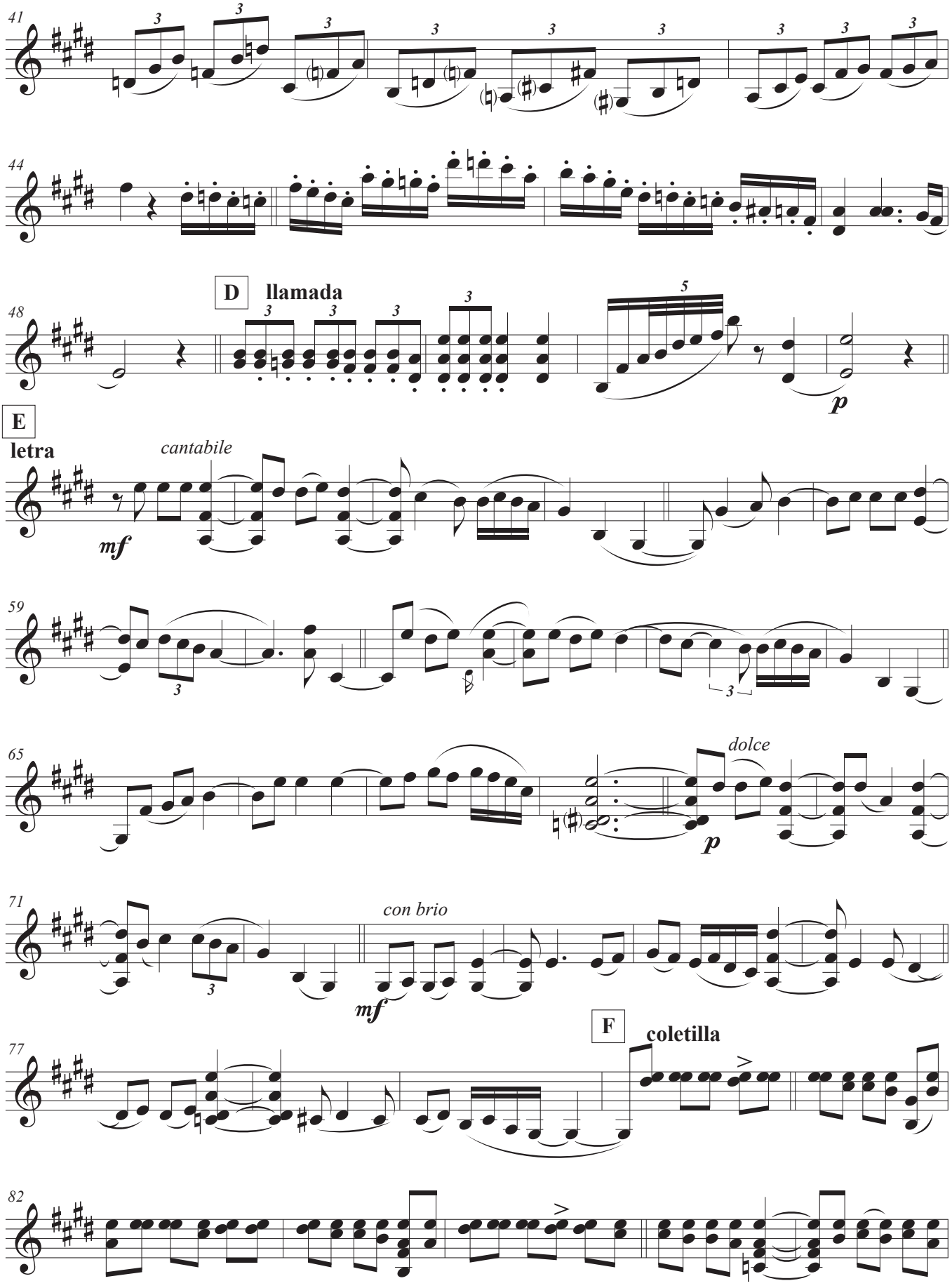
9

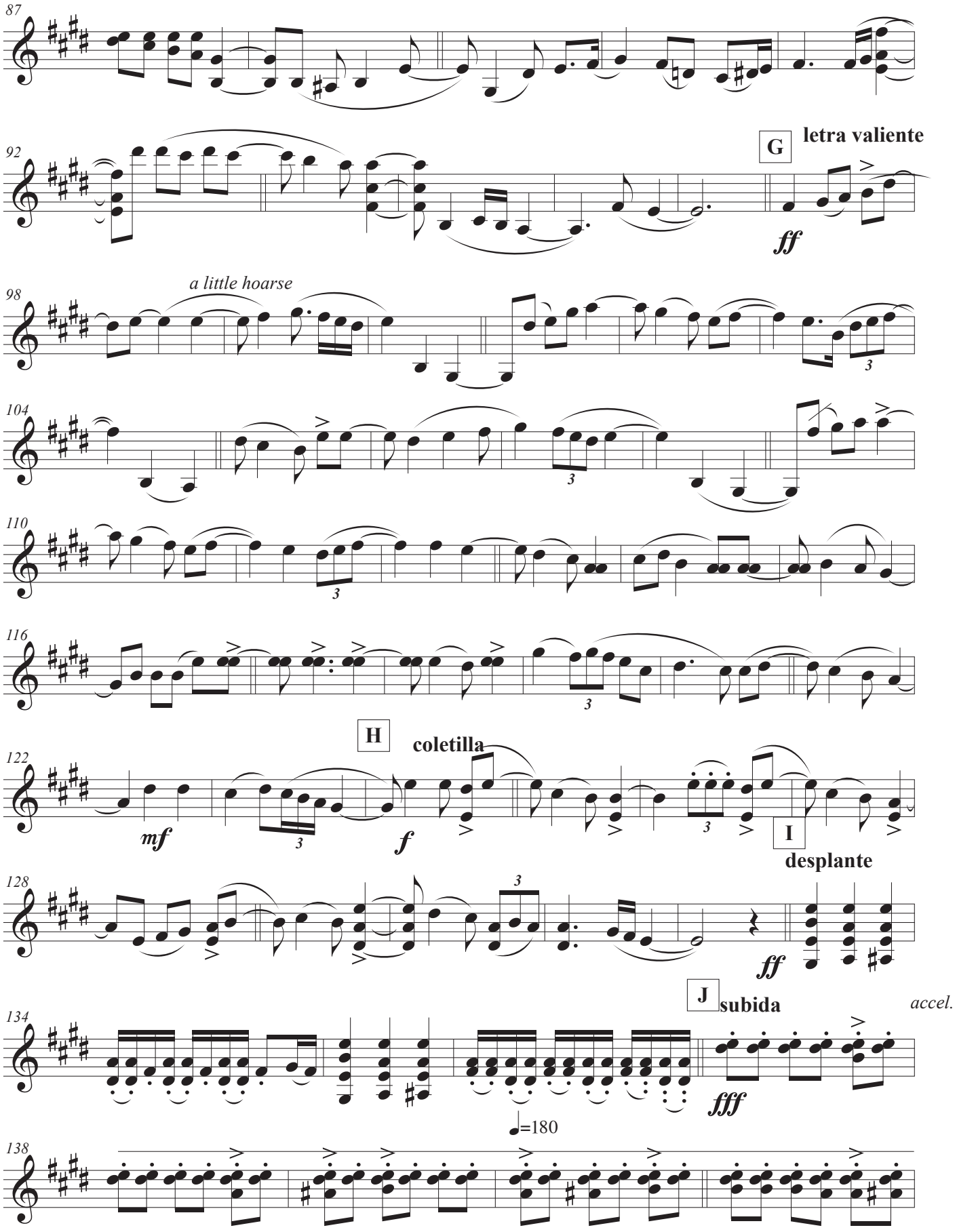
fingering

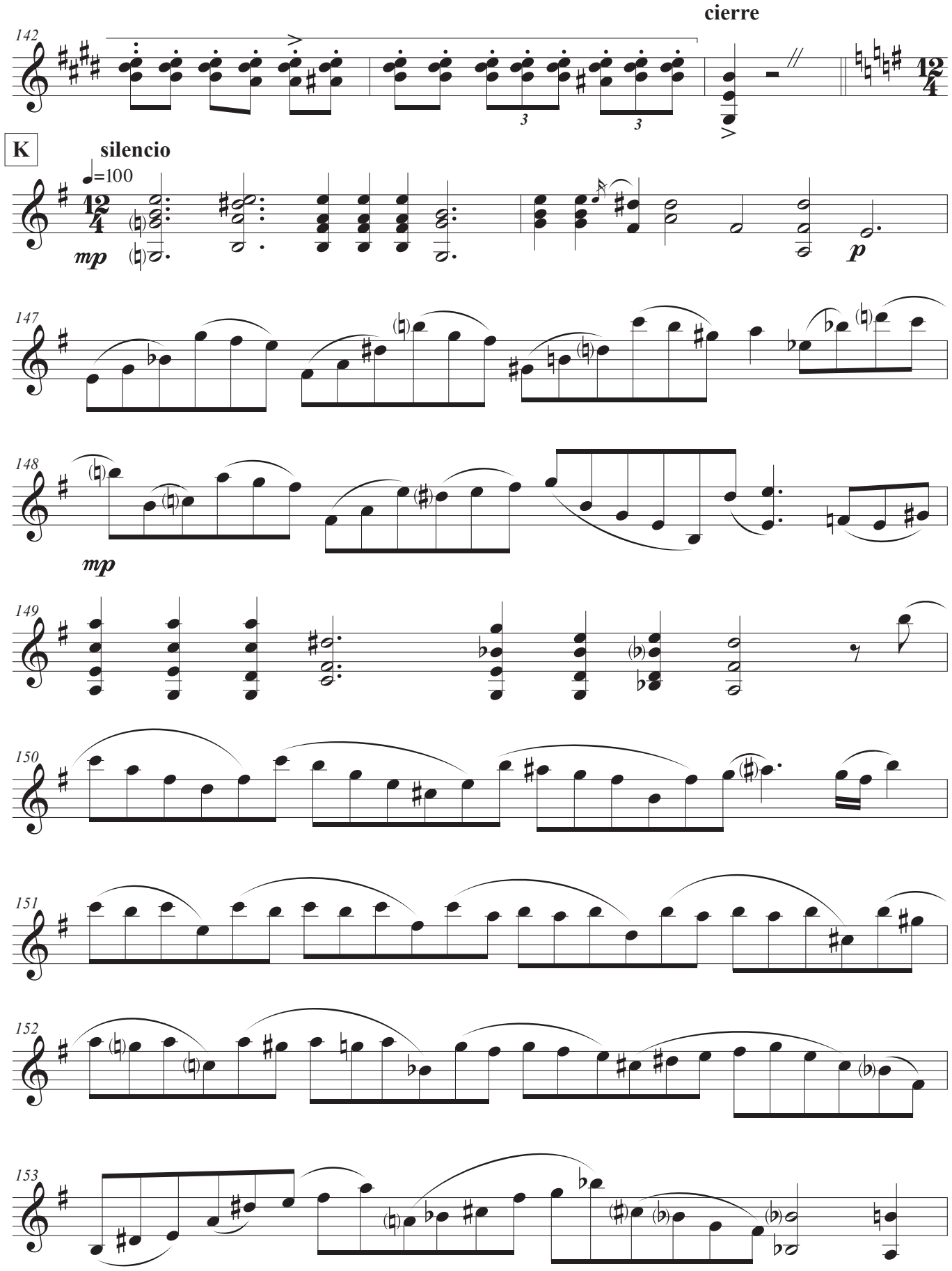
2. Alegria

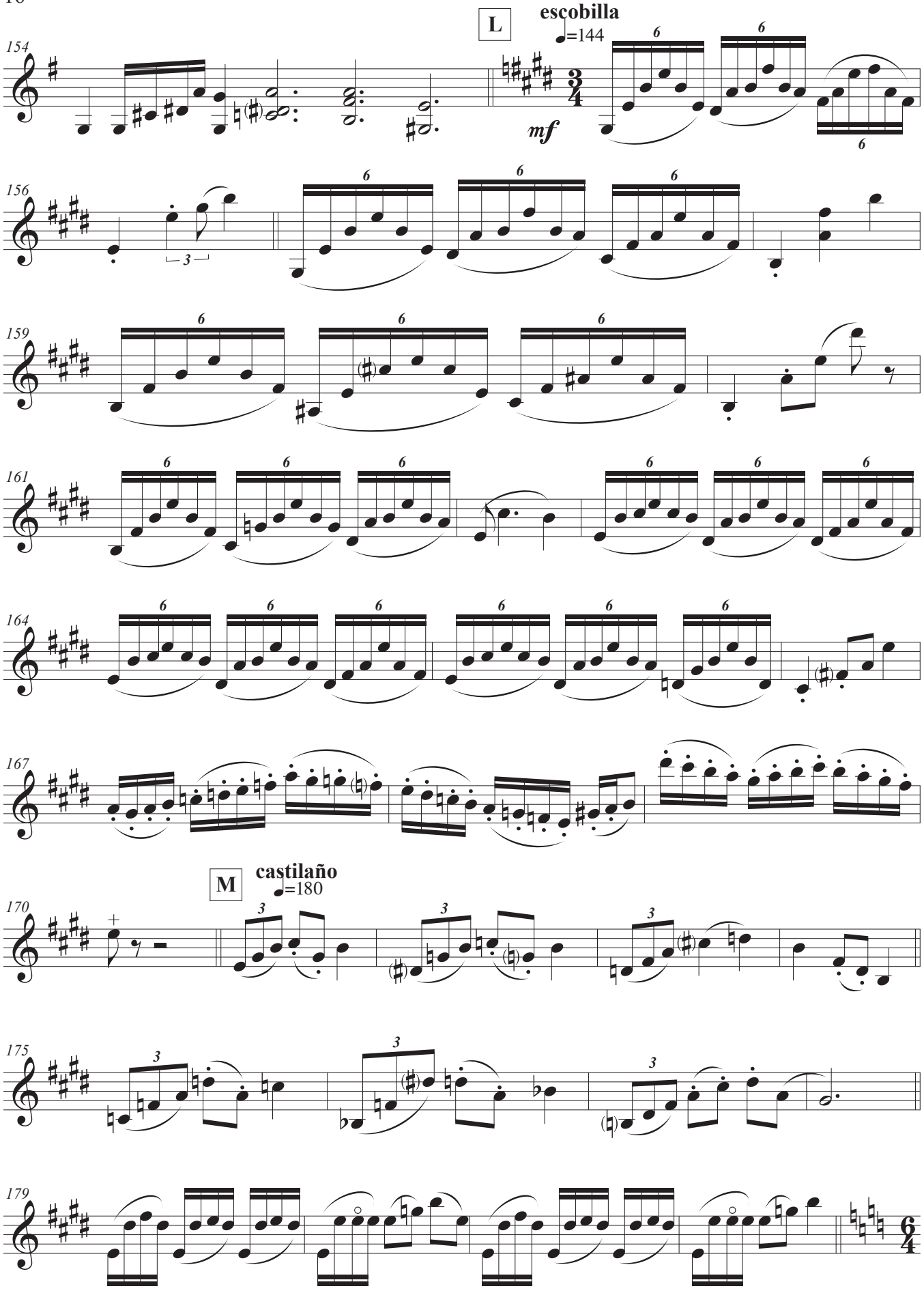
typical violin tuning

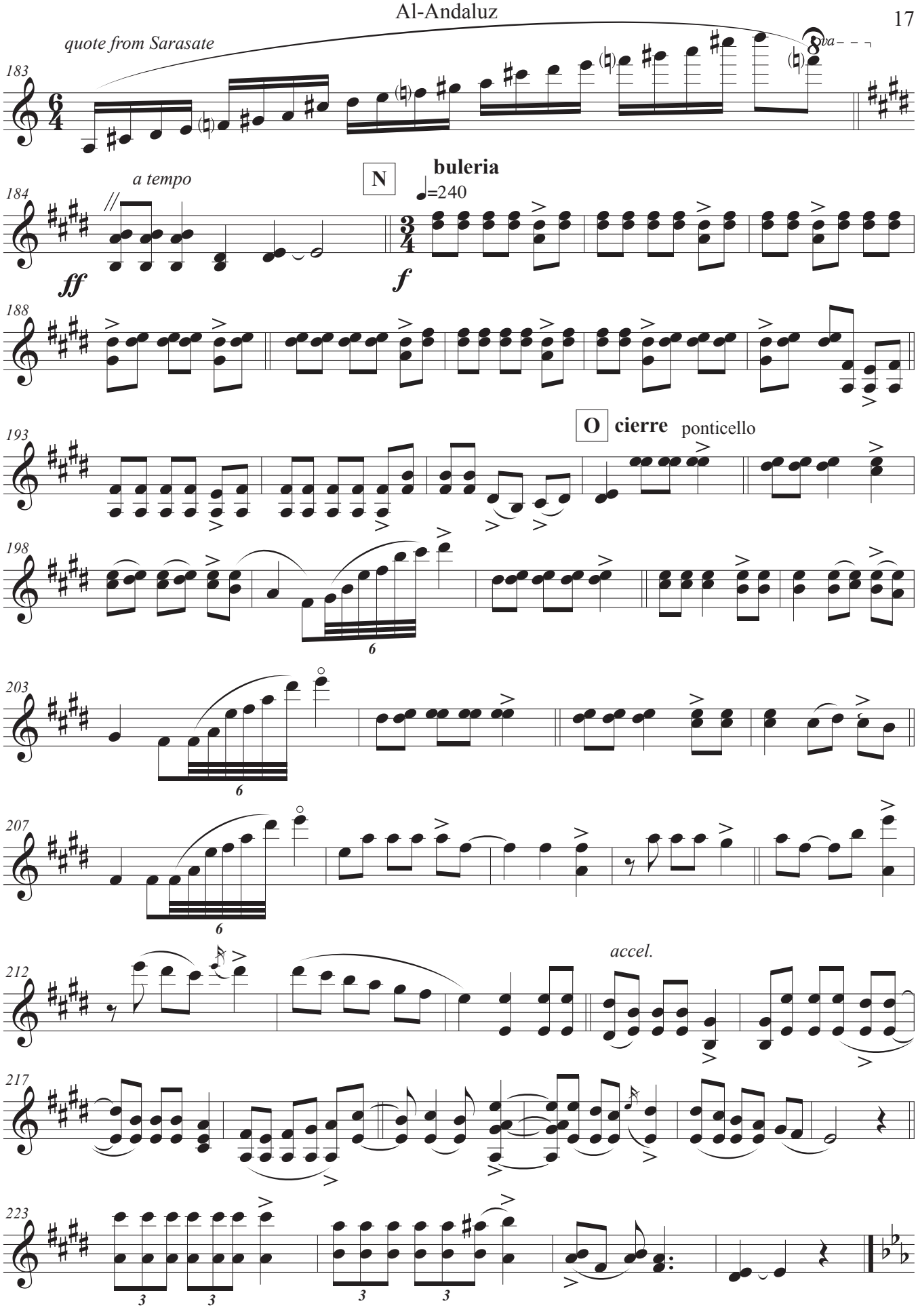



41
