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INVESTIGATION OF THE USE OF THE FANDANGO IN PONCE'S GUITAR WORKS

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Abstract

Fandango is an ancient form of dance originating in the region of Andalusia, southern Spain, whose rhythmic structure inspired several composers of different periods and nationalities through the history of music. This study brings to light *fandango* rhythmic structures applied in selected works, using literary research and data collection techniques. After the literary research, the study limited to investigate the rhythmic structures of *fandango* used by the Mexican composer Manuel Ponce (1882-1948) in the following works for guitar: *Prelude A minor, Theme Varie et Finale*, *Variations sur "Folia de Espana" et fugue*, *Prelude E Major*, *Vespertina*, *Variations on a Theme of Cabezón* and *Concerto del Sur* for guitar and orchestra. It was noted that the works mentioned were written after the meeting with Spanish classical guitarist Andrés Segovia (1893-1987) whose artistic influence was fundamental for the use of this famous popular dance by the composer. It is concluded that Ponce did not conceive the *fandango* as a dance, unlike the other composers; he developed a gestural technique of the rhythmic element of the *fandango* in singular works, thus enriching the classical guitar repertoire.

Keywords: Andalusia, Works for guitar, Manuel Ponce, *Fandango*, Rhythmic element

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Introduction

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Iberian Peninsula was cradle of many civilizations throughout history, among whom are the Phoenicians 11th century B.C, Greek 630 B.C., Romans 206 B.C.-409 A.D., Visigoths 409-713, Jews 600, Moors 711-1492 (disrupted in 1031) and Gypsies 1450. They played an important role to create this region's original culture with their languages, traditions and religious beliefs; furthermore, each of these ethnic groups contributed to music and dance heritage. During these centuries in the territory arose, emphasizing, for example, Cadis. For a long time, the Phoenician city was an artistic reference throughout Spain.

Although the Andalusian Umayyad State was destroyed in 1492, the effects of Arab culture continued to manifest itself in Spanish music. The proof of European and Arab musical synthesis, and one of the most important characteristics of Andalusian melodies is the use of Phrygian mod. This modal system is closely associated with two Arab maqam: Bayati and Hijaz (McDowell, 2016: 9). The musical example of flexibility was noticed mainly in the southern Spain, where the Arab population was always larger than the north. Definitely, while the north remained more traditional, following ancient traditions, the south became miscegenated.

As music, the miscegenation is seen also in dances. From the 16th century, the *zarabanda* (saraband) and *chacona* (chaconne) played an important role in the development of regional Spanish dances (Downs, 2010: 14; Palfrey and Akbarov, 2015: 177). By the time these regional Spanish dances were divided into four groups with distinct characteristic and metrics (Figure 1). The first one is *jota* or *jota aragonesa* originated in the northern of Spain, in the regions of Navarra and Aragon, with its fast and ternary character, has become very traditional folk dances in the country (Downs, 2010: 29; Mast, 1974: 77). The second dance is *seguidilla* (from *seguir*, 'to follow'), originated in the central and western of Spain, in the Castile La Mancha region; as well as the *jota*, is a ternary dance and characterized by the occasional use of hemiola and intercalating dotted rhythms (Downs, 2010: 34). Together with seguidilla is the *bolero* (from volar, 'to fly'). The *bolero* song and dance form which rose in the 18th and 19th centuries in Spain. It is in 3/4 structure and as a traditional dance rhythm, the *bolero* is notated an eighths followed by two sixteenths and four eighths. Frequently the two sixteenths are substituted with a sixteenth. The third one is *sardana*, originated in the east of the country, became more than a traditional dance, it emerged as an important symbol of Catalan in the middle of the 19th century, representing democracy, brotherhood and national identify (Brandes, 1990: 30). And finally, the *fandango*, originally from the southern of Spain, came from the region of Andalusia. Later, the *fandango* spread by Murcia region, assuming new rhythmic characteristics and generating new dances. The consistent pulse and rhythmic beat of the dance served as inspiration for composers of the history of music.

Figure 1. Regional dances of Spain map (Barut, 2019)

Because of the neighborhood of the region, it is possible to note also musical proximality between them. When rhythmic motifs of bolero, seguidilla and *fandango* are placed side by side, there are clearly homogeneities.

After the geographic verification of the different regions and their respective dances, the study determined as scope the historical evaluation of rhythms and rhythm variations of the *fandango*.

