The Structure of the Saeta Flamenca: An Analytical Study of Its Music
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THE STRUCTURE OF THE SAETA FLAMENCA: 
AN ANALYTICAL STUDY OF ITS MUSIC

by Corinna Kramer and Leo J. Plenckers

Introduction

In modern musicological literature the *saeta* is considered to belong to the domain of *cante flamenco*. It is a kind of song that is performed in several cities and villages of Andalusia, the most southern province of Spain. The lyrics, a stanza generally made up of five lines, deal with the suffering of Christ or the grief of his mother Mary. The music of the saeta is a rhythmically free flamenco song containing many melismas and ornaments. It is performed without the accompaniment of instruments (*a palo seco*; literally, "with a dry stick"). The performance of saeta takes place in the religious processions that are held in town during Holy Week, before Easter, and are organized by the local religious brotherhoods, the *cofradias*. During these processions through the streets of the cities, huge images of Christ and the Virgin Mary, called *pasos*, are carried. When at specific times such a procession comes to a halt, a singer, who is generally hired for the occasion by one of the local brotherhoods, may take the opportunity to direct him or herself to the image and perform a saeta. The performance gives listeners the impression of a spontaneous and improvised outburst of a musically gifted worshipper, who expresses his grief and feelings of sorrow aroused by the image.

The origin of the saeta tradition is unknown. The tradition of singing saetas in front of an image existed already in the nineteenth century, but the tradition of carrying images in Holy Week processions may be much older. Initially the saeta was not performed in the flamenco style and its musical requirements were rather modest: the singer need only have "a ringing and powerful voice and a clear pronunciation, so the words of the *copla* could be understood" (Rosy 1966:147). It is only at the beginning of the twentieth century that the brotherhoods began to hire flamenco singers. The distinction between the so-called *saeta vieja* or *antigua* and the *saeta flamenc* also dates from this period. The *saeta vieja* is considered to be the original popular form of the saeta, characterized by a simple melodic line that is sung in a syllabic style by anyone who feels the urge to express his/her feelings of compassion. The *saeta flamenc*, however, is characterized by typical elements of the *cante jondo*, such as the use of melismas and specific ornaments. It is performed by singers who are experts in the flamenco style.

The scope of this research

In this article we make an attempt to define the musical models and the modal characteristics that constitute the basis for improvisation in the *saeta flamenc*. Particularly, the following five styles (*estilos*) will be analyzed and discussed:

- the *saeta por siguiirya*;
- the *saeta por martinetes*;
- the *saeta por carcelera*;
- the *saeta por siguiirya y cambio por martinetes*;
- the *saeta por siguiirya y cambio por carcelera*.
Subsequently the structures of the *saeta flamenca* and the *saeta vieja* will be compared in order to clarify the relation between the two song types. We will show that these structures are very dissimilar and that it is doubtful whether the *saeta flamenca* stems musically from the *saeta vieja*, as is suggested by Larrea (1949), among others. However, the question of the musical origin of the *saeta flamenca* will remain unsolved.

The research methodology of the structure of the *saeta flamenca* may be called heuristic. First, we proposed a hypothetical basic structure for a particular type of saeta on the basis of one or more performances. Secondly, we tested this basic structure by comparing it with other performances of the same kind of saetas, and made adjustments if necessary. This research is based on audio recordings of 30 saetas, as listed in Appendix I. These are taken from commercial recordings, since they are more widely available than private fieldwork recordings.

As for the use of “structure” and “structural,” these terms are used to signify syntactical linkage between musical phrases and periods. The analysis of different musical structures is primarily represented in a number of paradigms. In these paradigms the musical units are arranged in a way similar to the one explained by Ruwet (1972:116). As opposed to Ruwet’s study, this paper presents a rather broad and sketchy notation of the music. It is meant only to give the reader an insight into the system of phrases and sub-phrases. A sketchy notation is sufficient for this purpose, as it is meant primarily as a visual aid to an analysis that is basically aural. The musical data have been taken from easily available commercial records, so in principle there is no need for the reader to imagine a reconstruction of the sound event from the score. There were two more considerations to opt for a sketchy notation. Firstly, a comprehensive and detailed notation of the pieces would lead to large paradigms that would contain data that are not relevant for this research. Secondly, this article does not deal with melodic movements in detail or with performance aspects such as ornaments, intonation, dynamics, etc. These important aspects can be dealt with in a more successful way by using digital sound analysis equipment, as has recently been shown by Manfred Bartmann and Werner Deutsch (1994).

**Preceding research**

The musical relation between the *saeta vieja* and the *saeta flamenca* has hardly been investigated until now. The musical structure of the *saeta vieja* was the subject of thorough research by Larrea (1949), and several transcriptions of *saetas viejas* have been published. However, musicologists have paid little attention to the musical structure of the *saeta flamenca*. We only know that these are to be sung in the previously mentioned styles. Musical notations of *saetas flamencas* are almost completely lacking. However, there are recordings of the *saeta flamenca* available on CD and cassette.

It is difficult to find a reason for the lack of musicological interest in the *saeta flamenca* in comparison with the *saeta vieja*. An explanation may be found in the generally accepted view that the first developed from the second. This development is coined *aflamencamiento* or *flamenquización*, and has been defined by Müllerburg (1985:18) as the “transformation of the popular song type into Flamenco song.”4 This definition shows that Müllerburg understands
the *saeta flamenca* as a particular way of performing the *saeta vieja*. Her opinion seems to be shared by Crivillé (1983:284) who states that the modern *saeta flamenca* is performed “in the style of the *seguidilla* [≡*siguirya*] or the *martinete.*”

He adds a musical notation of a *saeta vieja* taken from Fray Diego de Valencina. 6

**The research material**

This research is mainly based on twenty-five saetas collected by Frédéric Deval and published on CD in 1993 (Appendix I, [6]). Fifteen performances were recorded live during the “XXI Concurso de Saetas en la calle” in Jerez de la Frontera. 7 The other recordings were made in the studio; they are performances by musicians of Arcos de la Frontera, Lebrija, Sevilla, and Jerez de la Frontera.

In the CD booklet, five different terms are used to label the saetas. Eighteen saetas are classified as *saeta por siguirija*. The term “*saeta por martinete*” is used for three saetas. Two saetas are labeled “*saeta por carcelera,*” one called “*vieja*” and another “*por siguirira y cambio por carcelera.*” Other types of saeta, such as the *saetas cuarteleras* and *saetas quintas* and *sextas* are not included in the CD; therefore, they are not discussed in this article.

Because of the predominance of the *saetas por siguirija* in the Deval collection, we included other commercial recordings in our data base. An overview of the audio recordings studied is given in Appendix I. The saetas of the Deval collection will be referred to in this study by their numbers, preceded by the capital D (Deval). Other saetas that are discussed are indicated by A (additional), followed by a number.