44
48
D
llamada
E
letra
cantabile
mf
59
65
dolce
p
71
con brio
mf
F
coletilla
77
82

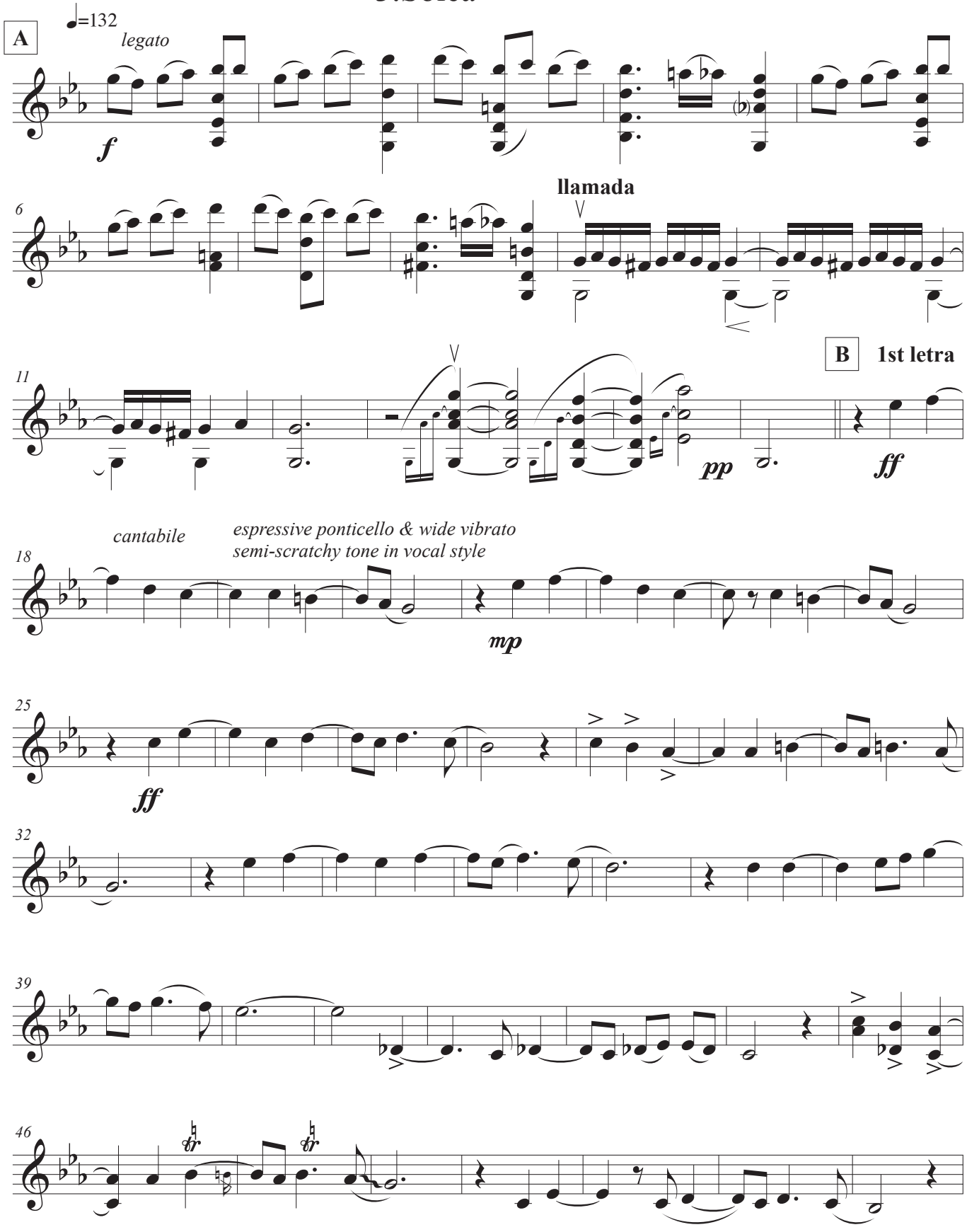

87
92
G
letra valiente
ff
98
a little hoarse
104
110
116
H
coletilla
122
mf
f
I
desplante
128
ff
J
subida
accel.
134
fff
♩=180
138