1. Fandango

Although *fandango* has appeared in Spanish territory, it is believed that its etymological origin comes from the Portuguese language, the term *fado*. What is not difficult to understand, because of its geographical proximity and intrinsic historical past. The term *fado* is based on *fatum* which means destiny in the Latin language. According to Katz (2001:1), in early 16th century in Portugal the term *esfadangado* designated a popular song and the earliest *fandango* melody appeared in the anonymous *Libro de diferentes cifras de guitarra* (Book of different guitar figures).

In this way, the term *fandango* was established in the 17th century and spread throughout Andalusia and later Spain in the future two centuries. During this period, it evolved under the influence of different regions and artists (Yeprem, 2008: 137).

This influence guaranteed the *fandango* the possibility of bringing many different musical forms under the same roof. It has been used to express specific songs and dance forms. The most popular forms of the Andalusian *fandango* family, which is called *fandangos del sur* (southern *fandangos*), could be exemplified as *malaguenas* from Murcia region, *verdiales* from eastern Andalusia, Castilian *malaguenas* and *rondenas* from Canary Island, *granadinas* from Granada, and *fandangos de Huelva* from Huelva region. These are not only the most popular of the types of Andalusian folk songs but also a significant part of the repertoire of flamenco music (Manuel, 2002: 313; Berlanga, 2015: 173).

However, the *fandango* ended up getting known as an obscene dance in the 18th and 19th centuries. In fact, this dance was so seductive that many people agreed that it should be prohibited by the Catholic Church (Manuel, 2002: 313; Vera, 2008: 19). Numerous travel accounts of that time were highly critical of the overtly sensual *fandango* wherever it was performed. A threatened ban by the church resulted in a trial during which the pope and cardinals witnessed a performance of *fandango* and saw no reason to condemn it (Katz, 2001: 3).

As it can be seen, *fandango* crossed centuries expanding geographically under etymological and artistic influences, and in this course, it had to pass through the scrutiny of Catholic ethics. Meantime, the *fandango* has never lost its harmony and rhythmic essence over the centuries.

The *fandango*s in southern Spain are mostly written in Phrygian modal harmonic structure. As previously stated, the Phrygian mode is the synthesis of European and Arab music, and one of the most important characteristics of Andalusian melodies. In addition to the Phrygian mode, the use of the Ionian (major modal), Aeolian (minor modal) and mixolydian modes are generally used. They usually consisted of a 12 beat structural cycle with ternary rhythm and based on the tonic-dominant (I-V) chords or subdominant-tonic (IV-I). The musical character is improvisational and takes the lead of guitar. In addition to fixed harmonic and rhythmic accompaniment – its essence – inspiration and elegance of melodic material in this music clearly distinguishes from the sonata allegro, rondo and other instrumental song forms with a specific structural order (Berlanga, 2015: 173; Bellman, 2012: 80).

1.1. Rhythmic Structure of *Fandango*

Fandango's original compass formula was 6/8, however, over time, it was noted that the beat measure was transformed to 3/4 (see Figure 2 letter A); the dance – previously binary – became more popular in ternary pulsation. After this transformation, it is possible to note the similarity of the ternary pulsation of the *fandango* with the dances of the neighbor's regions. In the center and western it is verified that the bolero and the seguidilla are both in 3/4 and 3/8. In general, the rhythmic patterns of *fandango* can be seen in Figure 2 below. It is possible to see that the *fandango* resembles the seguidilla in the letters B and C, whereas in D is seen the structures of the bolero (Goldberd and Piza, 2016: 126). The rhythmic elements of the fandango with its variations are seen below:

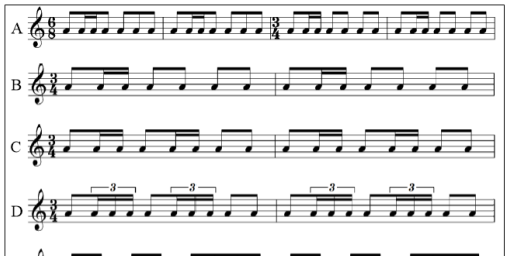

Figure 2. Rhythmic element of the *fandango* and variations (Barut, 2019)

In ternary time, the internal structures may present small changes between the eighteenth and nineteenth. Besides that, it is possible to observe these rhythmic patterns in different composer's *fandango*s through of the history of music.

For example, in the Baroque Period, Domenico Scarlatti (1685-1757) was one of the earliest examples of a foreign composer who assimilated Spanish influences and combined them into his own works (Ramirez, 2013: 19). Italian by citizen, he spent the last thirty years of his life in Spain, that way, undoubtedly, the specific rhythmic elements of the Spanish dances were external factors that entered in Scarlatti's musical repertoire.