**The lyrics of the saetas**

In 1985 Marion Müllerburg published an extensive study on the poems that are sung as saetas. As her analyses and descriptions fully apply to the lyrics of the saetas of the Deval collection, a few pertinent remarks may suffice here. The majority of the lyrics are made up of four or five octo-syllabic lines. The end-rhyme pattern of the five-line poems (*quintilla*) is generally ababa or abcbbc; that of the four-line poems is abab or abcb. There are few lyrics containing three, six, or more lines. These lyrics are very irregular and do not show a fixed number of syllables or a specific rhyme pattern. Deval’s additional notes to the recordings suggest that there is a correlation between the subject of the song of the saeta and the image (*paso*) to which it is addressed. Lyrics referring to some episodes of the Passion are addressed to an image representing Christ, while lyrics that allude to the grief of his mother Mary are sung to her image. 8 There is only one exception. The lyrics of D3 are about the support given by Simeon to Christ in carrying the cross, yet it is sung in front of an image of Mary called “Nuestra Señora de la Candelaria.”

It is interesting to examine whether there is a relation between the lyrics and the music. Does the musical division in *saeta por siguirija*, *saeta por carcelera*, and *saeta por martinete* correspond to a categorization of the lyrics according to their subjects (Christ, Mary, Peter, Pilate, prison, etc.)? Unfortunately, a clear relationship could not be found, since the number of analyzed *saeta* (30) is too small to establish such evidence. In fact, the opposite seems to
be more probable, as some additional data have shown that the same lyrics were sung by some performers as a *saeta por siguiriya* and by others as a *saeta por martinite* or *saeta por carcelera*.

In the spring of 1995 Corinna Kramer interviewed several singers and asked their opinions about the relation between the subject of the lyrics and the musical mode of the saeta. Their answer was, rather generally, that lyrics dealing with the suffering of Christ are preferably performed as *saeta por siguiriya*, whereas poems about Mary are generally sung as *saeta por martinite*. The *saeta por carcelera* should always be about the prison, as the name *carcelera* (*< carcel = prison*) indicates. These connections probably reflect more the ideal view or a general belief of the singers interviewed, rather than the common musical practice. When invited, all the performers were more than willing to perform the same lyrics in different styles.

*The saeta por siguiriya*

The term *saeta por siguiriya* may be best explained as a saeta performed in the style of the *siguiriya*. *Siguiriya* itself is a kind of song, described by García Matos (1958:11) as "having the most sensitive, sad and deep expression of all the flamenco songs." Its origin is unknown, and this fact has led many scholars to formulate rather far-reaching speculations. For a survey of these different theories of origin, the reader is referred to Crivillé (1983:285). The *siguiriya* is generally considered to belong to the flamenco songs with guitar accompaniment (Crivillé 1983:278). However, an interesting collection of flamenco songs, the Magna Antología del Cante Flamenco (1982; Appendix 1, [3]), contains a number of *siguiriyas* that are sung without any instrumental support. The main musical feature, which may distinguish them from other unaccompanied songs of the *cante flamenco* in this collection, is the melodic mode. All *siguiriyas* are performed in the e-mode. Many show, however, a frequent alteration of "g" to "gsharp" and the use of the augmented second "f#", as a melodic step.

The modal qualities of the *siguiriya* and the ascribed effect of deeply felt sorrow are also characteristics of the *saeta por siguiriya*, but not its only features. The formal construction is common to all the saetas analyzed and typical for them, as is shown in the discussion of saeta D3. The lyrics of this saeta consist of five basically octo-syllabic lines and follow the rhyming pattern abcb.

Con sudor frío y descarzo

caminaba mi Jesú.

La fuerza le va fartando

por no poer con la cruz,

y un hombre bueno le va ayudando.12

Two textual repetitions occur during the performance. At the beginning of the *saeta* the initial words of the first line, "con sudor frío," are sung twice, and at the end the entire first and second lines are repeated. The whole lyrical arrangement can be seen in Musical Example 1, which displays the musical structure of the saeta in a paradigm that contains four rows, labeled I, II, III and IV, and four columns, labeled a, b, c and d. The music displayed in each row forms the syntactical unit of a period. All the musical phrases that make up a period are arranged vertically in such a way that similar
phrases are contained in the same column. Each phrase can be named by its coordinates: the number of the row and the letter of the column. For instance period "I" consists of the phrases Ia and Id, while column "a" contains the phrases Ia, IIa and IVa.

The first of the four periods that are shown in Musical Example 1 is the shortest one. It contains two phrases: Ia, a quejío,13 which is a melisma on the syllable “ay,” and Id, a closing phrase, which carries the first text line. As mentioned before, the first words of this line are repeated. After this repetition an elaborate melisma follows. This melisma is concluded by a recitative-like repeat of the final note “e” on the last words of the text line “y descarzo.” The next three periods are considerably longer than period I. With the exception of period III, all periods start with a quejío, and all contain three musical phrases belonging to the columns b, c and d. The phrases b are combined with the first half of a text line, and the phrases c with the second half; both phrases end with an extensive flourish. Phrase d contains a complete text line, the middle syllables of which are sung melismatically.

Some interesting details about the successive columns may be noted. In the first column, containing the quejías, the melodic complexity of the phrases increases downwards. In phrase Ia, the melodic movement circles around the basic tone “e.” In phrase IIa, the melodic kernel is enlarged to the third “e-g.” Finally, in phrase IVa, a special emphasis is given to the fourth degree of the scale “a” by raising the third degree “g” to “gsharp.” The phrases contained in column b show an increase of melodic complexity similar to column a. Each of them is combined with the first four or five syllables of a text line; the musical setting is mainly syllabic. An extensive melisma only starts with the vowel of the last syllable; it ends on the final “e.” The melisma belonging to IIIb and IVb is followed by a slightly varied repeat, which again closes on the final note “e.”

A main common feature of the phrases contained in column c is the initial melodic step “d-e,” by which the vowel of the melisma, sung in the preceding column b, is prolonged. It is only after this short initial movement that the second half of the text line, which again ends with a melisma on the final syllable, is sung. This melisma is shorter than the one in column b; it is concluded with the conspicuous closing formula: “. . . e-f-e-d-e.” The phrases arranged in column d show a melodic movement that is more quiet and more restricted than the ones in the preceding columns. They end with a recitative-like recurrence of the modal tonic “e,” on which the final syllables of the text line are sung (compare descarzo, fartando, ayudando, mi fusi), and they contain a complete text line. In the course of the phrase some melismatic activities occur.