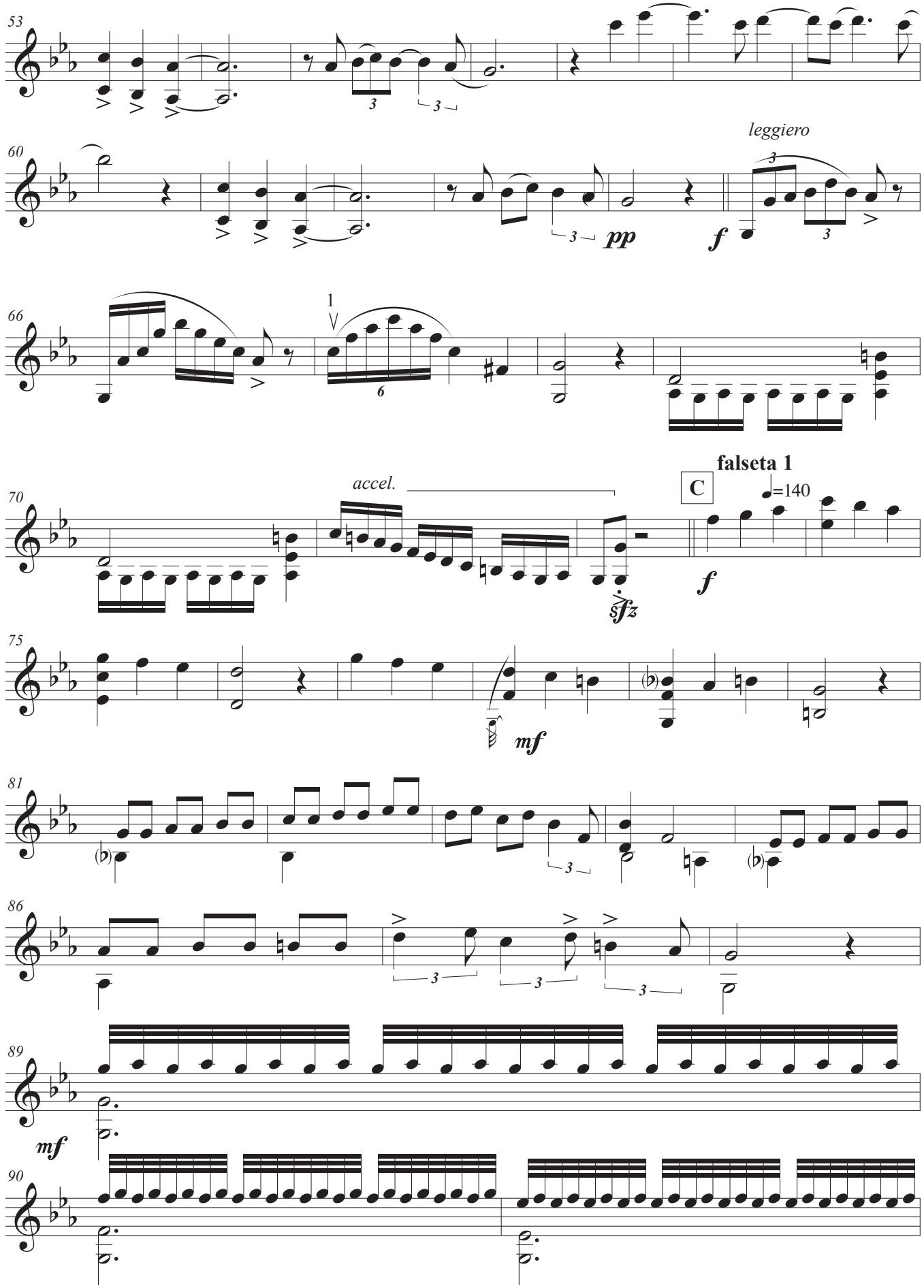

cierre
142
K
silencio
♩=100
mp
p
147
148
mp
149
150
151
152
153

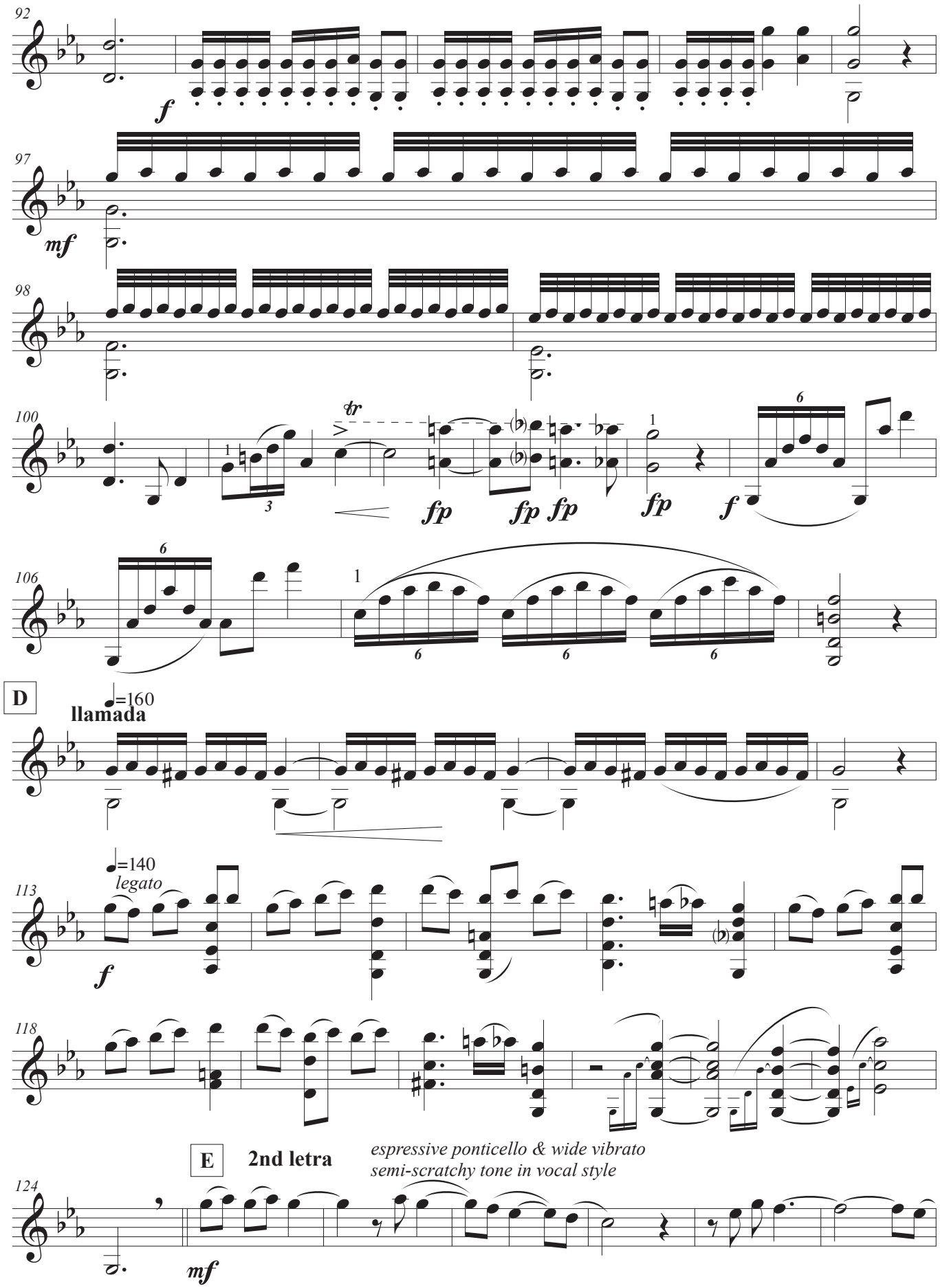

L
escobilla
=144
mf
M
castilaño
=180

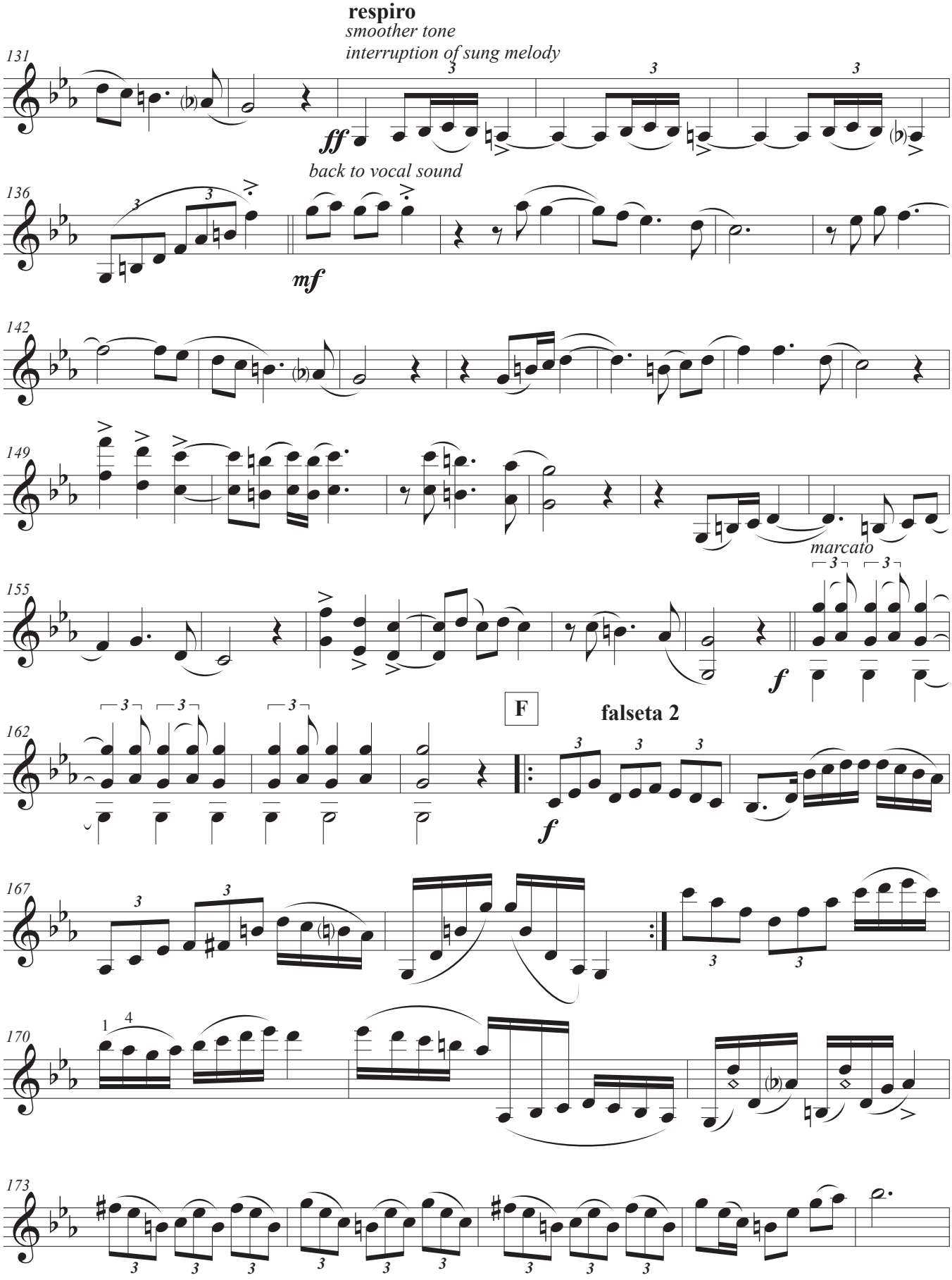

quote from Sarasate
183
8va
184
a tempo
ff
N
buleria
=240
3/4
f
188
193
O
cierre
ponticello
198
6
203
6
207
6
212
accel.
217
223
3
3
3
3

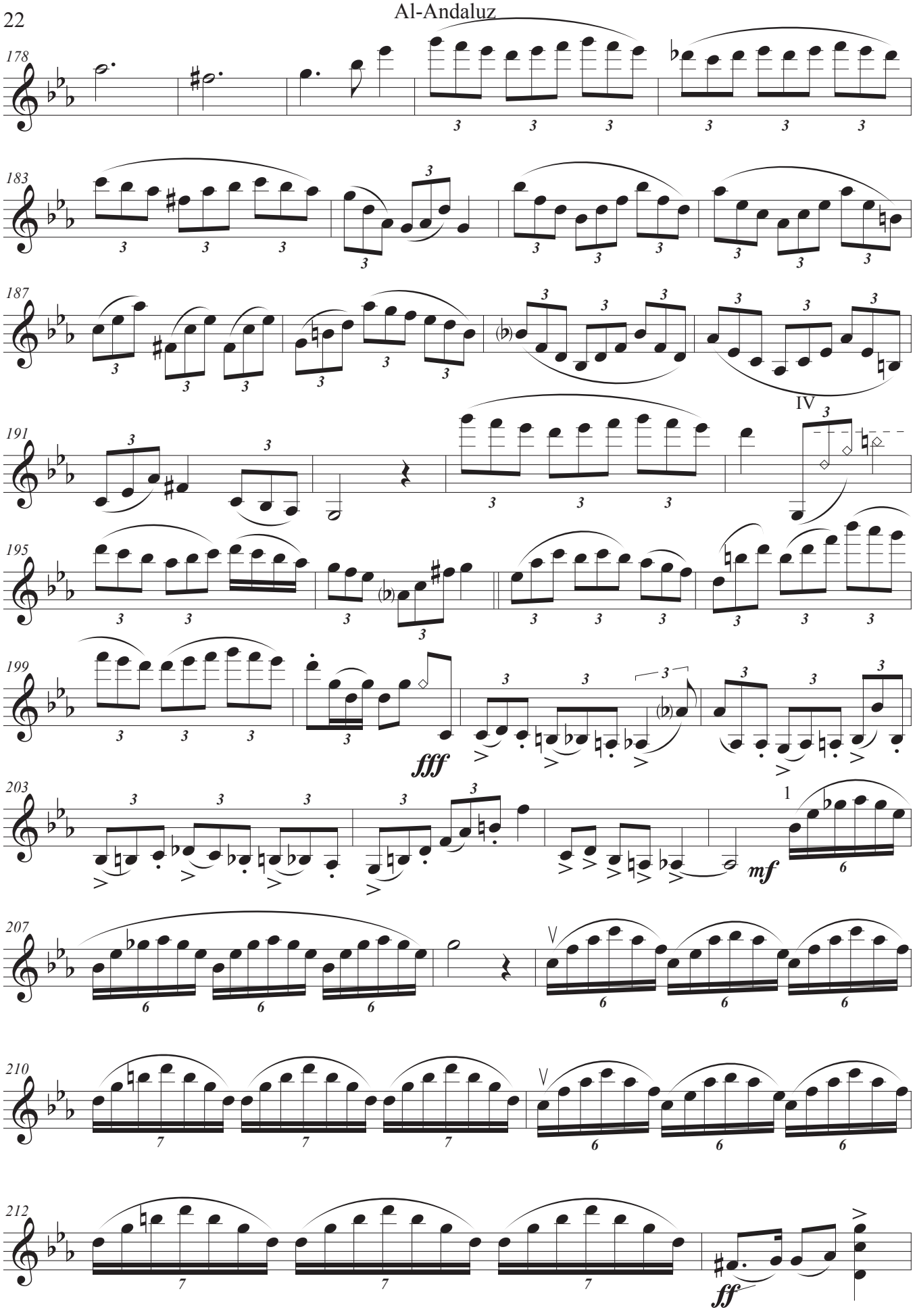
3.Solea

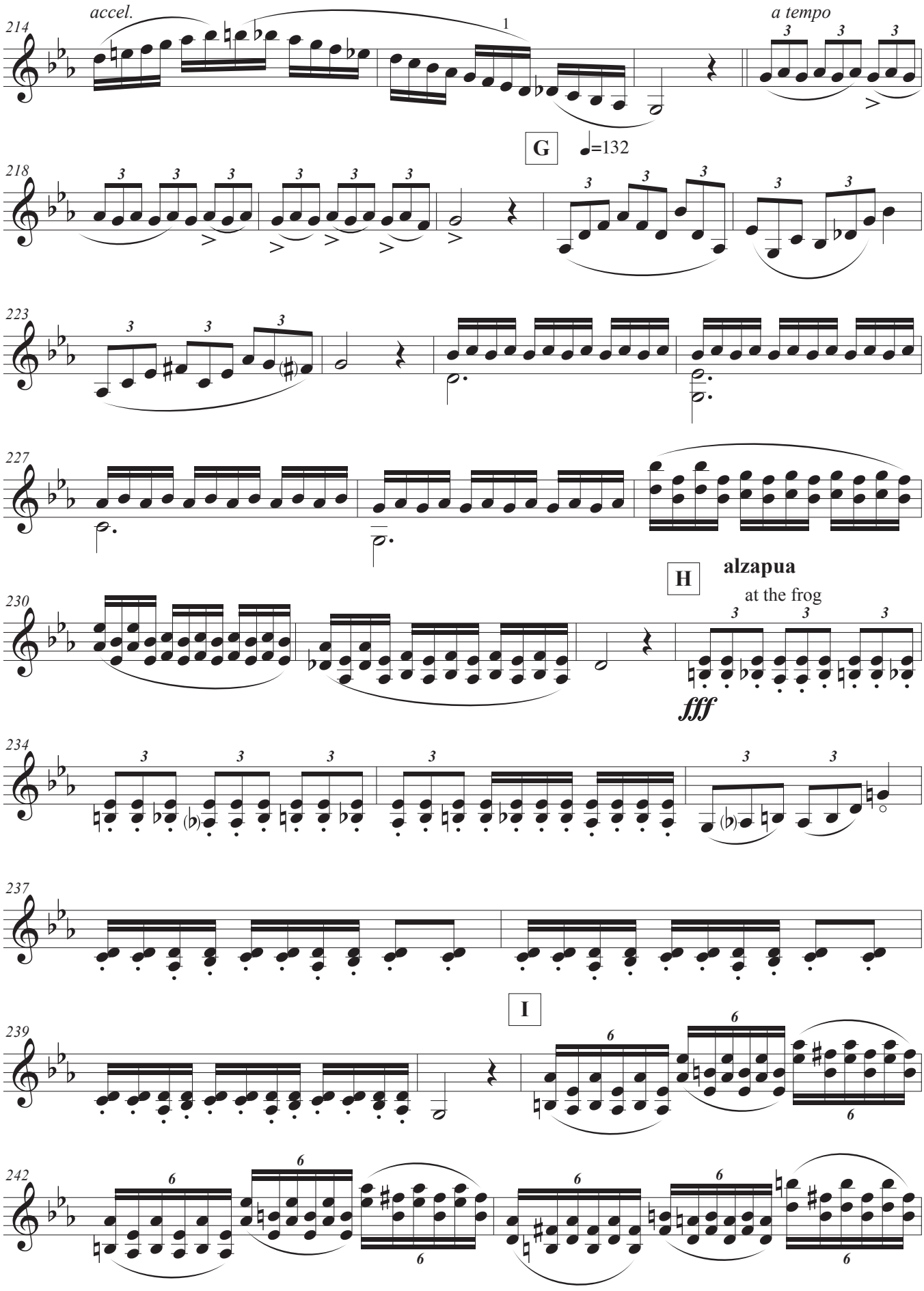

A
♩=132
legato
f
6
llamada
11
B
1st letra
pp
ff
cantabile
espressive ponticello & wide vibrato
semi-scratchy tone in vocal style
18
mp
25
ff
32
39
46