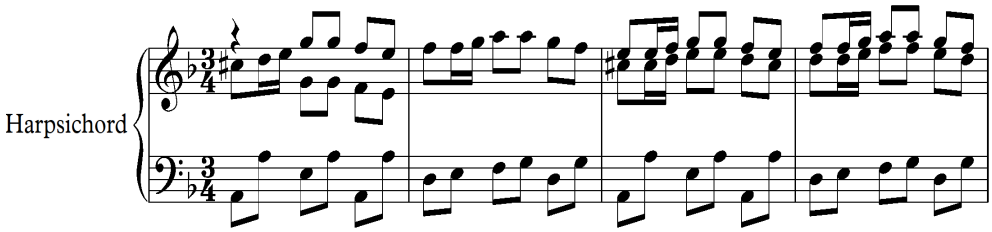

Figure 3. D. Scarlatti, *Fandango del Signature Scarlate*, mm 10-13

In the Scarlatti's Spanish years, the piece of *Fandango del Signature Scarlate* for harpsichord shows the typical features of *fandango*. In a metric of 3/4, the rhythmic elements are equivalent to A of (Fig. 2). Goldberg and Piza (2016: 129) states that in this structure one can echo a metric 6/8; in this way, writing allows the polyrhythmic analysis, where the originality of 6/8 of the *fandango* is again heard.

Another example of a non-Spanish composer who used the rhythmic patterns of *fandango* is Luigi Boccherini (1743-1805). Although he was Italian, he stayed in Spain between 1767-1805. In the finale movement (Grave Assai-*Fandango*) of his work *Guitar-String Quintet No.4 in D major* (1798), which is rearranged from his *String Quintet Op. 40 No: 2*, we observe *fandango* rhythmic features. Figure 4, represents the same rhythmic characteristic features as shown in D (Fig. 2).

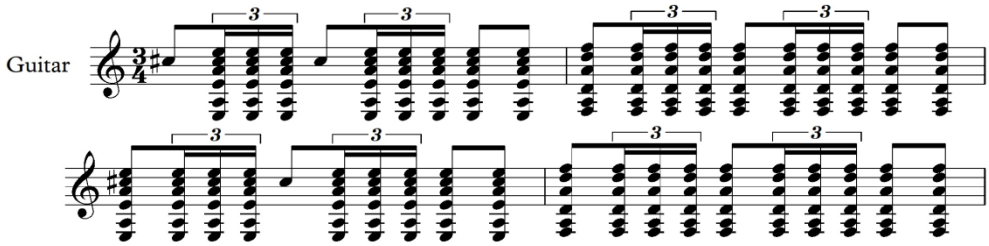

Figure 4. L. Boccherini, Quintet no. 4 in D major, Grave assai-Fandango, mm 30-33

Additionally, as seen in the Figure 5, the rhythmic structure at bass line shows the similar features with Figure 3.

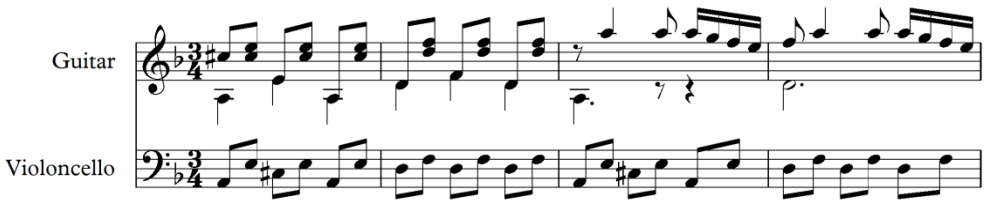

Figure 5. L. Boccherini, Quintet no. 4 in D major, Grave assai-Fandango, mm 22-25

The third example of this study of the *fandango*'s rhythmic patterns used by classical guitarist and composers is the Spanish composer Dionisio Aguado's (1784-1849). The composer preached the nationalist musical movement of European the work *Fandango Varieé for Guitar*, composed in the 1830s, the use of the rhyme structures of *fandango* clearly establishes the Spanish national character. The *Fandango Varieé* was conceived in a classic style, in three clearly defined sections – *Adagio* (introduction), *Allegro vivace* (*fandango*) and *Allegro* (coda) – being the *fandango* the prominent part of the work (Sougoniaev, 2017: 13). In the *fandango* movement is clearly seen the polyrhythmic style defended by Goldberd and Piza (2016: 140): written in 3/4, the dot quarter in the bass gives to the music the original *fandango*'s pulsation of 6/8.