On the basis of these observations, the structure of Saeta D3 is summarized in Diagram 1. This pattern will be referred to as the standard pattern for the saeta por siguiriya; it applies by and large to all the saetas por siguiriya of the Deval collection. The reader may check this by consulting Appendix II. It will also be referred to as standard pattern I to distinguish it from standard patterns of other types of saetas that are developed in this article.
Mus. ex. 1 Saeta por siguiriya D3.

I. A-yi
A-yi

II. A-yi Ayay A-yi
CA-mi na ba

Mus. ex. 2. Saeta por carcelera D20.

I. A-yi

II. Ay-

Mus. ex. 3. Saeta por martinet D21.

I. A-yi

II. que e hijo lo

IV. sa importar bis

Mus. ex. 4. Saeta por martinet A1.

I. ¡Ya ya ya! ¡Ya ya ya!

II. A-marga A-marga

IV. lamento cruz

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Mus. 2. (continued)

Ten cuida, ca-pata

Mus. 3. (continued)

Mare mia, si eres buena

Mus. 4. (continued)

Ya ya y de com-solar

Que no sabes adonde vas

Sola en su soledad
Some minor variations of this pattern regularly occur. The most important of these are the following:

- Column a: the first *quejío* (phrase 1a) is often made up of a number of separate melismas of increasing length.
- Column b: the initial melodic step "d-e," which occurs regularly at the beginning of the musical phrases IIc, IIIc and IVc, is also at the beginning of phrase IIb. See Appendix II, saetas D2, D3, D4, D6, D8, D9, D11, D12, D13, D14, D15, D16, D17, D18, D19, D20 and D25.
- Column b: at the end of the phrases, an unexpected alteration of the third degree to "g sharp" or "g halfsharp" may occur. This happens in the saetas D2, D5, D10, D11, D12, D24 and D25; it can be heard on the recordings, but it is not shown in Appendix II.
- Column c: the initial melodic step "d-e" may be omitted in one or more of the phrases of this column. See Appendix II, D4, D6, D7, D12, D13, and D15.
- Column c: between the initial movement "d-e" and the start of the lyrics, a melisma may be interpolated. See Appendix II, phrase IIIc in the saetas D4, D6, D7, D8 and D9, and phrase IVc in D8 and D9.
- Column d: the repeat of the initial words of the first text line may be omitted. See Appendix II, D4, D6, D7, D8, D13 and D14.

Apart from these rather small variations, the standard pattern for the *saeta por siguiriya* shows a flexibility in its form that is related to the length of the lyrics and the freedom of the performer to repeat certain text lines.

Saetas with lyrics made up of five lines may be divided into three groups. See Diagram 2.

![Diagram 1: Pattern of the saeta D3. The standard pattern for the *saeta por siguiriya* (Standard pattern I). Most of the symbols used here are self-explanatory. "→" stands for any short melodic movement to a specific note. The final tone repeat in column d is indicated as "/e/".](image-url)

![Diagram 2: Different layout of lyrics in saetas with five lines.](image-url)
The first group shows the arrangement of text lines according to the standard pattern. This group contains the saetas D3, D4, D5, D6, D7, D12 and D14. The second group only consists of saeta D10. Here the fourth and the fifth text lines are repeated at the end of the saeta instead of lines 1 and 2. The third group contains the saetas D19 and D22. They show the same final lyric repetition as D10, but unlike D10, there is a repetition of the first text line after the second.

The saetas with four-line lyrics may be adjusted to the standard pattern in three different ways, as Diagram 3 shows:

- by repeating the first and the second lines at the end of the saeta (D15, D23 and D24);
- by deleting period II and repeating only the first line at the end of the saeta (D13);
- by repeating the first three lines at the end of the saeta (D25).

It may be noted that in the saetas of the first and the last group there is also an internal repeat of the third text line.

### Diagram 3: Different layout of lyrics in saetas with four lines.

<table>
<thead>
<tr>
<th>D15, D23, D24:</th>
<th>D13</th>
<th>D25:</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b-c</td>
<td>d</td>
</tr>
<tr>
<td>1</td>
<td>iay!</td>
<td>—</td>
</tr>
<tr>
<td>II</td>
<td>iay!</td>
<td>2&quot; line</td>
</tr>
<tr>
<td>III</td>
<td>—</td>
<td>3&quot; line</td>
</tr>
<tr>
<td>IV</td>
<td>iay!</td>
<td>1&quot; line</td>
</tr>
</tbody>
</table>

There is only one saeta with a three-line verse in Deval's collection: saeta D2. Diagram 4 shows that its layout is adapted to the five-line pattern, with period III deleted.

### Diagram 4: The layout of lyrics in a saeta with three lines.

As far as the saetas with six or more text lines are concerned, the adaptation of the lyrics to the standard pattern here means that two lines are combined into one, in one of the following ways:

### Diagram 5: The layout of lyrics in saetas with six or more lines.
The saeta por martinete and the saeta por carcelera

The martinete and the carcelera belong, just like the siguirya, to the cante jondo or cante grande. These are performed without any instrumental accompaniment (a palo seco), as said before. The origin of the word martinete is unknown, but it has induced many scholars to formulate all kinds of hypotheses (see Crivillé 1983:281). There is much less disagreement about the origin of the word carcelera. It is generally accepted that this term originally referred to the musical utterance of a prisoner complaining about his lost freedom. The melody of both the martinete and the carcelera is characterized by the c-mode, especially its plagal form. At least this may be gathered from the recordings of martinetes and carceleras that are contained in the collection “The History of Cante Flamenco” (Appendix I[9]).

The Deval collection (Appendix I,[6]) contains only two saetas por martinete (D17a,b and D21) and three saetas por carcelera (D1, D18 and D20). The three saetas por carcelera clearly resemble each other structurally, while the two saetas por martinete differ from each other. Curiously, one of these, D21, is rather similar to the saetas por carcelera. The question is whether a standard pattern can be found for the saeta por martinete and the saeta por carcelera, as it has been for saeta por siguirya. In order to answer this question, we analyzed a number of additional commercial recordings (Appendix I), which resulted in three conclusions. First, each singer sticks to a rather fixed way of performing a saeta and allows only minor variations. Second, in the saeta por carcelera and the saeta por martinete, the performer follows a fixed schedule. Third, such a schedule is generally identical for both the saeta por carcelera and the saeta por martinete. Only one performer, Paquita Gómez, makes a clear structural distinction between these two types, which we will show later on.

In order to explain how the three conclusions mentioned above have been reached, eight saeta performances will be discussed: four saetas por carcelera and four saetas por martinete. The saetas will be examined in two groups. First, the structures of the saetas D20, D21, A1 and A2 will be explored in order to develop a general pattern of the saeta por carcelera / martinete. Next, the numbers D1, D17, D18 and A3 will be discussed to get an insight into the variability of the pattern.