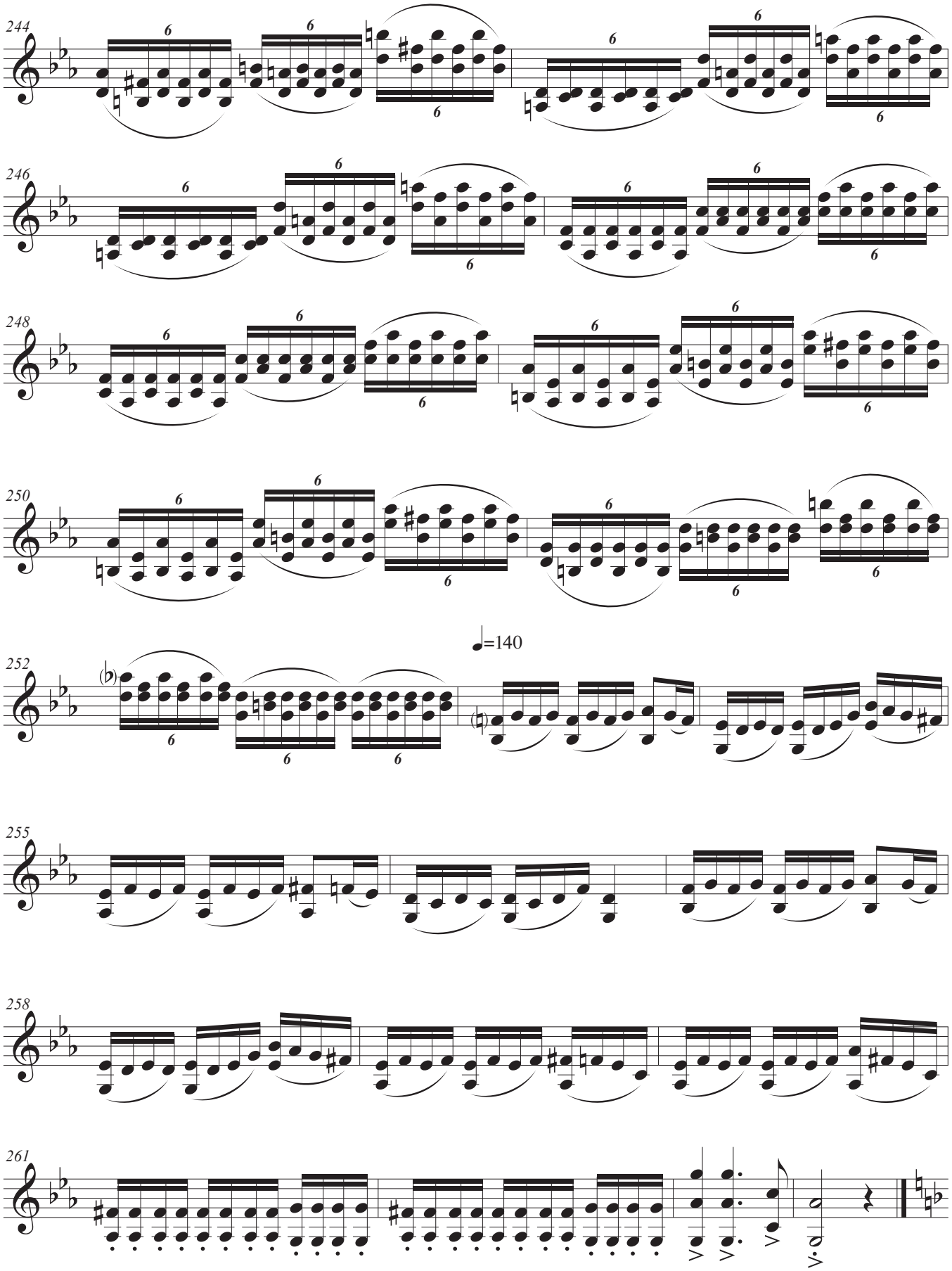

53
60
leggiero
pp
f
66
1
6
70
accel.
C
falseta 1
♩=140
f
sfz
75
mf
81
86
89
mf
90


92
f
97
mf
98
100
tr
fp
fp fp
fp
f
106
D
llamada
♩=160
113
♩=140
legato
f
118
E
2nd letra
espressive ponticello & wide vibrato
semi-scratchy tone in vocal style
124
mf

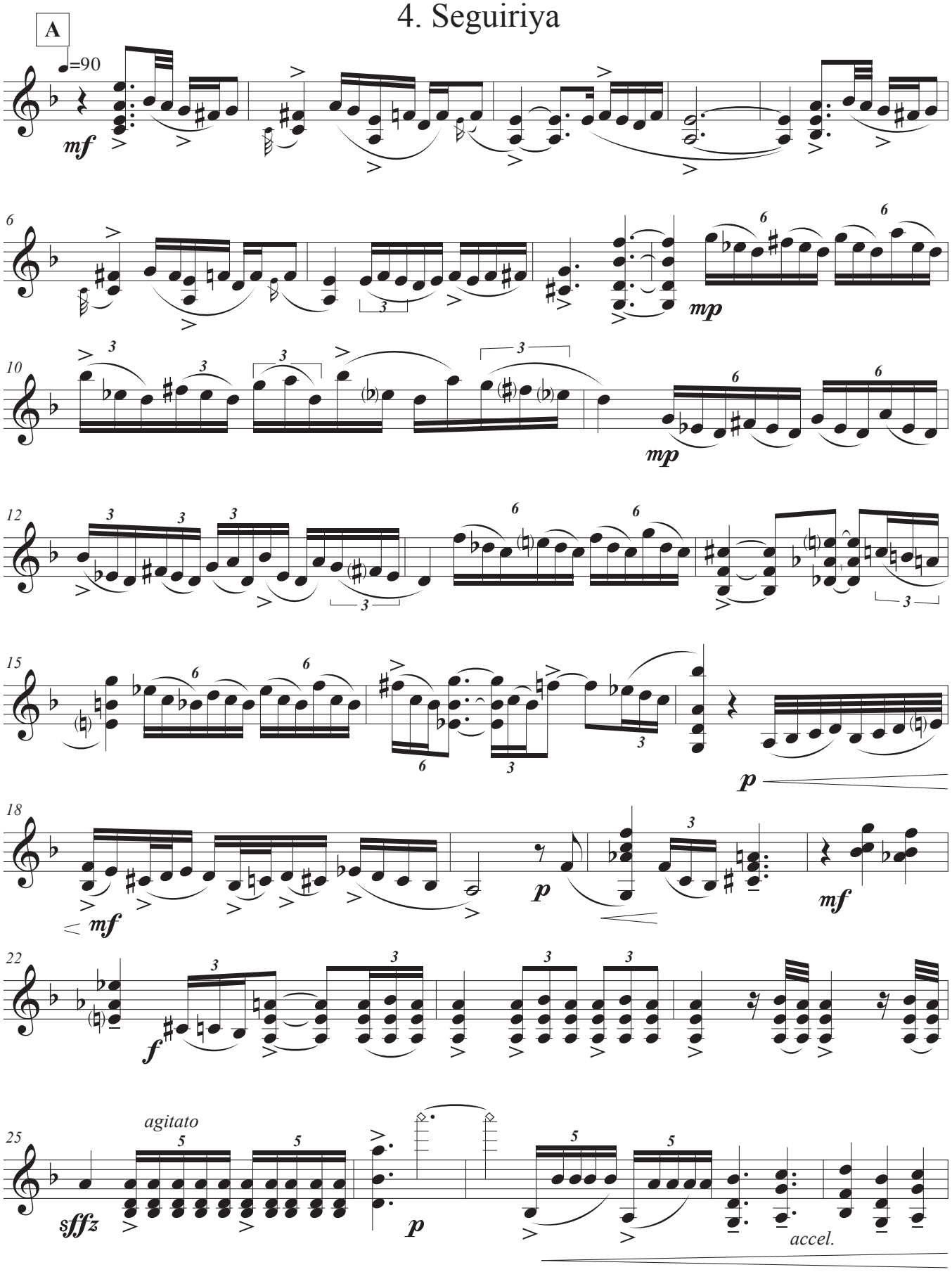

respiro
smoother tone
interruption of sung melody
131
ff
back to vocal sound
136
mf
142
149
marcato
155
f
F
falseta 2
162
f
167
170
1
4
173