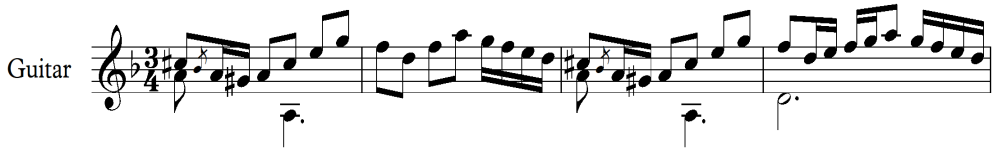

Figure 6. D. Aguado, *Fandango Varieé*, *Allegro vivace*, mm 3-6

As the fourth example, the Spanish composer Joaquin Rodrigo (1901-1999) also wrote great part of his works based on the popular music of Andalusia (McDowell, 2016: 9). As example, the *Fandango* from the *Tres Piezas Espanolas* for guitar was used in this study. Here the author not only used the typical Spanish rhythms and also adopted the name of the own dance to title the movement.

In the Rodrigo's *Fandango* was noted two rhythmic patterns as seen in Figure 7 and 8. In a metric of 3/4, it is seen that the rhythmic pattern of letter A (Fig. 2) used in bars 6 to 8 (Fig. 7) was diversified with the inclusion of semiquavers in bar 28-29 (Fig. 8).

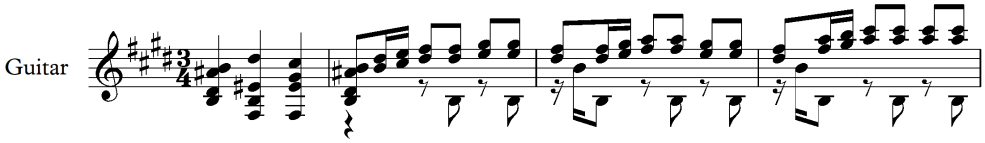

Figure 7. J. Rodrigo, *Fandango* from *Tres Piezas Espanolas*, mm 5-8

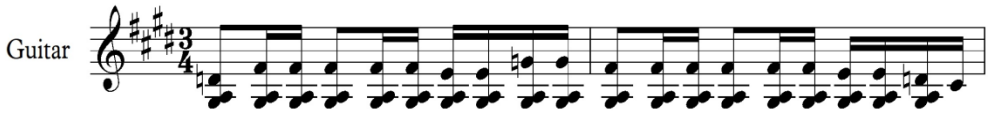

Figure 8. J. Rodrigo, *Fandango* from *Tres Piezas Espanolas*, mm 28-29

The European composers above - Scarlatti, Boccherini, Aguado and Rodrigo - are linked directly (by nationality) or indirectly with the Spanish, having assimilated the culture and the regional music of the country. Outside Europe, one also sees strong influence of the rhythmic elements of the dances used by the composers of countries colonized by Spain.

For example, in Mexico, Manuel Ponce (1882-1948) transcribed dozens of folkloric songs and transformed them into big musical forms. The rhythm of the Spanish *fandango* can also be heard in some of his works for guitar and even in his famous Concerto del Sur for guitar and orchestra. The structures used by the composer were actually musical backgrounds to their contemporary ideas, and not dance insinuations as seen so far.

2. Manuel Ponce

Mexican composer Manuel Ponce was recognized as one of the distinguished composers of Latin America during the first half of the 20th century. Romantic, nationalistic, impressionistic, neoclassic, neoromantic, Mexican indigenous music, Renaissance, Baroque, pentatonic Asian scales and verse and catholic music impressions are observed in his woks. He was also inspired by the folk music of Mexico, Spain, and Cuba so that he became a pioneer of musical culture and musical nationalism in Mexico. He composed over 200 songs and edited dozens of folk songs (Arizmendi, 2012: 7). He was familiar to Spanish culture because the land in which he was born was a Spanish colony for almost 300 years. Especially in order to spread Christianity, dance and music played an important role. During this period, a wide variety of folk songs from Andalusia, Extremadura, Asturias, Galicia, Aragon and other regions of Spain were spread out in Mexico. Spanish dances such as the *seguidilias, boleros*, *fandangos, zapateados* and *jotas* were introduced in a different environment, and they changed the character becoming a "mestizo" music and dance (Guerra, 1997: 29).