As far as the saetas of the first group are concerned, each of them contains lyrics consisting of five lines. Their paradigms (Musical Examples 2, 3, 4 and 5) show a setup of five columns (named a, b, c, d and e) and four rows/periods (labeled I, II, III and IV). Period I and II of each paradigm consists of a few phrases taken from two or three different columns, contrary to the periods III and IV, which are made up of phrases out of all the consecutive columns.

First the periods III and IV of the four saetas will be examined, because their structural, as well as their melodical, resemblance is most obvious. Then the more dissimilar periods I and II will be discussed. In the phrases IIIa and IVa, the same melodic line is followed: it starts with a leap “c-f” and then rises further to “a,” on which the line ends. At the beginning of the phrases IIIb and IVb, the “a” or its neighboring note “b⁷” are emphasized; then the melodic movement may rise further, but eventually it descends stepwise to “f,” the basic note of the mode. The following phrases IIIc and IVc start in the same way as IIIa and IVa with the ascending leap “c-f,”
but then, after a tone repeat on "f" the melody takes another course. A melisma, in which "c" or "d" is the highest note, follows. This melisma ends on the note "g" preceded by a prolongation of its upper neighboring note. The latter is stressed by a clear agogic accent and generally alternated by an ornamenting "b-flat." Moreover, in the saetas A2, D20 and D21, this upper neighboring note receives a tonic accent, as it is changed to "a-flat." "b-flat," or "a-half-flat." The phrases IIIc and IVd show the following features: the initial step "f-g," the emphasis on "g" by an ornamental turn, or by repetition of the tone and the stepwise descent to "f," sometimes followed by a further stepwise descent to "c." All the phrases IIIe and IVe end with a final clause, in which the basic note of the mode "f" is reached from its upper neighboring note "g." This final descending step may be prolonged into movements like "g-a-g-f," "g-f-e-f," or "g-f-e-g-f." Phrase IVe contains an elaborate melisma, in which the melodic line reaches its culmination. In saeta A2 the phrase IVe is divided into two sub-phrases forming a relationship of antecedent and consequent. In both sub-phrases the phrase start "c-f" can be observed.

To conclude the discussion on periods III and IV of the saetas D20, D21, A1 and A2, their common structural features may be summarized in Diagram 6 as follows:

<table>
<thead>
<tr>
<th></th>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
<th>e</th>
</tr>
</thead>
<tbody>
<tr>
<td>III:</td>
<td>c-f-a</td>
<td>a/b</td>
<td>m...a-g-f</td>
<td>c-f/g...f-(e-d-c)</td>
<td>f-(e-d-c)</td>
</tr>
<tr>
<td>lyrics</td>
<td>no lyrics</td>
<td>lyrics</td>
<td>no lyrics</td>
<td>no lyrics</td>
<td></td>
</tr>
<tr>
<td>IV:</td>
<td>c-f-a</td>
<td>a/b</td>
<td>m...a-g-f</td>
<td>c-f/g...f-(e-d-c)</td>
<td>(c-f)/...g-(...)-f</td>
</tr>
<tr>
<td>lyrics</td>
<td>no lyrics</td>
<td>lyrics</td>
<td>no lyrics</td>
<td>lyrics</td>
<td></td>
</tr>
</tbody>
</table>

**Diagram 6:** The composition of periods III and IV of the saetas D20, D21, A1 and A2. NB. The indication "no lyrics" means that the last vowel of the preceding lyrics is prolonged.

Now, an attempt will be made to include in this diagram the composition of the periods I and II. The four Musical Examples 2, 3, 4 and 5 show that in each saeta, period I contains a *quejío* and the text is only introduced in period II. Three out of the four examples (Musical Examples 2, 3 and 5) demonstrate that period I consists of two phrases (a+e); only Musical Example 4 depicts a first period made up of three phrases (a+b+e). In this saeta, the middle phrase of the first period could have been placed under column d, as its ending "f-e-d-c" is the same as the one of phrase IVd in all saetas. However, column b has been chosen because in the performance of saeta A1, there is no pause between phrase 1a and 1b. The result of this choice is that in a more generalized pattern, column b may contain phrases with a "short" ending on "f" as well as similar phrases with a prolonged ending "f-e-d-c." These endings will be summarized in one notation: "f-(e-d-c)."

Period II of the four Musical Examples illustrates two different ways of composition. In Musical Examples 4 and 5 of the saetas A1 and A2, period II consists of three phrases (a+b+e). For saeta A2, the label "b" of the middle phrase of period II is now justified, as its ending fits the notation "f-(e-d-c)"
in the same way as phrase Ib of saeta A1. Period II of saeta D20 and D21 (Musical Examples 2 and 3) is much simpler than the corresponding period of the saetas A1 and A2 (Musical Examples 4 and 5). It is made up of just one phrase and is labeled "e" because of its closing character.

On the basis of the preceding discussion, the composition of the four analyzed saetas may be summarized in two different diagrams. Diagram 7 applies to the saetas A1 and A2 (both saetas por martinete) and Diagram 8 to D20 (carcelera) and D21 (martinete). The discussion of the next group of four saetas will show that the pattern of Diagram 7 is the most common one. Therefore it will be referred to, from now on, as the standard pattern of the saeta por carcelera and the saeta por martinete or, in short, the standard pattern II.

Diagram 7: Standard pattern II, the standard pattern of the saeta por carcelera/martinete, based on the saetas A1 and A2. In this and the following diagrams, the occurrence of a melisma in one of the columns is marked with a tilde (\(\sim\)).

<table>
<thead>
<tr>
<th>Diagram 7: Standard pattern II</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>I</td>
</tr>
<tr>
<td>II</td>
</tr>
<tr>
<td>III</td>
</tr>
<tr>
<td>IV</td>
</tr>
</tbody>
</table>

Diagram 8: A less common pattern for the saeta por carcelera/martinete, based on the saetas D20 and D21.

In order to get a better insight into the variability of standard pattern II in musical practice, we will now discuss the second group of four saetas. Three of them (D1, D18 and A3) fit in the pattern rather well. The last one, D17, is clearly different. It may be called a double saeta, as it contains two different saeta poems instead of one.

Beginning with saeta D18 (Musical Example 6), we notice two interesting details. The first concerns the number of periods, which is five instead of four. The extra period is a result of the way in which the second text line is set to music, that is to say, in the same way as the first line. The result is shown in Diagram 9.
Mus.ex. 5. Saeta por marinete A2.

I. [(Musical notation)]

II. [(Musical notation)]

III. [(Musical notation)]

IV. [(Musical notation)]

Mus.ex. 6. Saeta por carcelera D18.