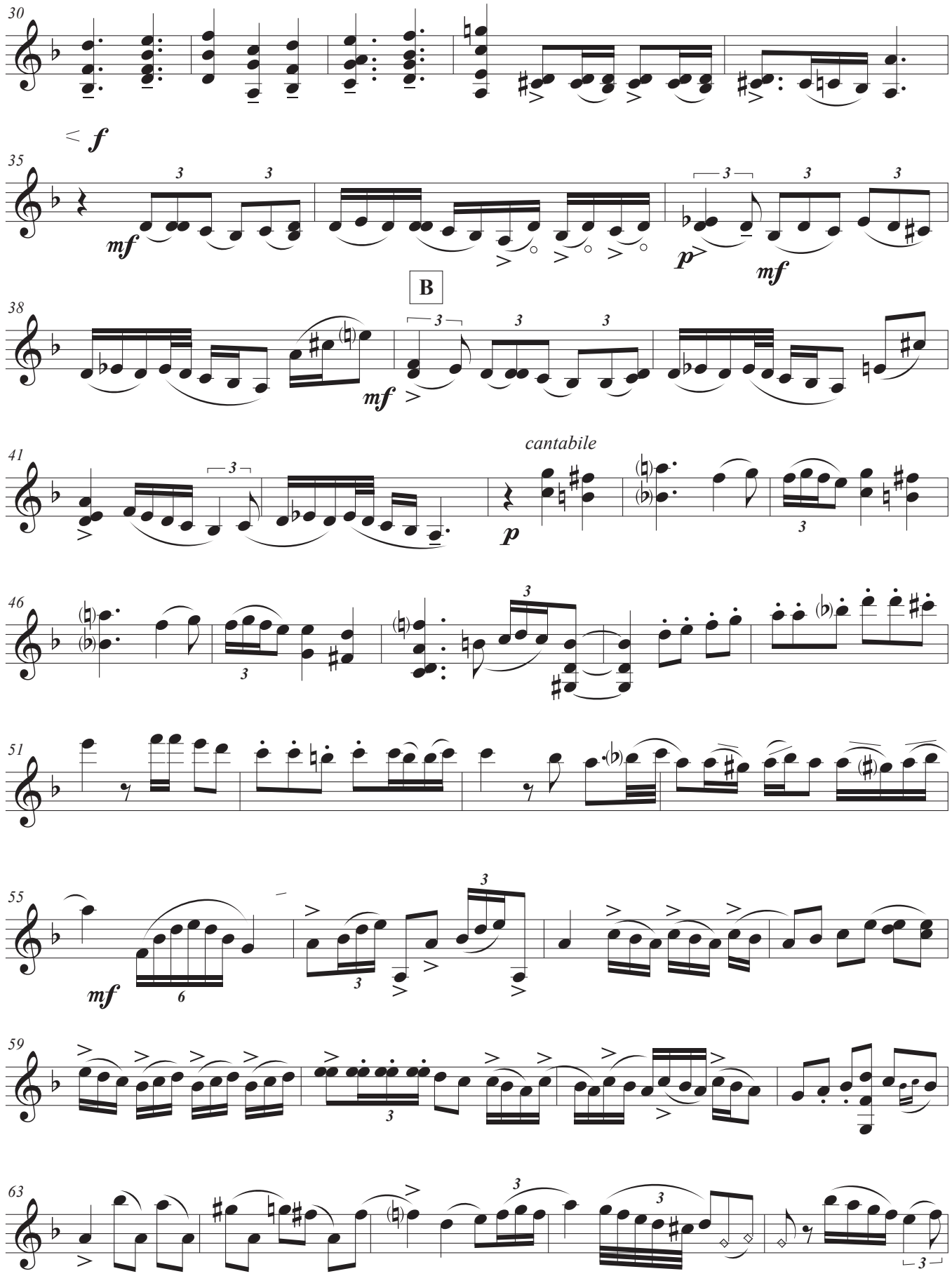

178
183
187
191
195
199
203
207
210
212
IV
fff
mf
ff

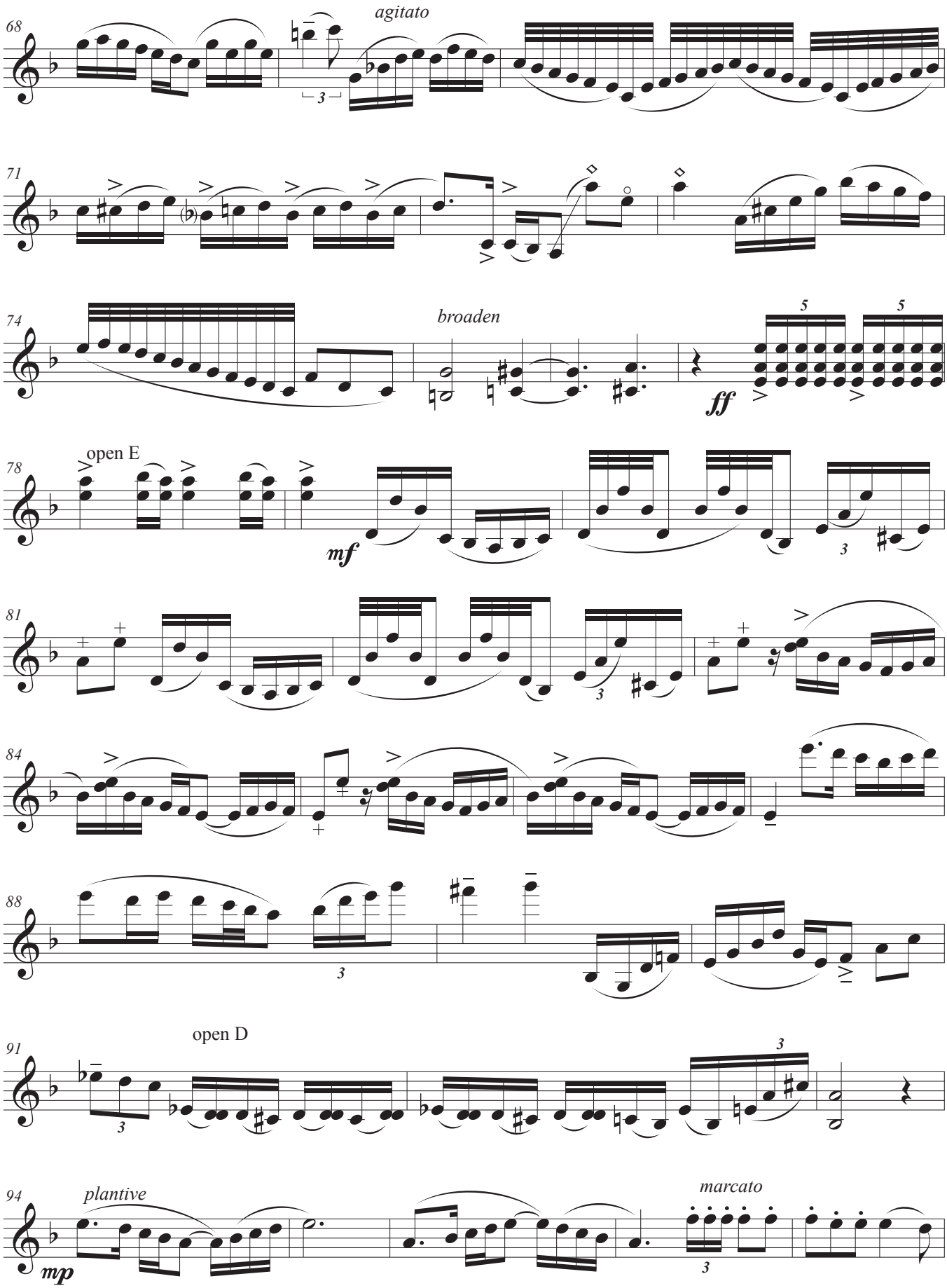

214
accel.
1
a tempo
G
♩=132
218
223
227
H
alzapua
at the frog
fff
230
234
237
I
239
242