Ponce was influenced by Spanish folk music during he lived in Europe. In 1928**,** Isaac Albeniz's daughter Laura got in contact with Ponce to revise her father's opera entitled *Merlin.* Because of Ponce's uncertain financial situation, he accepted the commission from Laura. This revision was a project that Ponce spent a few years. In 1930, Secretary of Public Education chose Ponce as a representative of Mexico in the "*Festivales Sinfonicos Iberoamericanos*" in Barcelona, Spain. This issue caused Ponce to study Spanish folklore. He also conducted the *Orquestra Sinfonica de Madrid* in the final concert of the festival (Manderville, 2006: 7).

Ponce stood out as one of the most productive and respected composers of guitar music in the first half of the twentieth century. He began writing his works for the guitar in 1923 after meeting with Andrés Segovia**,** who was one of the world renowned Spanish classical guitar performers in the first half of the 20th century. Ponce's guitar music, starting with Sonata Mexicana (1923), reached over a quarter century and finishing with an untitled arrangement of varieties that he completed three months before his death in 1948. From the thirty-one solo works for guitar, three manuscripts are lost. These are: *Preludio enmascarado, Sarabanda en la menor, Sarabanda en Mi mayor* (Corvera, 2004: 49).

Mexican folk elements, Spanish and Cuban musical influences could be observed in the most of his works for guitar. Ponce arranged or composed these pieces, and Segovia contributed to them becoming more and more popular all over the world due to his performances and the promotion of his concerts (Santos, 2014: 17, Sprayberry, 2010: 13).

Method

The study made a brief historical retrospective of the territory of Spain in order to understand the cultural heritage of the different civilizations in the region. This retrospective highlighted the birth of dances and musical forms that were immortalized through the history around the globe. From these outstanding artistical references, the study pointed out the musical genre of *fandango* and its rhythmical structures. Singular examples of rhythmic structures were founded and demonstrated in musical notations of composers of Western History of Music – Scarlatti, Boccherini, Aguado and Rodrigo. From this point, the study focused on the use of *fandango* in *Prelude A minor, Theme varie et Finale*, *Variations sur "Folia de Espana" et Fugue*, *Prelude E Major*, *Vespertina*, *Variations on a Theme of Cabezón* and *Concerto del Sur* compositions for guitar by the Mexican composer Manuel Ponce.

For this purpose, the descriptive analysis was used to summarize and interpret the previously theme (Yıldırım & Şimşek, 2011, p. 224). In the research, data collection techniques were used to describe musical literature review in the musical area. In screening material were reviewed files, articles, books, thesis and internet site (Karasar, 2017, s. 232). The musical scores were searched and downloaded from internet and library. Four guitar works of Ponce could not be reached by the author. These are: *Homenaje a Bach*, *Alborada y Cancion* (1927), *Preludio E minor*, *Sonata II* (A minor-1926). As the musical notations were in different sizes and fonts, the musical examples showed in the figures were written in the Sibelius software by the article authors.

Findings and Discussion

The findings of this study focused on the rhythmic structures of *fandango* in the Manuel Ponce's works of guitar and examples were specified in the follow compositions: *Prelude A minor, Theme varie et Finale*, *Variations sur "Folia de Espana" et Fugue*, *Prelude E Major*, *Vespertina*, *Variations on a Theme of Cabezón* and *Concerto del Sur*. They are represented consecutively in Figures 9-16.

The *Prelude A minor* written in 1925 shows impressionist tendencies. The use of modality and the whole tone scale in the work is the most prominent feature of this piece (Alcazar, 2000: 41). The rhythmic character as shown in figure 9 shows similar features in G (Fig. 2).

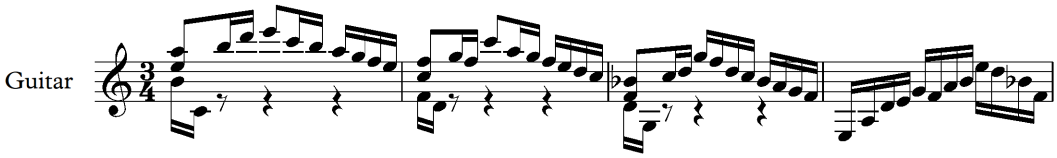

Figure 9. M. Ponce, *Prelude A minor*, mm 13-16

Theme Varié et Finale, written in 1926, was the first significant work composed in Paris due to close friendship with Segovia (Manderville, 2006: 12). It is consist of theme, six variations, and finale part. Variation 1 was written in the 3/4 meter and it was the same as the rhythmic pattern mentioned in C (Fig. 2). Also, in this variation, the rhythmic character continued throughout variation 1 as observed in Figure 10.