I. [(Musical notation)]

II. [(Musical notation)]

III. [(Musical notation)]

IV. [(Musical notation)]

Mus.ex. 7. Saeta por carcelera D1.

I. [(Musical notation)]

II. [(Musical notation)]

III. [(Musical notation)]

Mus.ex. 8. Saeta por carcelera A3.

I. [(Musical notation)]

II. [(Musical notation)]
Diagram 9: The construction of saeta D18.

The second detail concerns the alternation of musical phrases with and without words in the periods III and IV. The standard alternation is displayed in Diagram 7. In the performance, shown in Diagram 9, the standard alternation is not observed, since the fourth and fifth text lines already start at phrases IVd and Vd. Apart from these two details, Diagram 9 is rather similar to the standard pattern of Diagram 7.

Saeta D1, reproduced as Musical Example 7, deserves some attention because of the way in which the musical structure is adapted to the four-line lyrics. This adaptation simply means that the last period of the standard pattern II (see Diagram 7) is skipped, as can be seen in Diagram 10.

Diagram 10: The construction of saeta D1.

Saeta A3, just like the preceding one, consists of three instead of four periods. It is reproduced in Musical Example 8. The last two periods are performed according to standard pattern II, as can be seen when the Diagrams 7 and 11 are compared. However, the preceding period, indicated as X in Diagram 11, is different. The modal character of the melody in this part is quite different from the one in the following periods. It seems as if the singer initially had the e-mode based on "f" in mind, but while singing decided to change to the c-mode, though maintaining the same tonic.


In comparing this recording of Paquita Gómez with some of her other recordings, it seems that she generally performs the saeta por carcelera in the way displayed in Diagram 11, and she reserves the standard pattern II for
the *saeta por martinete* (see A2, Musical Example 5). Probably this is a rather personal attempt to restore or maintain the musical difference between a *saeta por carcelera* and a *saeta por martinete*. None of the recordings of other singers (saeteros) examined have shown a similar distinction between the two styles.

The last *saeta* of the *carcelera/martinete* group to be discussed here is D17, which shows a very peculiar structure. The lyrics consist of two stanzas. The standard pattern of the *saeta por carcelera/martinete* seems hardly applicable here, as the melismatic phrases of the columns b and d of this pattern are clearly lacking.

The structure of this double *saeta* will be explained by discussing the consecutive columns displayed in Musical Example 9.

Column a.

The phrases contained in this column show three different ways of beginning:

1. the common start: “c-/f/ . . . a”; it occurs at phrase Va and Xa (both containing the last line of a stanza); it is the regular start of the “a” phrases of standard pattern II;
2. the same start but ending on “b^\#” instead of “a”; it occurs at phrase Iia and Iva (first and third line of the first stanza);
3. a different start but ending just as the preceding one on “b^\#”; it occurs at the phrases VIa, VIIa and IXa (the first three lines of the second stanza).

Column bc.

There are no phrases in D17 that fit into the pattern “a/b^\# . . . f(-e-d-c)” or “c-f . . . g-a^\#-g,” i.e., the melodic patterns of the phrases b or c of the standard pattern II. Instead, there are five phrases that can be regarded as a combination of the first half of pattern b and the second half of pattern c. Musical Example 9 shows that these phrases are put together in one column labeled “bc.”

Column d’.

Common to a number of phrases of *saeta* D17 is the ending on “g.” One of these shows a certain affinity to the melodic pattern: “f-gf/ . . . f(-e-d-c)” (which is the pattern of the phrases contained in column d of standard pattern II), insofar as it is identical to the beginning of that pattern. In order to express this affinity, the column containing the “g” ending phrases is labeled d’.

Column e.

This column contains the seven phrases that end on the tonic “f.” The final sections of Ve and Xe, concluding the first and second stanzas, respectively, differ from the other ones because of their recitative-like repeat on the tonic “f” (“tan larga”; “espinas”). The *quejio* is put in this column as well because of its conclusive character and because it lacks the expected formula “c-f . . . a,” with which the *quejio* of standard pattern II starts.

It may be clear from this discussion that *saeta* D17 shows a lot of melodic details that occur in the *saetas por carcelera* and *saetas por martinete* discussed before. Therefore, this *saeta* may be regarded as part of the *cante jondo* as is expressed by the qualification “*por martinete*” in Deval’s commentary. The
layout of the saeta, however, deviates considerably from the standard pattern for the *saeta por carcelera/martinet*. This deviation cannot be explained satisfactorily. An indication for it may be found in Deval’s commentary on this saeta, where he speaks of a “*saeta* labeled *por martinet* but clearly marked by the archaic characteristics of Arcos.18 At the end of this article, after reviewing the *saeta vieja*, this problem will be discussed in more detail.

**The saeta por sigüiriya y cambio por martinet or por carcelera**

These terms are used in the saeta practice to indicate performances in which a *saeta por sigüiriya* is immediately followed by a *saeta por carcelera* or a *saeta por martinet*. The change from the first to the second style is called “*cambio*.” The collection of Deval contains one such performance (Appendix I, [6], D5). It is labeled *saeta por sigüiriya y cambio por carcelera*; its lyrics are made up of two four-line stanzas. In order to answer the question whether the performance of a *cambio saeta* follows a fixed procedure, a number of additional saetas have been investigated. Two of these will be discussed here: a performance of a *saeta por sigüiriya cambio por martinet* (Appendix I, [1], A4) sung by Rufo, and a performance by Antonio Canillas (Appendix I, [7], A5). No specification has been given in the accompanying documentation of the cassette whether the saeta sung by Canillas is a *saeta cambio por martinet* or a *saeta cambio por carcelera*.

The *sigüiriya* part of the saetas examined is performed according to the standard pattern of the *sigüiriya*. Therefore no further comment is needed on that part and only the second part of the *cambio saetas* will be discussed. This part shows several melodic characteristics of the *saeta por carcelera/martinet*, but it fits poorly into standard pattern II. The *cambio saetas* show a change of mode from the e-mode to the f-mode; however, there is no change of the tonic.

In saeta D5, the *cambio* part consists of six phrases, as can be seen in Musical Example 10. Each of these phrases will be briefly discussed.

Phrase 1 (first line of the stanza) moves around “e,” embedded in the hexachord “c-sharp-d-sharp-e-flat-g-sharp-a” of the c-mode.