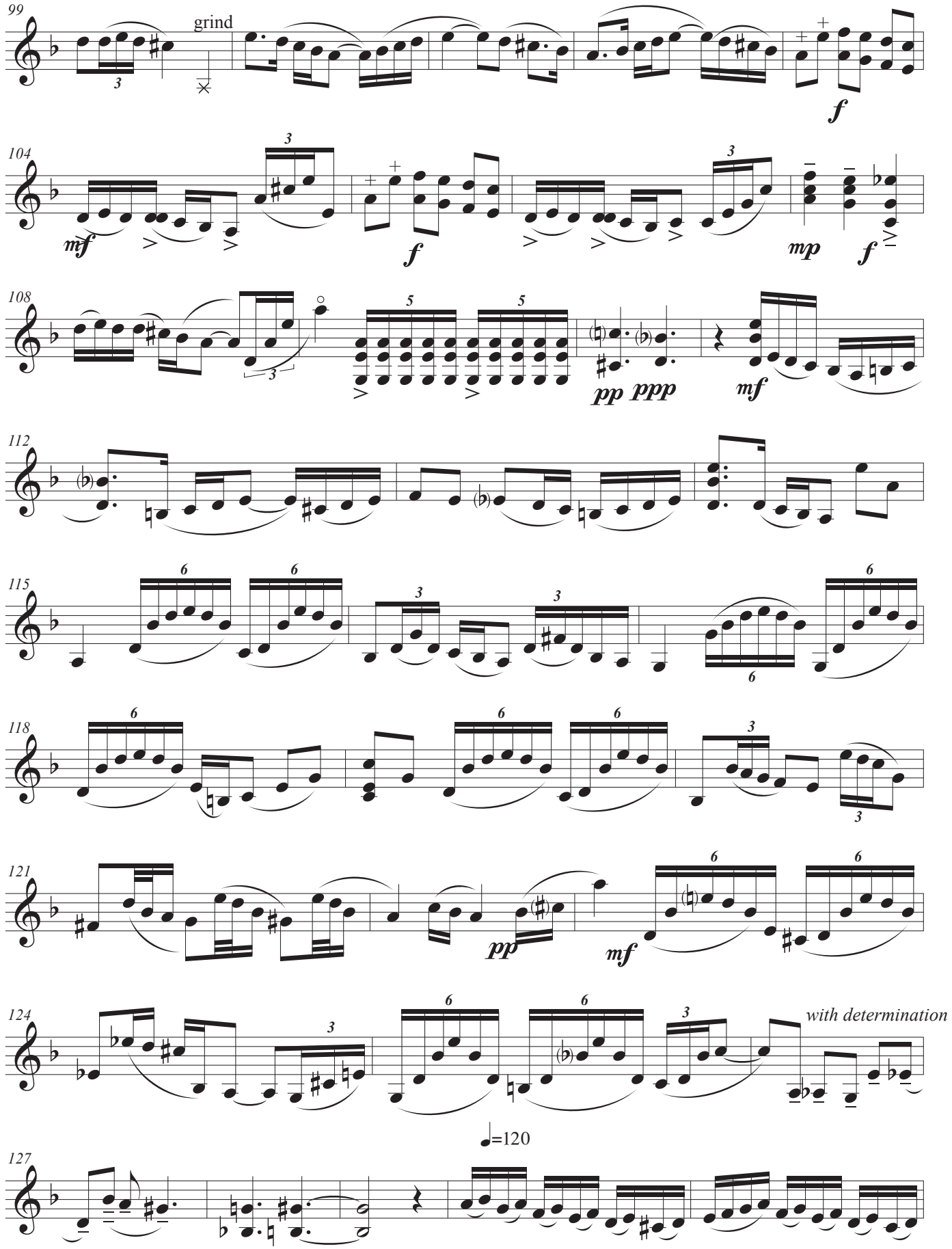

244
246
248
250
252
♩=140
255
258
261

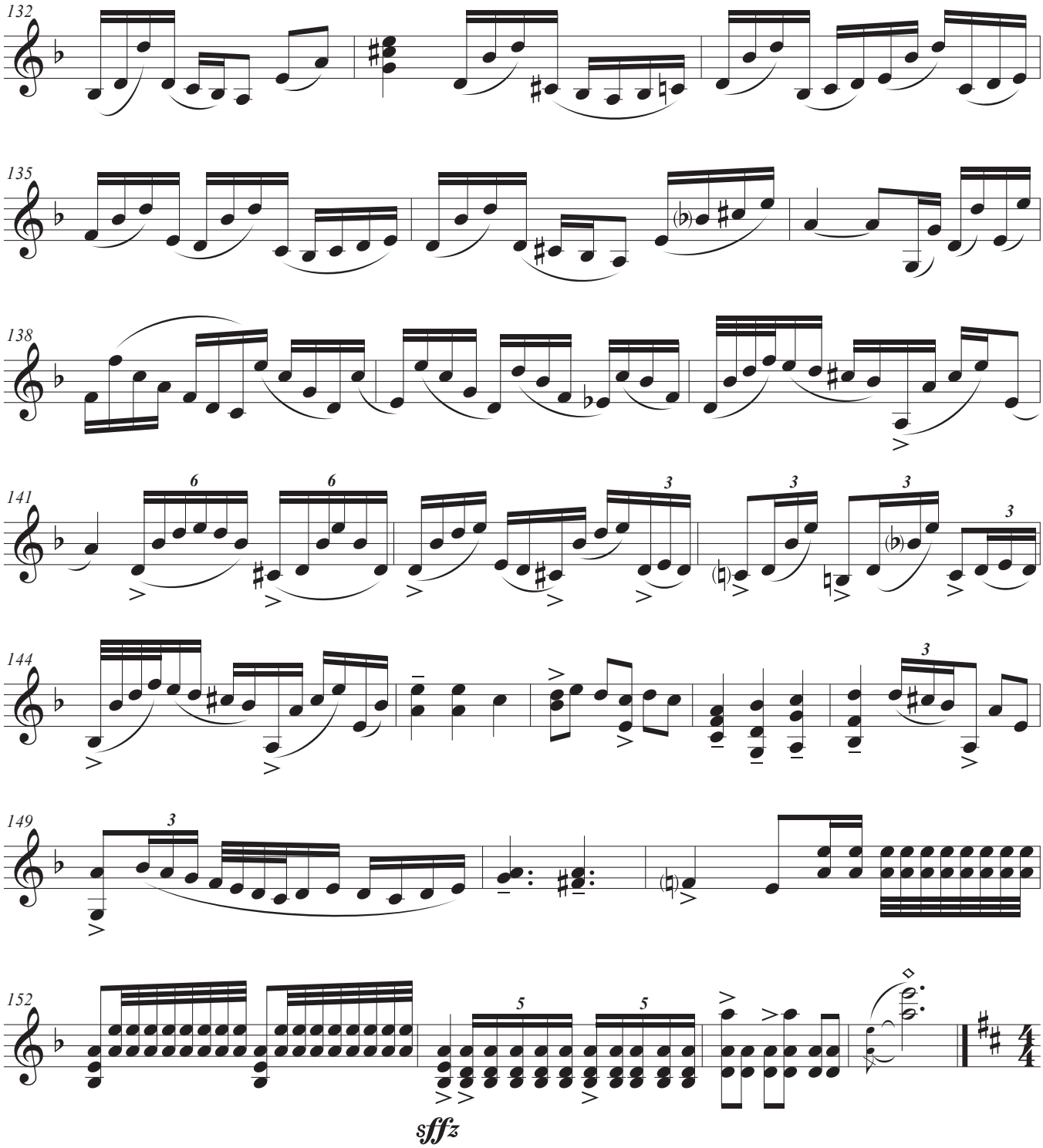
4. Seguiriya



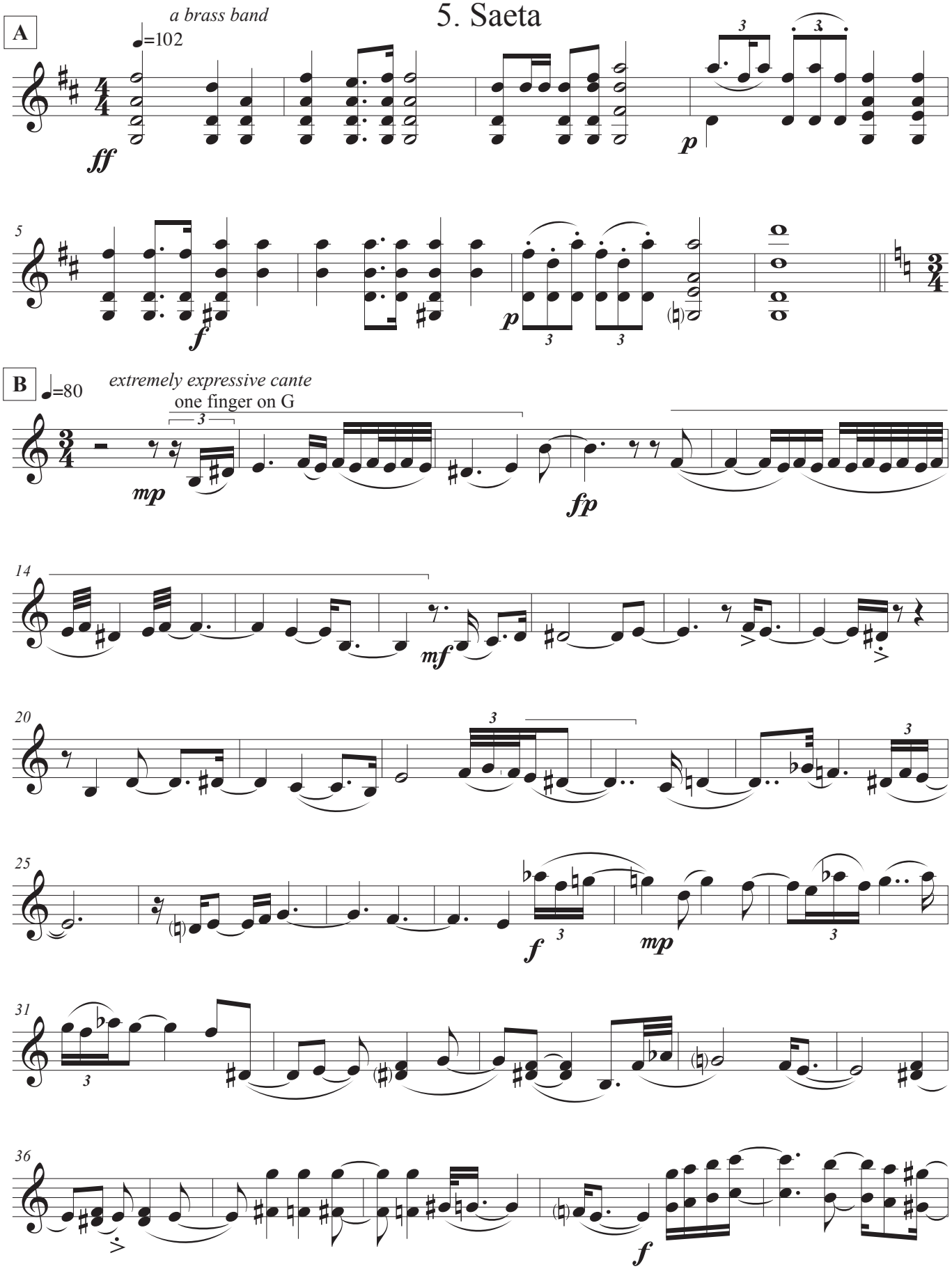

30
f
35
mf
p
mf
B
38
mf
41
cantabile
p
46
51
55
mf
59
63

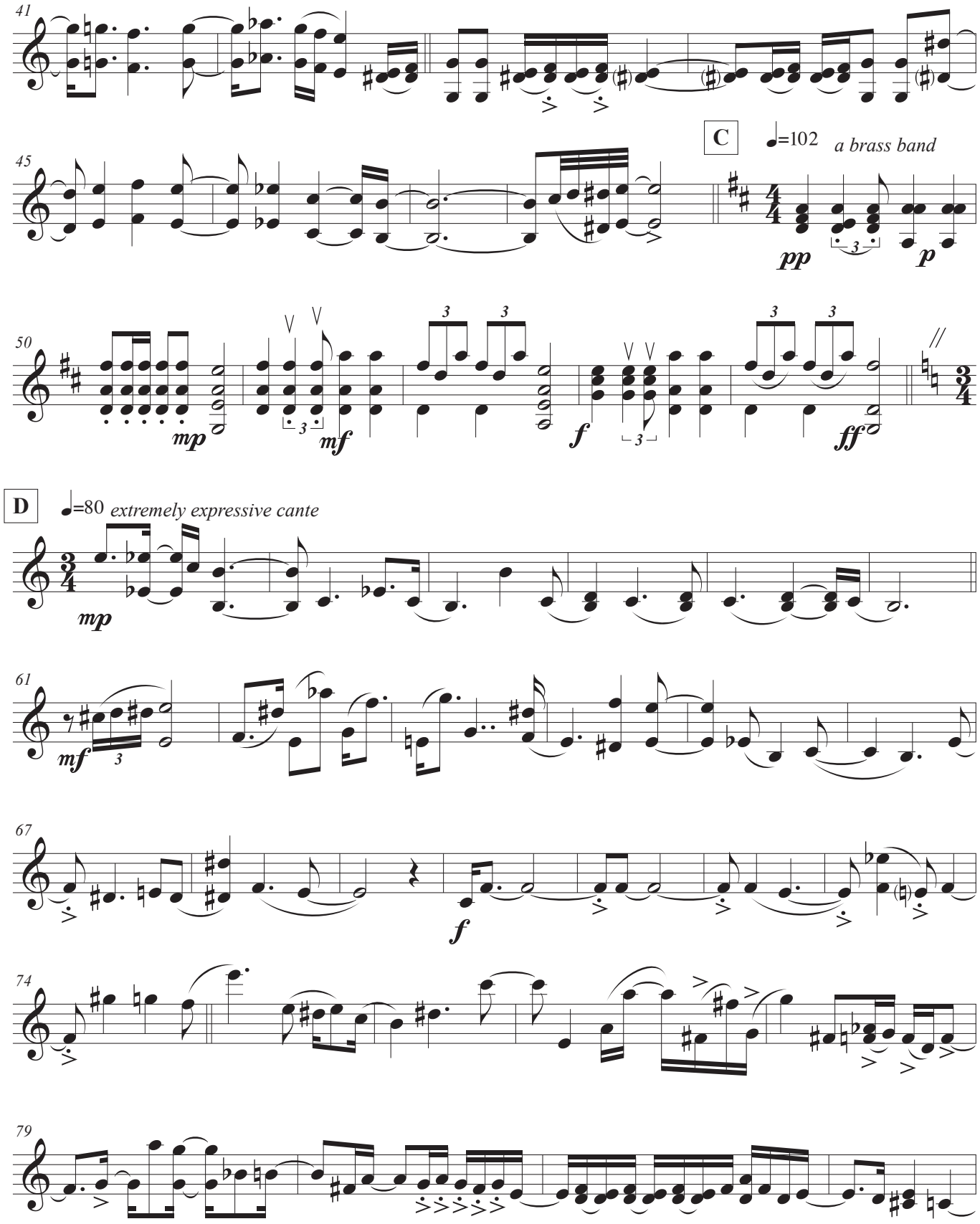

68
agitato
71
74
broaden
ff
78
open E
mf
81
84
88
91
open D
94
plantive
mp
marcato

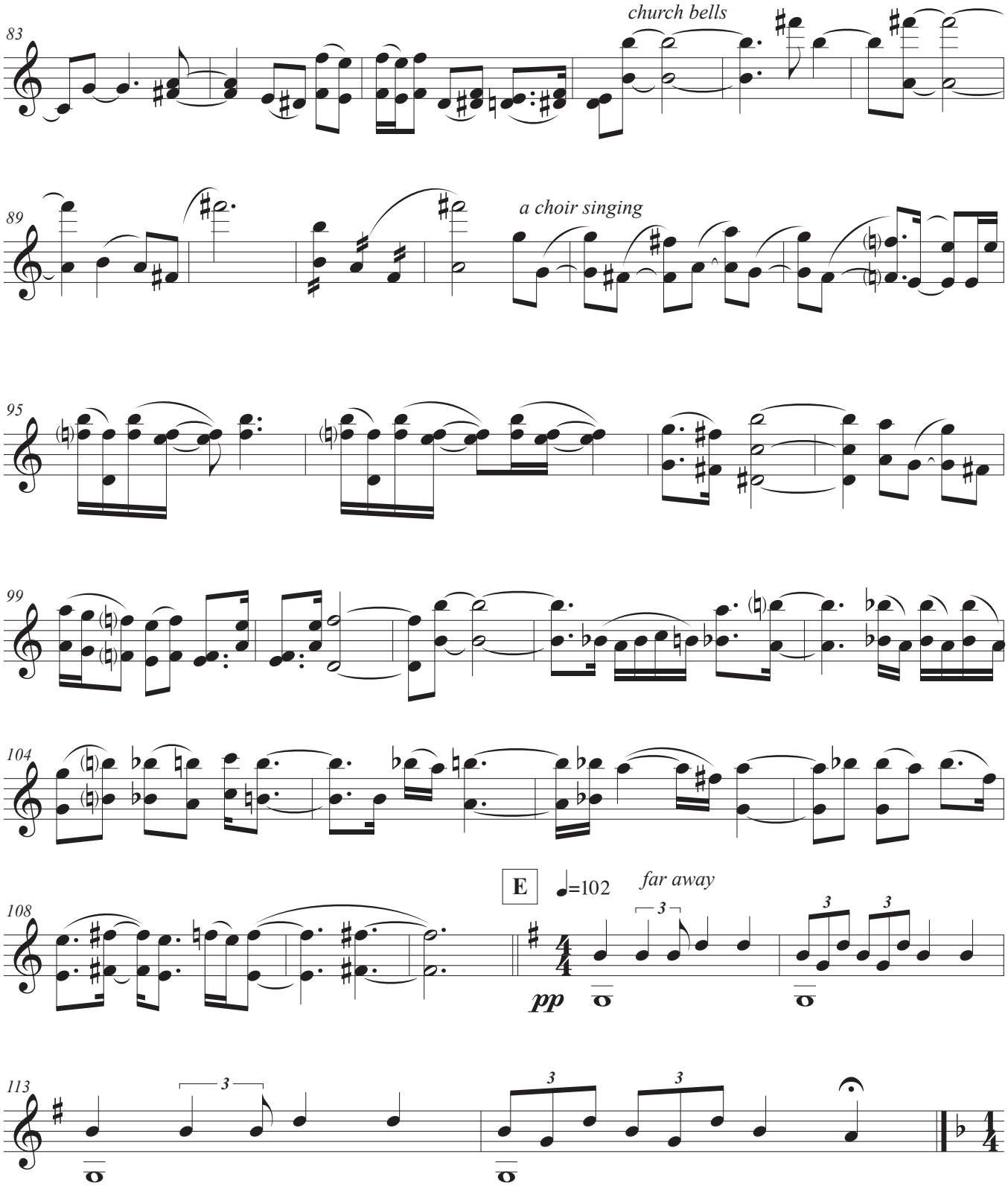

99
grind
f
104
mf
f
mp
f
108
pp ppp
mf
112
115
118
121
pp
mf
124
with determination
127
♩=120