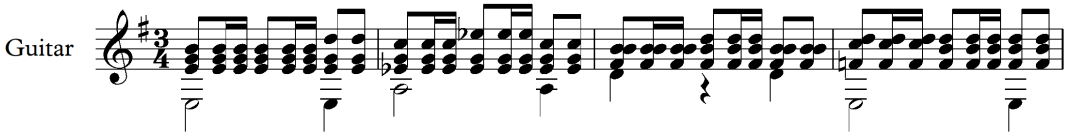

Figure 10. M. Ponce, *Theme varie et Finale*, Var. 1, mm 1-4

Figure 11 represents the *Variations sur "Folia de Espana" et Fugue* which was composed in Paris between 1928-31 at the request of Andres Segovia. It is an important work by one of the most productive composers for the guitar in the twentieth century. The work consists of 20 variations and a fugue. The *Variations sur "Folia de Espana" et Fugue* is not much preferred by guitarists because of its strict technical requirements, complex musical construction and its extent. The musical elements (harmony, melody, rhythm and phrasing) that the composer used must be observed correctly by performers to understand relationship between theme and variations (Ingwerson, 1996: 11). In variation 12, rhythmic character of the first bar, shows similar rhythmic patterns with B (Fig. 2). This rhythmic character also used in measure 11 and 26 in variation 12.

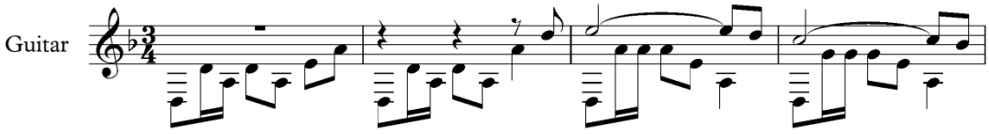

Figure 11. M. Ponce, Variations sur "Folia de Espana" et Fugue, Var. 12, mm 1-4

Prelude E Major was written for guitar and harpsichord in 1931, during the Paris years (1925-1933). This work, written in neoclassical style, has flavour of joy and style of the Organ Trio Sonatas by Johann Sebastian Bach (1685-1750) (Alcazar, 2000: 183). In Figure 12, *Prelude E Major*, which is written in ternary time (3/4), also can be seen as a binary time (6/8) in other transcription. A rhythmic character similar to B and C (Fig. 2).

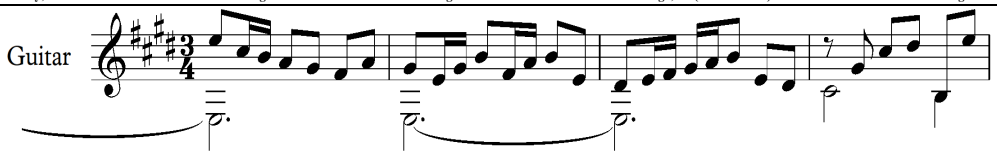

Figure 12. M. Ponce, *Prelude E Major*, mm 2-5

Vespertina, one of the shortest works for guitar by Ponce, reflects impressionist style. It was written in Mexico, in 1946. The rhythmic character of first two bar exemplified in Figure 13 is similar to C (Fig. 2).

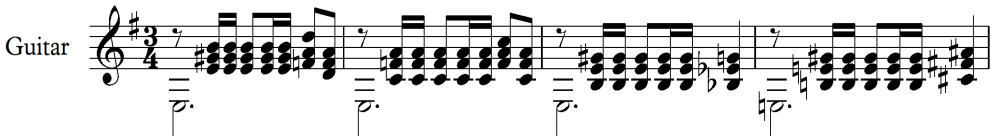

Figure 13. M. Ponce, *Vespertina*, mm 59-62

The last guitar work by Ponce is the *Variations on a Theme of Cabezón* (Fig. 14) written in 1948. In this work, Ponce used the structural plan of *Variations of the Folías* which he wrote 19 years ago (Otero, 1994: 66). This piece was the last work he wrote before died and he dedicated to Dr. Antonio Brambilla – friend and confessor of Ponce (Alcazar, 2000: 297). It is consist of six variations and fughetta. Throughout variation 2, which is written 3/4 meter, the rhythmic character shows similar features given in B (Fig. 2).