**Mus. ex. 10. The second part of the saeta sigüiriya y cambio por carcelera D5**

1. **Y las go-les — ven — que sa — ran**
2. **y las es — pis — nas**
3. **y no pu — die — res las cla — var lo**
4. **y con su pi — co — de la cruz.**
5. **y con su pi — co — de la cruz.**
6. **y con su pi — co — de la cruz.**
Phrase 2 (second line of the stanzas) starts with an ascent "c-g\(\text{sharp}\).a-b" and ends, after an elaborate melisma, with the melodic figure "f\(\text{sharp}\).g\(\text{natural}\).f\(\text{sharp}\)^{\prime}\), a transposition of the characteristic final formula of phrase c in standard pattern II.

Phrase 3 (third line of the stanza) starts with an ascending fourth "b-/e/!", the characteristic start of phrase a and c in standard pattern II. This ascent is followed by a melisma that ends with the stepwise movement "f\(\text{sharp}\).e-.d\(\text{sharp}\).c\(\text{sharp}\).b\(^{\prime}\)" the final formula of the phrases b and d in standard pattern II.

Phrase 4 (fourth line of the stanza) starts again with the ascending fourth "b-/e/!" but this time it is not lengthened by a melisma; the phrase ends on the reciting tone "e."

Phrase 5 may be seen as a varied repeat of phrase 3 without lyrics, in which the initial ascent "b-e" is skipped.

Phrase 6 may be seen structurally as a repeat of phrase 4, lengthened by a concluding melisma. Melodically, it is rather similar to the final phrases of the saetas A2, D18, and D1 (see Musical Examples 5, 6 and 7).

These six phrases may be summarized in the following diagram. The numbers in the upper row of this pattern indicate the musical phrases. The second and third rows show the melodic patterns of these phrases and the order of the text lines. Finally, the fourth row refers to the columns of the standard pattern for the saeta por carcelera/martinetete.

<table>
<thead>
<tr>
<th>Phrase</th>
<th>1st line</th>
<th>2nd line</th>
<th>3rd line</th>
<th>4th line</th>
<th>5th line</th>
<th>6th line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lyrics</td>
<td>&quot;c...e&quot;</td>
<td>&quot;e-&gt;b...f(\text{sharp}).e(\text{sharp})...f(\text{sharp})...&quot;</td>
<td>&quot;b-/e/...e-d(\text{sharp}).c(\text{sharp}).b&quot;</td>
<td>&quot;b-/e/...e&quot;</td>
<td>&quot;... e(\text{sharp}).e(\text{sharp}).b&quot;</td>
<td>&quot;b-/e/...e&quot;</td>
</tr>
<tr>
<td>Stp.HI</td>
<td>new</td>
<td>[e]</td>
<td>[b/d]</td>
<td>[e]</td>
<td>[b/d]</td>
<td>[e]</td>
</tr>
</tbody>
</table>

Diagram 12: The construction of the cambio part of saeta D5.

The second cambio saeta to be discussed is saeta A4 (Musical Example 11) performed by Rufo. Again, only the martinetete part of the saeta will be examined, since the siguirija part is performed according to standard pattern I. The lyrics consist of four lines, each one corresponding with one musical phrase. As in saeta D5, the melodic line of the first phrase circles around "e," the tonic of a transposed c-mode. The second phrase is somewhat different from the corresponding phrase of saeta D5: it lacks the melodic

Mus. ex. 11. The second part of the saeta siguirija y cambio por martinetete A4
figure "pharp, natural, pharp," the closing formula that is typical for the c-phrases of standard pattern II. The third and fourth phrases are rather similar to those of D5, although they are provided with elaborate melismas. There are no fifth and sixth phrases as in D5.

Finally, we turn to saeta A5 (Musical Example 12), which is performed by Antonio Canillas. There is no indication in the documentation whether this saeta is called saeta por siguiriya y cambio por carcelera or por martinet. If the cambio part of this saeta is compared with the two other ones discussed before, it appears to be much the same as saeta A4, although the end of phrase 2 shows the melodic formula "pharp, natural, pharp" of saeta D5.

It is now possible to design a standard pattern for the cambio part of the saeta por siguiriya y cambio por carcelera/martinet. Such a pattern may be regarded as a derivation from the standard pattern for the saeta por carcelera or por martinet by application of the following transformations:

- the quejio and the first text line are merged into one phrase;
- the characteristic melodic turns in different phrases are linked together in one phrase;
- the melismatic phrases are omitted.

By applying these transformations, the following diagram can be set up:

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Diagram 13: Standard pattern III, the standard pattern of the second part of a saeta por siguiriya y cambio por carcelera/martinet.
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This pattern will be referred to as standard pattern III. It does not seem to be much varied by the singers in their musical practice. The most important variation they perform is the doubling of the two final phrases. No cambio
**saetas** are found with a second stanza containing more than four text lines, so the implications of five-line lyrics for the musical structure of a *cambio saeta* could not be studied.

**The saeta flamenca and the saeta vieja: an analytical comparison**

In the beginning of this article we mentioned that in 1949, Larrea published an extensive study on the *saeta vieja* based on material that he and other scholars had collected and published.\(^\text{20}\) His data base consisted of forty-one saetas. By analyzing and comparing these items, he came to the conclusion “that the typical saeta, as it has come down to us, consists of five phrases; its initial note is the first note of the scale and the melodic dominant and the final note are the third; the ending of the first phrase is also on this third note, while the ending of the second is on the fourth; the ending of the third phrase is on the third and the ending of the fourth on the fourth; so the first two phrases are parallel to the last two” (Larrea 1949:116).\(^\text{21}\) Musical Example 13, taken from Valencina, shows a saeta that fits the description of this “typical saeta” of Larrea.

However, this saeta shows a number of characteristics of the *saeta vieja* that Larrea does not mention in his conclusion. They can be noticed in the few transcriptions that have been made accessible by scholars such as Pedrell and Schneider, and may be summarized as follows:

- The melodic line is based on the e-mode. No *saeta viejas* in other modes could be found in the available literature.
- The successive phrases of the *saeta vieja* are separated from each other by short caesuras, with the exception of the last two phrases, which are linked together by an enjambement.
- The words are sung syllabically, although small ornaments, such as turns and apoggiaturas, occur regularly.
- As a rule there are five text lines, corresponding to the number of musical phrases. If there are only four lines, as in the example above, then the third one is repeated, so the order of the text lines is 12334. This text line repeat may be called functional, as it brings the number of text lines in order with the number of musical phrases.\(^\text{22}\)

Now the question arises whether the change of the *saeta vieja* to the *saeta flamenca* must be understood as a simple replacement of one form by another, or as a more complicated process in which the first is remodeled into the second. This problem will be approached from a music-analytical viewpoint by comparing a number of formal aspects of the two structures. The basic assumption is that a family relationship is more probable, as the two structures show more points in common. The first thing to point out is that the

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Mus. ex. 13. Saeta vieja, notated by Valencina.