132
135
138
141
144
149
152
sffz

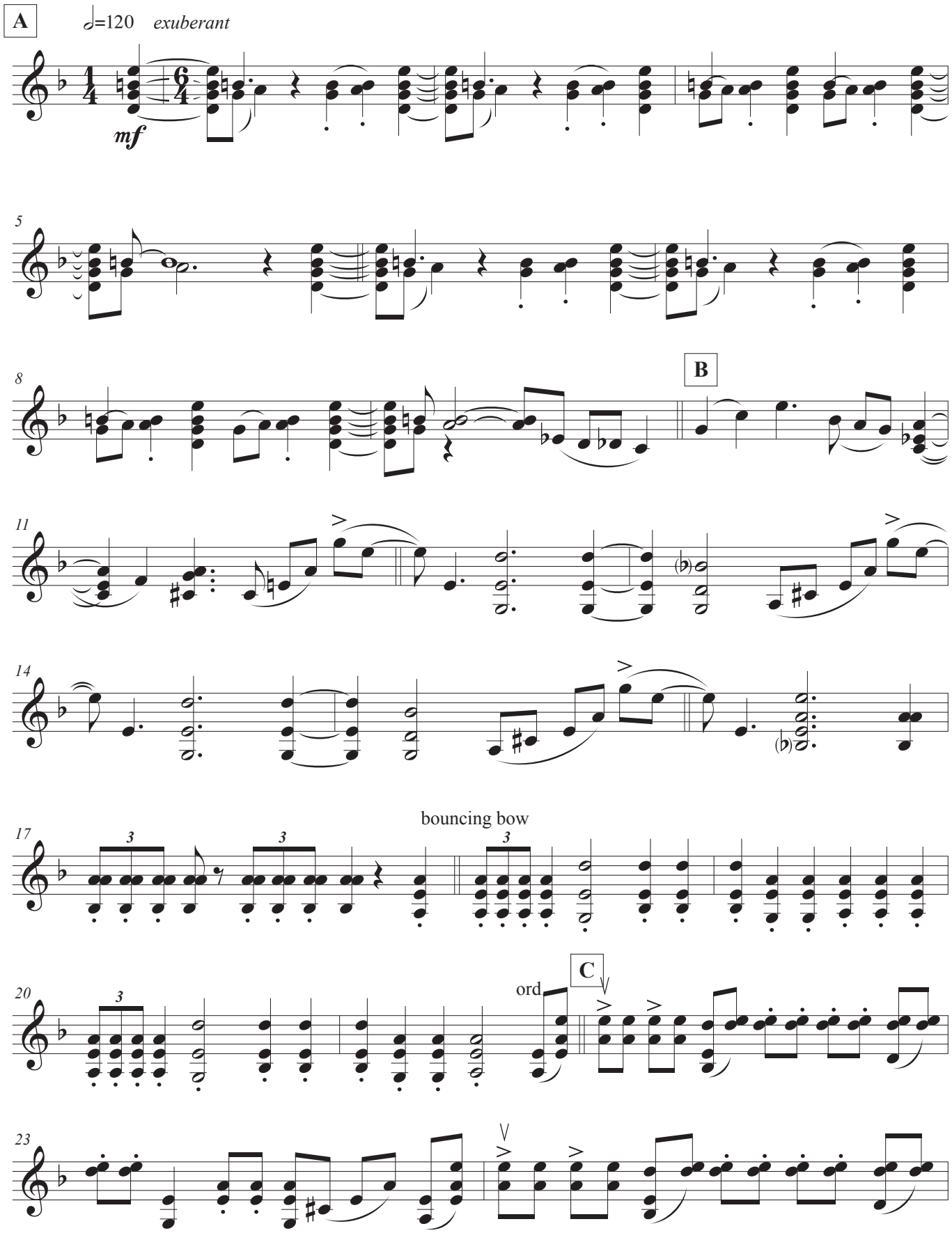
5. Saeta

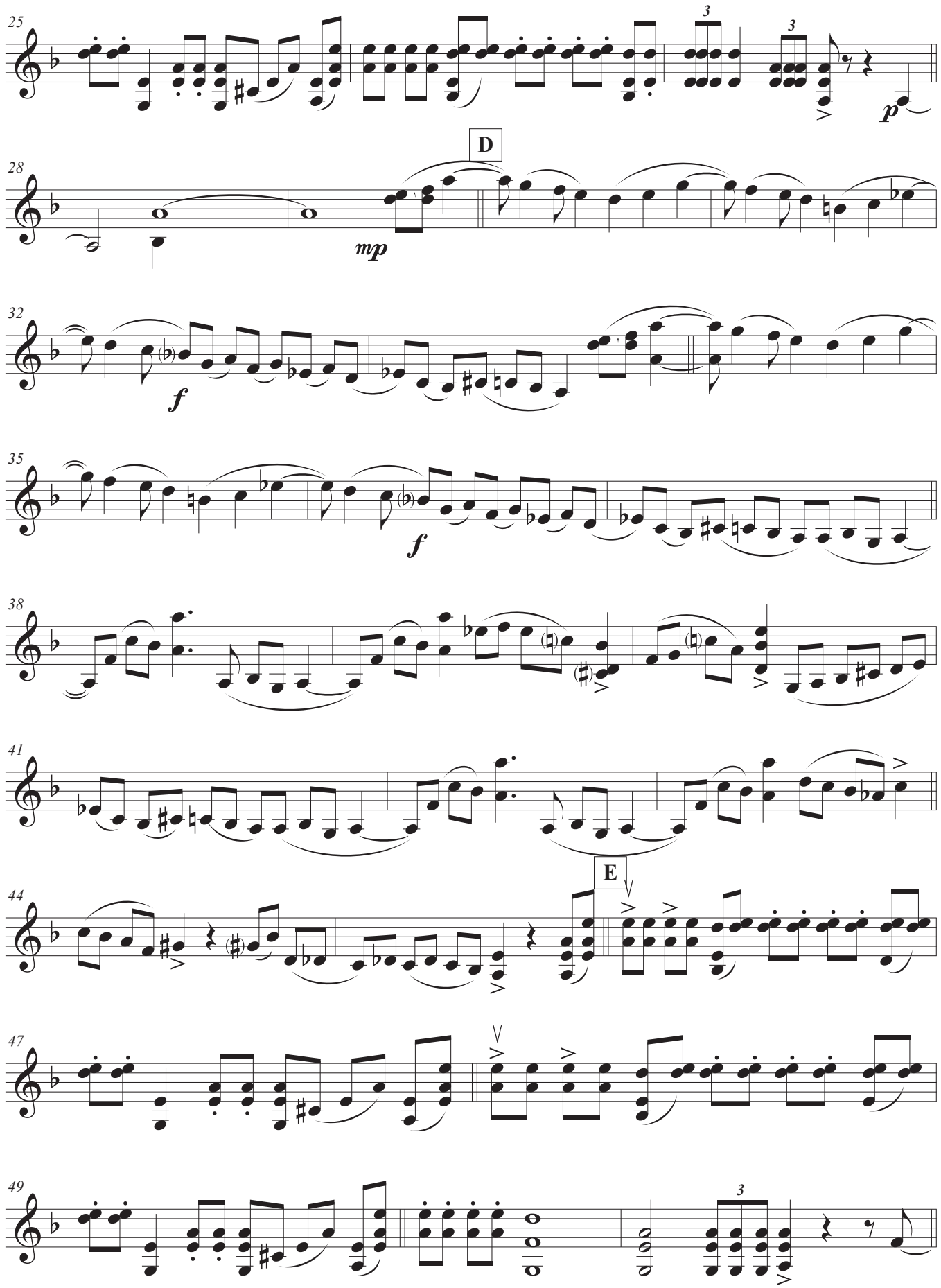

A
a brass band
=102
ff
p
5
f
p
B
=80
extremely expressive cante
one finger on G
mp
fp
14
mf
20
25
f
mp
31
36
f

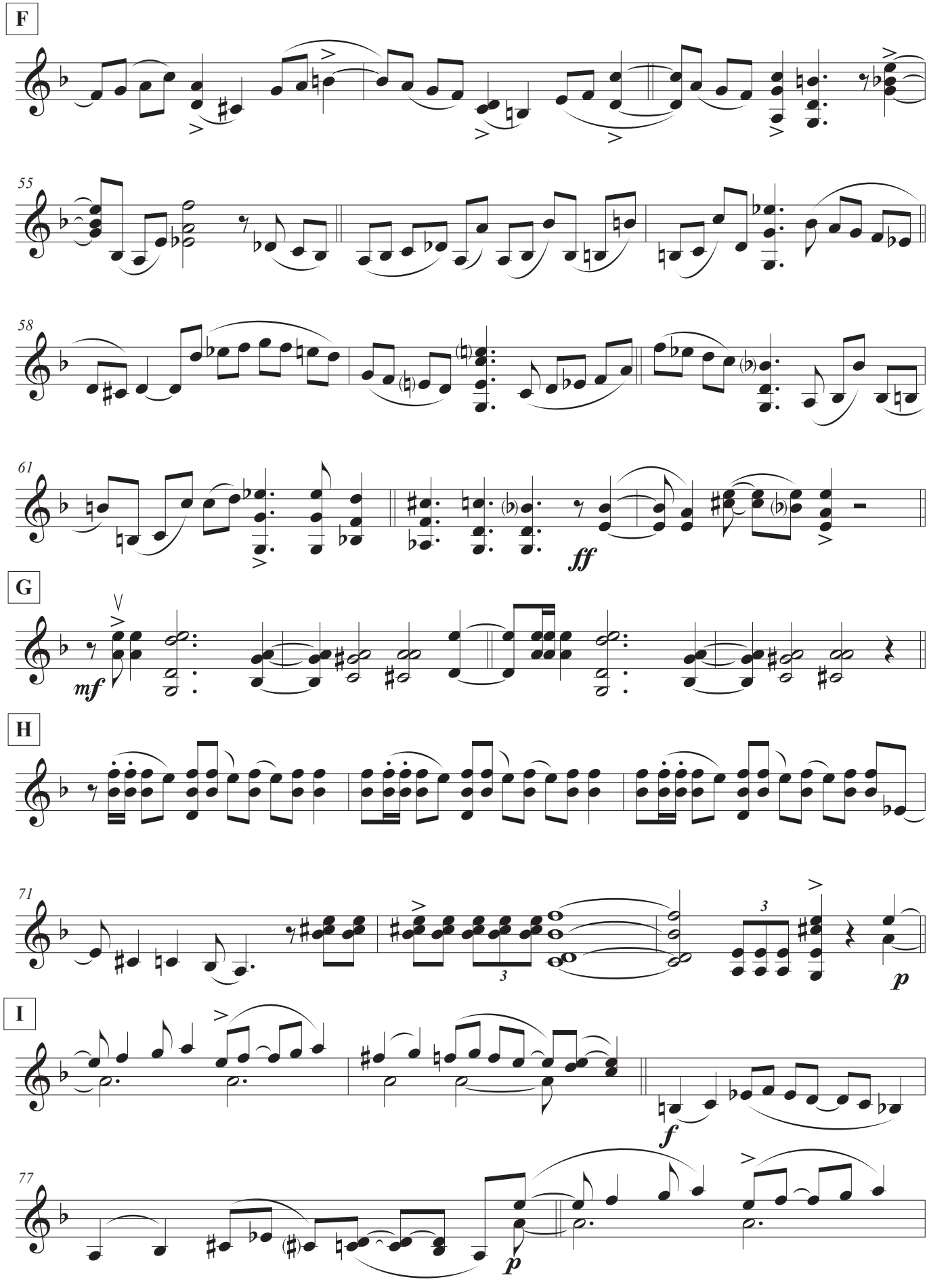

41
45
C
♩=102
a brass band
pp
p
50
mp
mf
f
ff
D
♩=80
extremely expressive cante
mp
61
mf
67
f
74
79