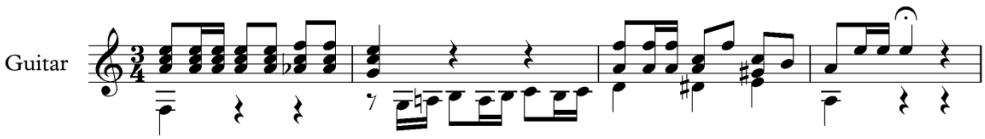

Figure 14. M. Ponce, *Variations on a Theme of Cabezón*, Var. 2, mm 13-16

The *Concierto del Sur* is the result of an intermittent study of approximately thirteen years (1928-1941). It was written in Spanish style at the request of Segovia. In the work; Mexican folkloric elements, the rhythmic elements of Spanish flamenco music and modal harmonic structure have been used (Arizmendi, 2012: 26, Otero, 1994: 55). It was written in three movement: *Allegro moderato* (3/4), *Andante* (3/4), *Allegro moderato e festivo* (3/8).

In Figure 15, four quarter notes were observed at the last beat of the measures 2 and 4 which was also seen in Rodrigo's *fandango*. This structure is assumed to be one of characteristic variation of *fandango*'s rhythmic pattern. Figure 15 consists of a 12-beat structural cycle with ternary rhythm as mentioned at introduction part. The same situation also observed in *Allegro moderato*: Measure 17-20 (violin), 52-55 (violin), 171-174 (violin), 184-187 (guitar), 226-229 (flute-violin), 288-293 (violoncello-clarinet-viola), 405-408 (guitar). *Andante*: Measure 2-5 (guitar), 99-102 (guitar); in addition to the given samples, the rhythmic structure of *fandango* has been used in various ways throughout the 1st and 2nd parts of the concerto as mentioned at introduction part.

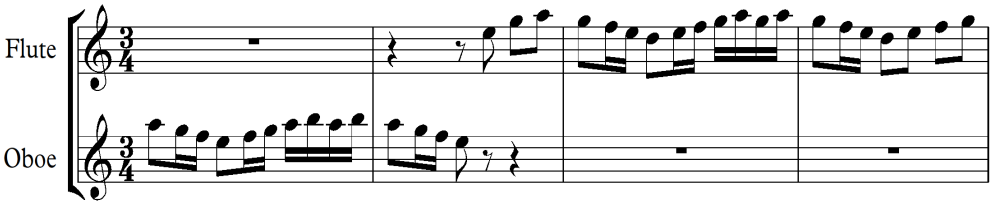

Figure 15. M. Ponce, Concerto del Sur, Allegro moderato, mm 2-5

In Figure 16, the *fandango* rhythm is similar to the *bolero* element, which is mentioned in D (Fig. 2), also used in *Concerto del Sur, Allegro moderato* movement. The same rhythmic figure also observed between 134-137 measure (guitar) in the same movement.

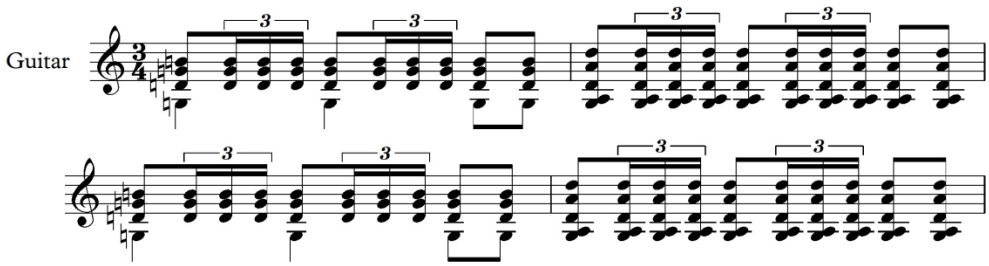

Figure 16. M. Ponce, Concerto del Sur, Allegro moderato, mm 78-81

Conclusion

1) *Fandango*, which is one the most common type of popular Spanish music, is shown up as a dance form. Besides it is interacted with different dance forms in various regions of Spain. As a result of this interaction, there have been changes in *fandango* over time. Especially in early *fandango* works, binary time (6/8) is used but over time ternary time (3/4) is also appeared. At the examples given at the introduction part, not only ternary time is preferred but also binary time features is preserved. It is concluded that the *fandango* dance has polyrhythmic character. The rhythmic transformation throughout years from 6/8 to 3/4 could be also related with the traditional dance culture. It can be concluded that the dance tradition contributed to the ternary transformation.