**Mus. ex. 13.** Saeta vieja, notated by Valencina.

*Missa.*

**Misa de los me-si-dos,**

*a-ta-do de po-s y ma-nos, a-ta-do de po-s y ma-nos*

*y el mes tro dos co-lo ri-do.*

---

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saeta flamenca shows a far greater variety of different structures than the saeta vieja. It has been demonstrated above that in the flamenco tradition there are at least three basic structures, referred to as standard patterns I, II and III, and that each of these structures is connected to a specific modal pattern or combination of patterns. The saeta vieja has only one standard form \((a_e b_1 a_2 b_2 a_3)\), although it also seems to be related to a specific modal pattern.

Secondly, the names that are used to indicate the different styles of the saeta, such as por siguiriyá, por carcelera, etc., are taken from the cante jondo and they refer to specific forms of it. This means that the performers consider these styles to be a part of the flamenco tradition. The term saeta vieja is of a quite different class. Probably it does not originate from any musical practice but has been introduced by historians and musicologists. Thirdly, the saeta vieja lacks two major elements of the saeta flamenca: the quejío and the melismas. It may be objected that in the process of the development these elements could have been added to the saeta, as both the saeta vieja and the saeta por siguiriyá have the same modal structure. Nevertheless, this does not explain how the other modal forms of the saeta flamenca came into existence.

Finally, even the idea of a transformation of the saeta vieja into a saeta por siguiriyá is rather problematic. It supposes not only the addition of elements such as the quejío and the melismas, but also a rather radical change of the syntactic layout. Diagram 14 displays this hypothetical transformation process in two steps. The first step shows the supposed addition of the quejío and the extension of a final phrase containing a textual repeat. The second step includes the subdivision into sub-phrases of the even phrases of the original saeta vieja — those of the left-hand column — enlarged with melismas and provided with different phrase endings.

**Diagram 14:** The hypothetical transformation of a saeta vieja into a saeta siguiriyá involving two steps: 1. the addition of the quejío and the extension of a final phrase containing a textual repeat; 2. the subdivision of the phrases with even numbered text lines — those of the left hand boxes in the frame marked “Saeta vieja” — into sub-phrases enlarged with melismas and provided with different phrase endings.

If this transformation process had really taken place, it would probably have resulted in the formation of saetas exhibiting different stages of this transformation. However, such saetas have not been found. Meanwhile,
Deval’s collection includes two saetas (D16 and D17) that are relevant in this discussion because they show features of both the *saeta vieja* and the *saeta flamenca*. Musical Example 14 shows saeta D16, which has kept the traditional form of the *saeta vieja*, although it contains one extra repeat. At the same time, it displays the following features of the *saeta por sigüiriya*:

- the *quejío* at the start; it is rather modest, compared to the *quejío* of a real *saeta flamenca*, but it is definitely present;
- the repeat of the first words at the start of the saeta;
- the melismas interpolated in many phrases or added at their endings.

The typical *saeta vieja* form of saeta D16 is clearly shown in the following Diagram 15, in which the musical phrases are arranged in the same way as in Diagram 14 for the *saeta vieja*. The musical phrases are indicated with plain letters; the letters between quotation marks refer to the phrase ending notes.

Diagram 15: The *saeta vieja* structure of saeta D16.

At first glance the structure of saeta D17, which has already been discussed, looks rather dissimilar from the structure of saeta D16. However, it is possible
to arrange its constituent parts in a way similar to the one that has been displayed for saeta D16 in Diagram 15, if the text line is taken as the constituent unit. The result is Diagram 16, in which the two stanzas of D17 are displayed next to each other. Each box in the diagram contains a unit made up of a *quejío* or a text line and its corresponding musical phrases. The musical phrases are labeled with a letter that refers to the same letter of the columns in the paradigm of D17. The final note of the musical phrase, or pair of phrases, displayed in each box is put between quotation marks. The boxes are arranged for each stanza in two columns: the boxes having their musical ending on the tonic "f" are placed to the right-hand side; all other boxes are placed to the left-hand side.

**Diagram 16:** Lyrics distribution and phrase endings of saeta D17.

These two arrangements look quite different. However, the setup of the second stanza appears to be more or less the same as the setup of the *saeta vieja* in Diagram 14 and of saeta D16 in Diagram 15. In all cases the musical units, placed in the odd boxes (the right-hand side) end on the tonic of the mode, while the units of the even boxes (the left-hand side) end just one tone higher. Another resemblance is the repeat pattern of the text lines. In all cases the penultimate line is sung twice (in the *saeta vieja* the order of the lines is 1234; in saeta D16 it is 123445; here it is 123456).

The first part of saeta 17, containing the first stanza, shows a setup that is basically identical to that of the second stanza. There are only two differences. A *quejío* has been added to the start, and the box containing the second text line is placed in the left-hand instead of the right-hand column. The added *quejío* may be regarded as a clear case of *aflameenquización*, that is, the adoption of stylistic elements of the *cante jondo*. The place of the third box in the diagram is due to the final note "g" of the melody. If the singer had finished the melodic phrase on the tonic "f," the third box would have been placed in the right-hand column, and the distribution of the boxes would have shown the regular alternation between left and right of the second stanza and of the *saeta vieja* in Diagram 14 and of saeta D16 in Diagram 15. A closure
on "I" in the third box is musically quite acceptable, as the musical syntax of the relevant boxes shows that the second and fourth boxes function as antecedents to which the third and fifth boxes stand as consequents: (a,b/c + d,b/c) (a,b/c + d,e).

Therefore, structurally D17 stands much closer to the saeta vieja than to the saeta por carcelera/martinetete. In fact, it may be regarded as a saeta vieja that is based on the c-mode instead of the e-mode. Unfortunately, the available data do not make it possible to conclude whether D17 is just an exceptional saeta or represents a type of saeta vieja to which no attention has been devoted until now. If the latter case is true, the saeta vieja, like the saeta flamenca, is likely to be made up of various modal types, of which only one has been described until now.

It may be clear now that, although both D16 and D17 show features of the saeta vieja and the saeta flamenca, their basic structures are far more similar to the saeta vieja type than to the flamenca type. Therefore, the saetas D16 and D17 may be mainly seen as saetas viejas that have been influenced by the saeta flamenca. In fact, they represent a subsequent development of the saeta vieja for which the term "saeta vieja aflamenca" seems to be most appropriate. In support of this opinion, it may be stated that there is no evidence for the assumption that these saetas constitute an evolutionary link between the two saeta types, and it is unlikely that such evidence will show up in the future. This lack of evidence advocates the view that, as far as the music is concerned, the saeta flamenca has developed rather independently from the saeta vieja. Possibly, its appearance in the beginning of this century should not be seen as the gradual transformation of the existing saeta form, but rather as the replacement of that form by an improvisational form that already existed in the flamenco tradition. In any case, the question of the musical origin of the saeta flamenca remains unresolved.