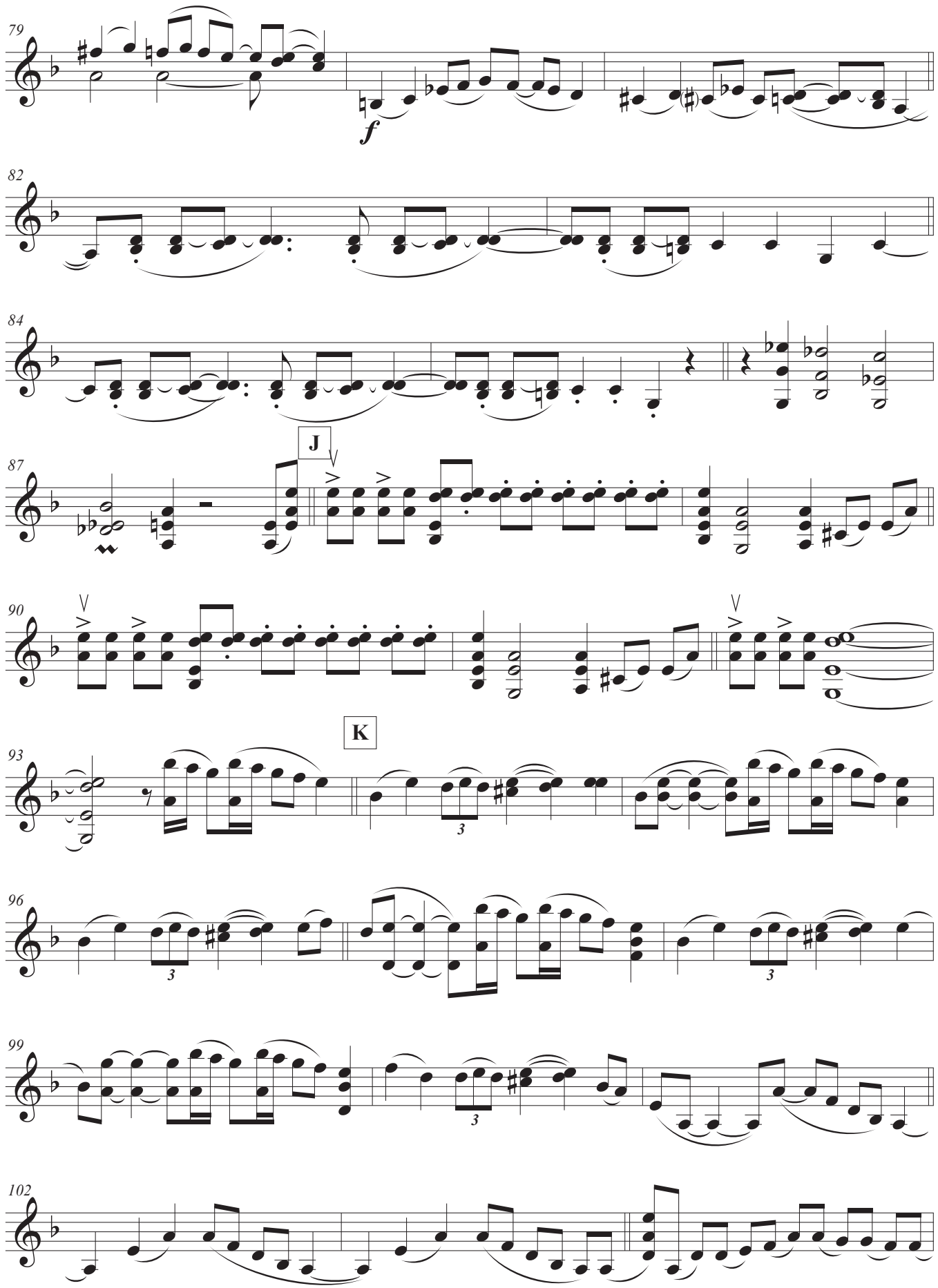

church bells
83
89
a choir singing
95
99
104
E
♩=102
far away
108
pp
113

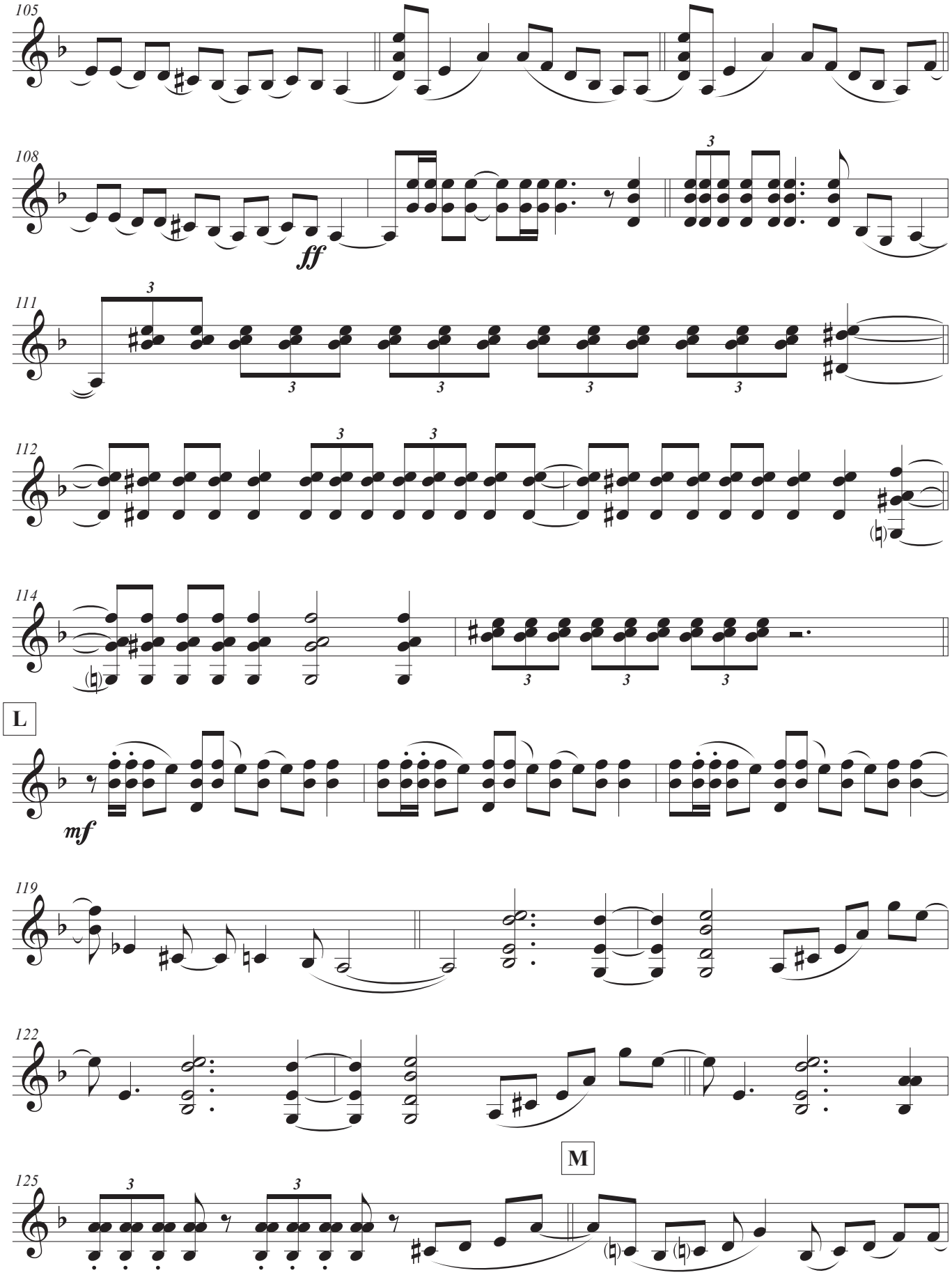
6. Buleria

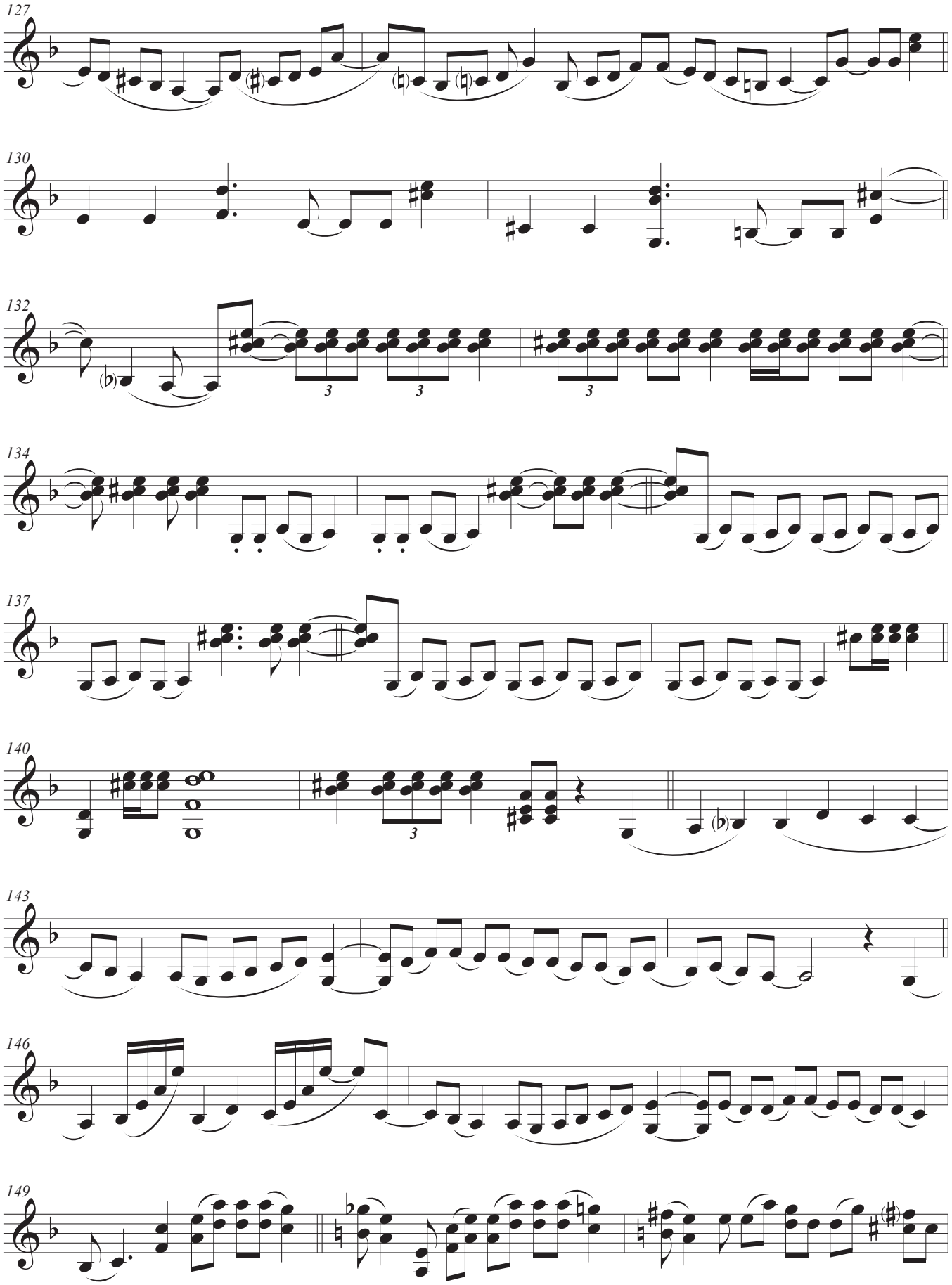


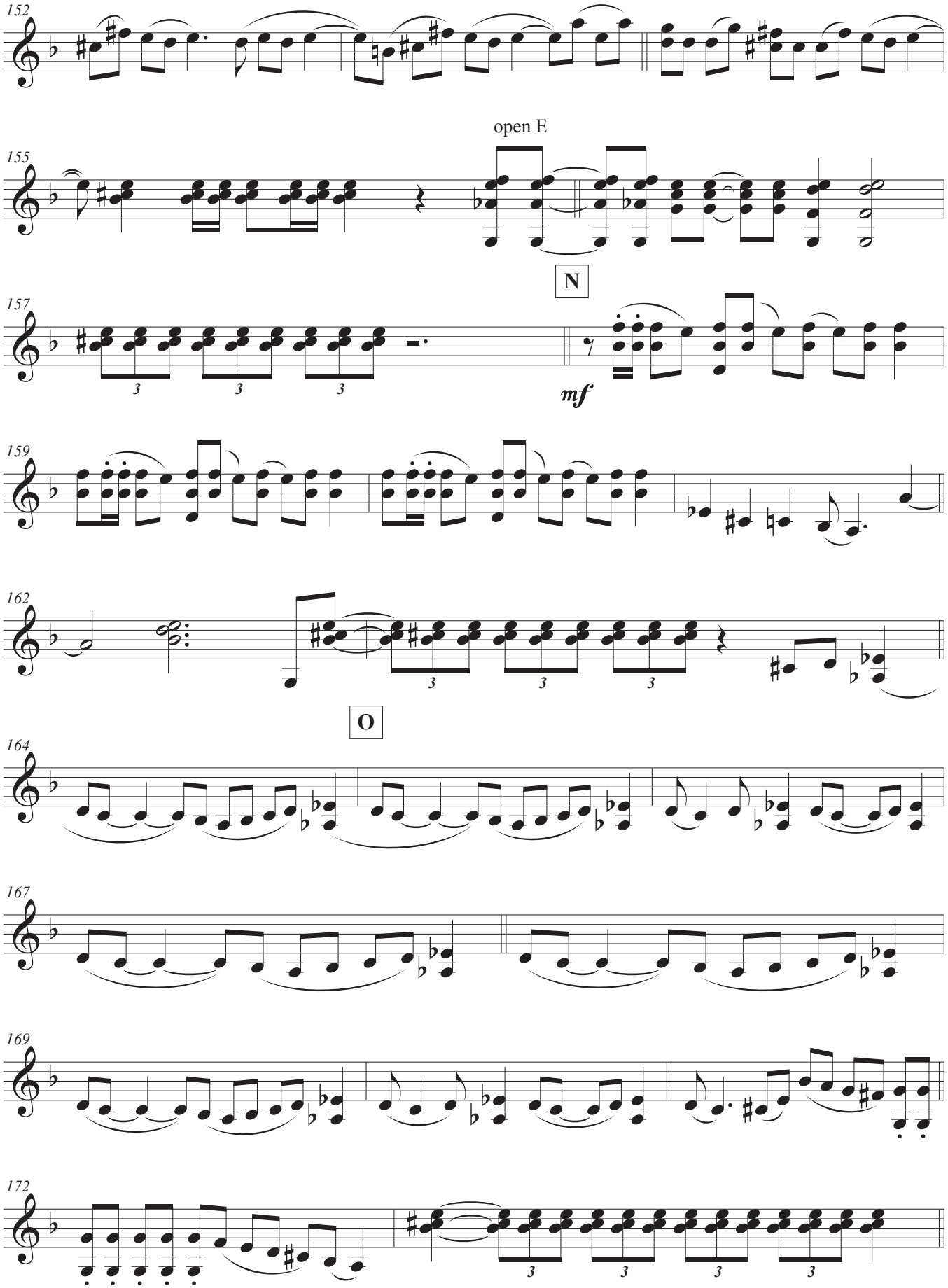

25
3
3
p
28
D
mp
32
f
35
f
38
41
44
E
47
49
3

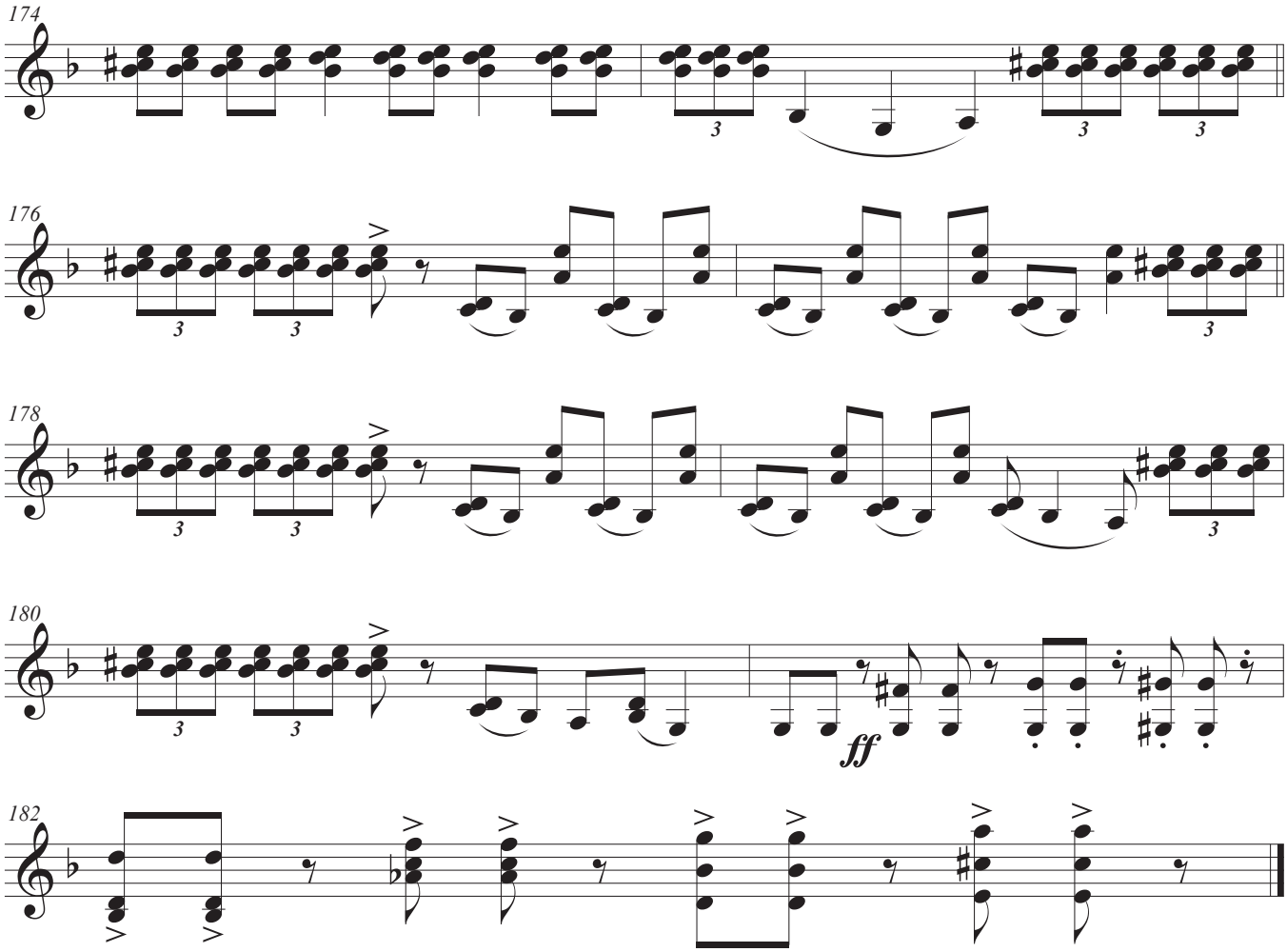

F
55
58
61
ff
G
mf
H
71
3
3
p
I
f
77
p


79
f
82
84
87
J
90
93
K
96
3
99
3
102


105
108
ff
111
112
114
L
mf
119
122
M
125


127
130
132
134
137
140
143
146
149


152
open E
155
N
157
3
3
3
mf
159
162
3
3
3
O
164
167
169
172
3
3
3
3


174
176
178
180
ff
182