2) Scarlatti, Boccherini, Aguado and Rodrigo composed *fandango* as a dance form. The *fandango* examples in the introduction of this study by Scarlatti, Boccherini, Aguado, Rodrigo were written in dancing flavours, while in Ponce the *fandango* is more of a rhythmic structure evocation. Although Ponce didn't compose a *fandango* as a dance form, he focused the musical characteristics and rhythmic structure of this dance in his guitar works.

3) Ponce composed hundreds of works for almost every musical form and instruments. He started to compose for the guitar after meeting with Segovia in Mexico (1923). These two musicians made close friendship during the years in Paris (1925-1933). In the meanwhile, most of the guitar works of Ponce were written at this period.

4) Although Ponce is a nationalist Mexican musician, the Spanish influence on seven guitar works was supported by *fandango* rhythmic findings. This may be explained by as a result of the short-term Ponce's spend time in Spain and the influence of Segovia. Not only this rhythmic structure was observed in small forms such as Prelude *E major* and *Vespertina*, but also as well as in a larger form like *Concerto del Sur*. This musical approach showed that Ponce could freely use this rhythmic material as he wished in his musical style enriched with time.

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Visual Resources

Figure 3. D. Scarlatti, *Fandango del Signature Scarlate*, mm 10-13
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Figure 4. L. Boccherini, *Quintet no. 4 in D major, Grave assai-Fandango*, mm 30-33
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Figure 5. L. Boccherini, *Quintet no. 4 in D major, Grave assai-Fandango*, mm 22-25
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Figure 6. D. Aguado, *Fandango Varieé, Allegro vivace*, mm 3-6
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Figure 7. J. Rodrigo, *Fandango from Tres Piezas Espanolas*, mm 5-8
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Figure 8. J. Rodrigo, *Fandango from Tres Piezas Espanolas*, mm 28-30
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Figure 9. M. Ponce, *Prelude A minor*, mm 13-16
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Figure 10. M. Ponce, *Theme varie et Finale*, Var. 1, mm 1-4
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Figure 11. M. Ponce, *Variations sur "Folia de Espana" et Fugue*, Var. 12, mm 1-4
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Figure 12. M. Ponce, *Prelude E Major*, mm 2-5
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Figure13.M. Ponce, *Vespertina*, mm 59-62
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Figure 14. M. Ponce, *Variations on a Theme of Cabezón*, Var. 2, mm 13-16
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Figure 15. M. Ponce, *Concerto del Sur, Allegro moderato*, mm 2-5
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Figure 16. M. Ponce, Concerto del sur, Allegro moderato, mm 78-81
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Ulakbilge
Sosyal Bilimler Dergisi

PONCE'NİN GİTAR ESERLERİNDE FANDANGO KULLANIMININ İNCELENMESİ

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Öz

Fandango, İspanya'nın güneyindeki Endülüs bölgesinde ortaya çıkan, ritmik yapısı ile müzik tarihi boyunca farklı dönemlerden ve milletlerden birçok besteciye ilham veren eski bir dans türüdür. Bu çalışma, belirlenen eserlerdeki fandango ritmik yapısına literatür araştırması ve veri toplama teknikleri ile ışık tutar. Bu çalışma literatür taramasının ardından Meksikalı besteci Manuel Ponce'nin (1882-1948) çeşitli eserlerinde kullandığı fandango ritmik yapıları ile sınırlandırılmıştır. Bu eserler: Prelude A minor, Theme Varie et Finale, Variations sur "Folia de España" et fugue, Prelude E Major, Vespertina, Variations on a Theme of Cabezón ve gitar ve orkestra için olan Concerto del Sur'dur. Bahsedilen eserler, 1923 yılında Ponce'nin İspanyol klasik gitar virtüözü Andrés Segovia (1893-1987) ile tanışmasından sonra yazılmıştır. Ponce ve Segovia'nın sanatsal etkileşimi, Ponce'nin fandango dansının özelliklerini kendi çalışmalarında da kullanmaya başlamasına öncü olmuştur. Ponce'nin fandangoyu diğer bestecilerin aksine bir dans biçimi olarak tasarlamadığı aşikârdır. Eserlerinde, fandango ritmik öğelerinin ifade tekniğini geliştirerek klasik gitar repertuvarının zenginleşmesini sağlamıştır.

Anahtar Sözcükler: Endülüs, Gitar eserleri, Manuel Ponce, Fandango, Ritmik öğe

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