FOOTNOTES

1. "... bastaba una voz entonada y potente; y una dicción clara para que se entendiera lo que dice la copla."
2. By Larrea (1949), Pedrell (1917), Schneider (1946) and Valencina (1949), among others.
3. The authors discovered one published transcription of a saeta flamenca. See transcription nr 20 in Schneider (1946:80–81), which the reader after finishing this article will hopefully identify as a saeta por siguiriyà.
4. "Umwandlung der volkstümlichen Liedform in Flamencogesang."
5. "... sobre los estilos de la seguidiya o del martinetete."
6. The transcription is reproduced in this article as Musical Example 13.
7. This annual festival is organized by the Peña Flamenca los Cernícalas.
8. The following saetas are addressed to Mary: D4, D9, D16, D18, D21, D24 and D25. The remaining ones are addressed to Christ.
9. These interviews were held in Granada and Sevilla by Corinna Kramer in preparation for her Master's thesis "De Saeta in de Semana Santa van Sevilla."
10. "El cante de expresión más sentimental, triste y profunda de todo el cante flamenco."
11. Lines that contain only seven syllables are considered to be octo-syllabic ones if the last syllable has an accent. This is the case in lines 2 and 4 of the *copla*. Line 5 does not fit into the octo-syllabic pattern.

12. The lyrics reproduced in this study are as given by Deval (Appendix I, [6]). Translation: With cold sweat and barefooted / my Jesus went along / losing all his strength / to carry the cross / and a good man starts to help him.


14. See the numbers 1, 2, 4, and 6 of the "Grupo de las tonas."

15. In *saeta* D21 the phrase IVb consists of two sub-phrases, both ending on the final tone "f."

16. In this study the male form "saetero" is used generally as a collective form for both male and female performers of the *saeta*.

17. The order of the text lines of the *copla* in the *saeta* is 2-1-2-3-4-5, the common order of lines in dances like the *sevillanas*.

18. "Dite por martinete mais três marquée par le fond archaïque de Arcos."

19. The "g~aum~" is ornamented with a turn-like decoration.

20. See note 2.

21. "Que la *saeta* tipo, como ha llegado hasta nosotros, consta de cinco frases, tiene su comienzo en el primer grado de la escala y el dominante melódico y final en el tercero; que la terminación de la primera frase lo es también en ese grado; el de la segunda, en el cuarto; el de la tercera, en el tercero, y el de la cuarta, en el cuarto, correspondiendo las frases dos a dos."

22. There is another way of fitting the number of text lines to the number of musical phrases, that is, by reducing the number of the latter. This is demonstrated by two transcriptions, numbered 21 and 21a, in Schneider (1946:80-81). The musical structures displayed in these transcriptions may be summarized as follows: 1st phrase (a)→ "e"/ 2nd phrase (a')→ "e"/ 3rd phrase (b)→ "pharp"/ 4th phrase (a'')→ "e."

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APPENDIX I
Audio recordings Used
(The additional saetas, not contained in the collection Deval in [6], match these documents in the following way: A1 in [1]; A2 in [8]; A3 in [8]; A4 in [1]; A5 in [7].)
   Madre mia de la Amargura / Rosadas amarillas = Cara A3:
   “A la Virgen de la Amargura” (A. Canillas), popular. [Additional saeta no. A5]
   En el calvario se oía = Cara A3. [Additional saeta no. A3]
   Misericordia siempre rasando = Cara A4. [Additional saeta no. A2]
APPENDIX II

Survey of the structures of the *saeta por siguiirya* in the collection Deval.

Note 1: The arrangement of the following *saeta* structures in four columns (a, b, c, and d) is the same as in the Diagrams 2 to 5.

Note 2: The occurrence of a melisma in one of the columns is marked with a tilde (~); major rests between the successive musical phrases are indicated by a semicolon (;).

D2. José Flores Cascales

Ay: “d-e;” — [1] Sentao; sentao en e–se duro lecho;

D3. El Pelón

Ay: — [1] Con sudor frío; con sudor frío; – y descarzo;

D4. Angel Vargas

Ay: — [1] Para rezarte– he venido;

D6. El Pelón


D7. Angel Vargas

Ay: — [1] Pilato– por no perder;

D8. Diego de los Santos Bermudez “Rubichi”

Ay: — [1] Y a mi se me parte–; el corazón;
Ay: [1] Y a mi se me parte–; “d-e” ~; el corazón–; [2] cuando– yo te veo de veni–.

D9. Diego de los Santos Bermudez “Rubichi”

Ay: — [1] En puerta–; De puer–ta; en puerta; yo

D10. Ana Peña

Ay: — [1] Llevas sangre–; llevas sangre–; en tus
D11. Enrique El Zambo
Ay:-
[1] Por tres veces--; y por tres veces--; a ti.

D12 Curro de la Morena
Ay:-
[1] Las manos; las manos--; del Prendimiento--; [3] que-- me-- dan miedo el mirarlas;
--- [4] tu pecho es un rosal--; “flor- o--”;
Ay:-

Ay:-
[1] Canta y lloran-- al mismo tiempo;
Ay:-

D14. El Barullo
Ay:-
[1] Ni el sabio--; “de” Salomón;
Ay:-

D15. Joaquín El Zambo “El Cuchi”
Ay:-
[1] En el patio; en el patio--; de-- Caifá;
--- [2] entró Pedro--; y dió asi--;
Ay:-
[1] En el patio; “de Caifá--”;

D19. Pepe Montaraz
Ay:-
[1] Tres ve--ces; tres ve--ces-- el gallo-- cantó--;
--- [2] y ya te clareaba--; “d-e” el di-a--;
--- [3] y en quien tú más--; “d-e” confia-bas--;
Ay:-
[4] fue San Pe-dro-- y te negó;

D22. Pepa de Benito
Ay:-
[1] No son de rosa; no son de rosa-- ni jazmín;
Ay:-
Ay:-
--- [4] que le traspasan-- “d-e” las sie-nes--;

D23. Manuel Valencia
Ay:-
[1] Lleva sudá--; lleva sudá--; sangre-- pura;
Ay:-
Ay:-
[1] Lleva sudá--;

D24. María de los Ángeles Jiménez Domínguez
Ay:-
[1] Cómo pueden--; cómo pueden--; los-- dolores;
Ay:-
[3] siendo tó la--; “d-e” más hermo-sa--;

D25. Salomonete
Ay:-
[1] Ni las flores; ni las flores ni el bordao;
Ay:-
Ay:-

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